

HOMMAGE À LESLIE NIELSEN
une exposition des livres expérimentaux

FEATURING THE WORK OF

SKYLAR BLUM | LIZZ DE SIMONE | SARAH FERRANDO | EUNSUN GI
JAIME JUSTEN | REBECCA LOMUTO | MOSA TANKSLEY | KI WALKER | NICOLE WYNN

HOMMAGE À LESLIE NIELSEN

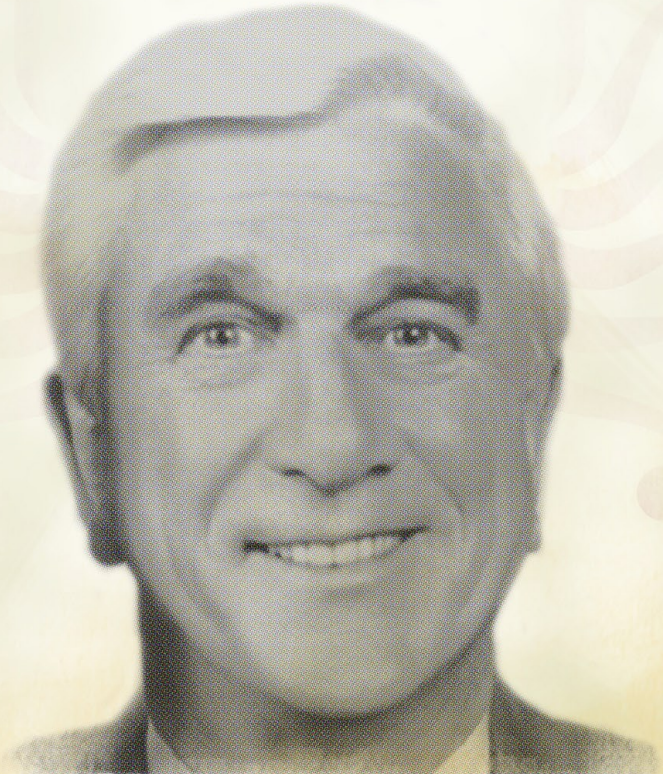
Une exposition des livres expérimentaux

(An Exhibition of Experimental Books)

December 13th, 2010 thru February 14th, 2011

Opening Reception December 13th 3:30pm - 4:20pm
SUNY Purchase Library

And don't call me Shirley!!!



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CONTENTS

INTRODUCTION	5
SKYLAR BLUM	6
LIZZ DE SIMONE	8
SARAH FERRANDO	10
EUNSUN GI	12
JAIME JUSTEN	14
REBECCA LOMUTO	16
MOSA TANKSLEY	18
CARTER KI WALKER	20
NICOLE WYNN	22

INTRODUCTION

The Purchase College Library is a great venue, and not just because this is an exhibition of book art—the library is a central facility that attracts all members of the community, and these artworks provoke interdisciplinary thought. Our thanks go to Patrick Callahan, Director of the Library, for his enthusiastic support, and to Librarian Darcy Gervasio, for promoting the exhibition and distributing this catalog on the Library blog.

The works were created by students in my Experimental Book course at the School of Art+Design, Purchase College, SUNY in the Fall, 2010 semester. They came with varied backgrounds—graphic design, sculpture, printmaking and photography majors. We studied a variety of approaches to book form and content, from traditional hand sewn hardcovers and illustrated stories to objects that you might not recognize as books.

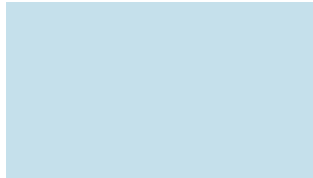
The textbooks for the class were *You Can Do a Graphic Novel* by Barbara Slate, which gives an understanding of story development and the creative process, and *Structure of the Visual Book* by Keith Smith, which surveys methodologies of contemporary artists' books. The students had a field trip to the Haas Arts Library at Yale, where Jae Rossman, the Assistant Director for Special Collections, presented rare materials that the students could handle, including medieval illuminated manuscript pages, work by William Morris at the Kelmscott Press, and contemporary artists' books.

The exhibition was curated by the students, who served as a jury and critiqued each others' work both through slides and the physical objects. In preparation for this they studied three approaches to critical thinking, which has parameters in book art that do not enter into other art disciplines, such as the haptic properties of the work. That refers to how the books feel and how they behave in the hand. In an exhibition like this, where they can be seen in one position in a vitrine, you can only imagine the weight, the softness or hardness of the paper, and how the pages turn and lie.

This catalog is produced both as a printed edition and as a downloadable PDF that is available on the Purchase Library Blog at purlibrary.wordpress.com. Each artist has designed their own two page catalog entry, another example of their work.

Richard Minsky

Skylar Blum

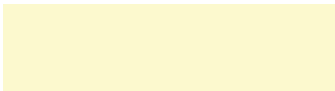
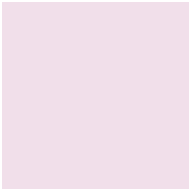


The Little Black Book

This pocket sized black book was given to multiple people with "sabotage" as their only instructions.

Skateboarding magazines have always inspired me to go skate. This is my attempt at giving back some of that inspiration, by actually skating my favorite magazine.

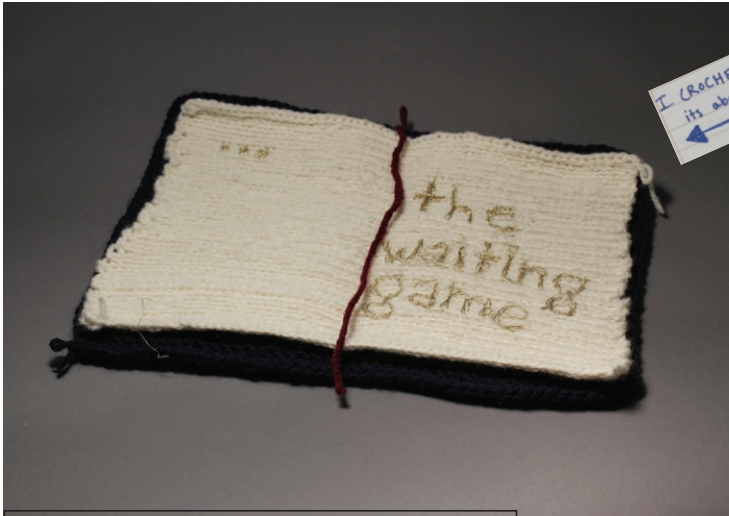
Go Skate



See for yourself...

The Golden Rule

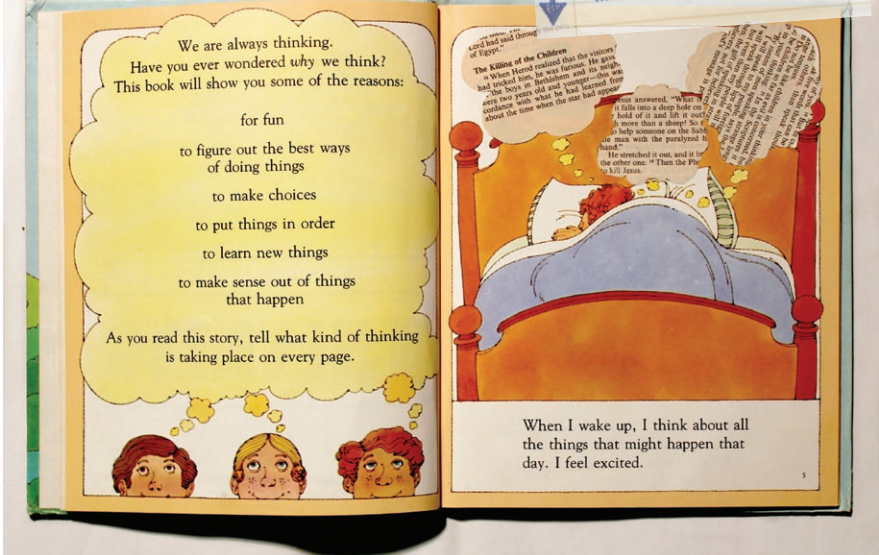


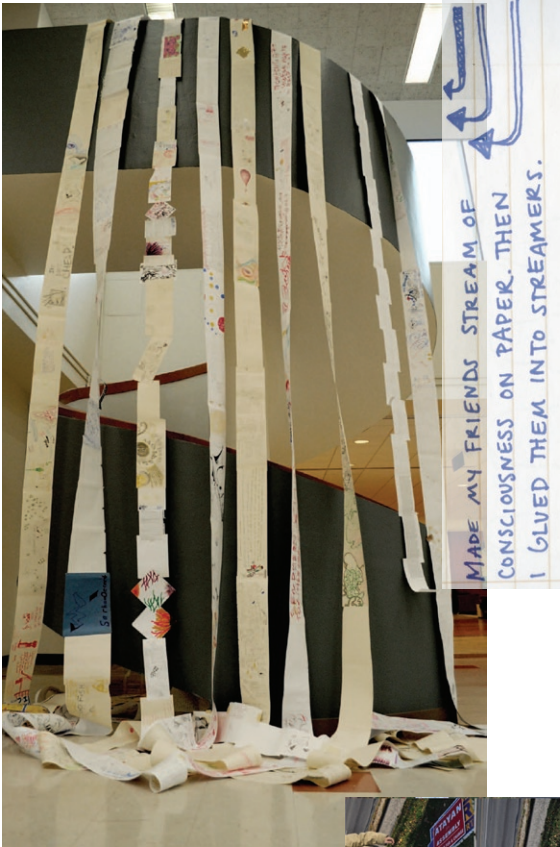


I CROCHETED THIS.
 its about your/my life.
 ←

LIZZ DE SIMONE

BITS OF THE NEW TESTAMENT
 in a children's book
 ↻



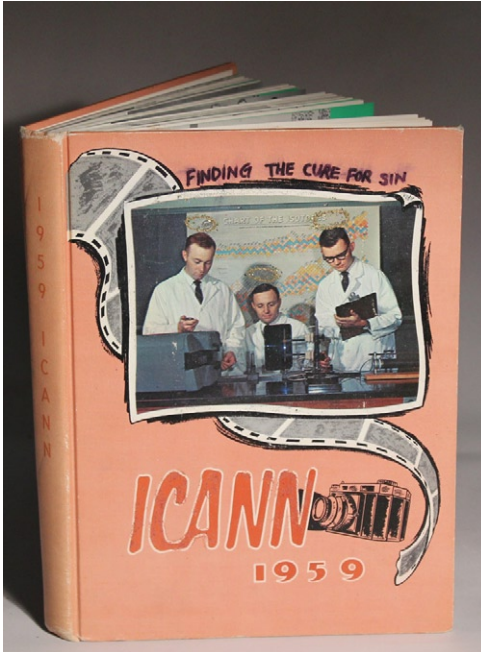


Artist Statement, Page defacement
 Cutting paper, Book Arts hater
 Word-banker, Knowledge-tanker
 Dumpster diver, Backseat-driver
 Signage-looter, Tau te-tutor
 Sabotaged, Brain-barraged;
 The end: miraged.
 Daily bind, Unrefined
 Streams of mind, Disinclined
 Fact skewer, Protest pursuer
 Rubbish-hoarder, House-fly boarder;
 Time-recorder.
 Up all night, Preemptive right
 Free food taster, Compulsive paster;
 I write in haste,
 Time's a waste.

I STOLE ALL THOSE SIGNS
 FROM THAT POPULAR INTERSECTION
 then I painted them white, and
 reinstalled them →



Sarah Ferrando

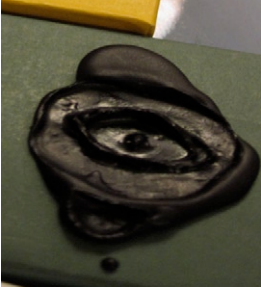


- ICANN 1959 -
Catholic College
Altered Yearbook

Found in the recycling compartment of my apartment building along with 3 additional volumes, this 51-year-old yearbook fell victim to my inner immature teenage rebel. Defacing its contents using a variety of paints and ink, the alterations range from the political to merely superficially observational.



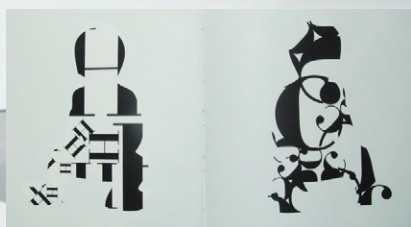
- Eye (I) -
Home Seal & Stamp
Assemblage Kit



This assemblage of boxes, prints, books, and supplies for stamping and sealing is an attempt to decode cryptic messages found in everyday occurrences. The photos here show the piece in process, while the final product in the gallery is the completed form. Combining hand sculpted wax seals and stamps, letterpressed forms and found objects, this kit is an exploration of the various methods of printing I've explored this semester.



G





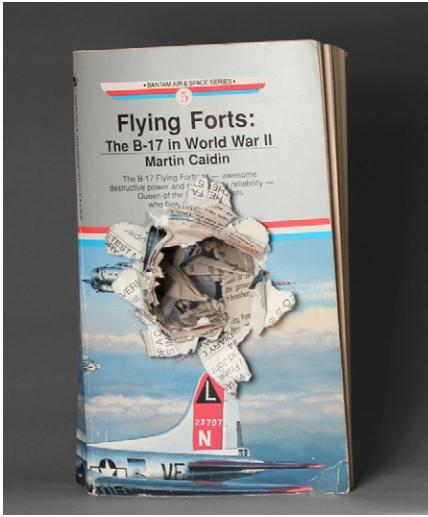
Title: The letterform in the self image
Medium: Hardcover Book
Dimension: 8 x 8

The silhouette is a different way to look at the human body and objects. Every silhouette is unique, yet without interior lines giving us a sense of a person's features it becomes somewhat anonymous. The anonymity allows the viewers to relate to the emotional state rather than focusing on the appearance of a particular person. We interact with one another while never really knowing what is going on inside. I find it interesting that we are involved with our own bodies yet we have no idea what we look like on the inside. In this book, I will be exploring the essential qualities of letterforms and their relationship to principles of the silhouette.

JAIME JUSTEN

In many of the projects I explored a theme of duality. **Fingernails** and **Prey/Project** enhance this theme, as they both contain an experimental structure that supports the idea of two different

stories being connected. This type of twist is a key in creating interesting experimental book structures.



FLYING FORTS

4 1/8 x 6 3/4
Altered book

This was more of a fun project for me. A sense of action is created by making the center look as though it had been bombed and the B-17s are flying through it.

PREY/PROJECT

6 x 8
Laser print on paper with string

This dos-à-dos binding shows two similar situations of a bird attacking a young girl, the twist being in *Project* the birds give her a new hairstyle, while in *Prey* they behead her.





FINGERNAILS

Two accordion booklets tied at the spine with ribbon, each
20 x 7 Inkjet on paper

An illustration of two sides of my life, one in Buffalo, NY and the other with my boyfriend's family in Orange, CT. Each illustration gives a sense of my feelings towards these two different worlds, be they chaotic or calm. When joined together, they create the message, "It Makes Me Bite My Fingernails," implying that though I love both of these worlds, they often cause me stress.

REBECCA LOMUTO

As a photography major, I am focused on translating thoughts through the visual metaphor. As I make books, I am beginning to understand how to bridge each vision into a cohesive plotline, along with utilizing structure as another layer of the vision.

Exposed



Exposed is a book that uses text as an image, in a style inspired by concrete poetry. The structure is a scroll, which, when laid out, progresses through each photoshoot I have been on throughout the year. The book is printed on the backing of a roll of 120 film, in order to suggest the feeling of looking over a roll of shot film.

Size: 36" x 2.25"

Some Sad Story to Tell



With image and limited text, *Some Sad Story to Tell* has become an autobiographical experiment. The book itself is based on a formal Codex structure, with the spine replaced by an accordion in order to make use of the Concertina binding. The concept of the book is to have the photos tell the story with as little narration as possible. It is an option for the viewer to see most of the images without the additional text, as each strip of text is bound into the book as a separate page.

Size: 7.5" x 5.5"

MOSA TANKSLEY

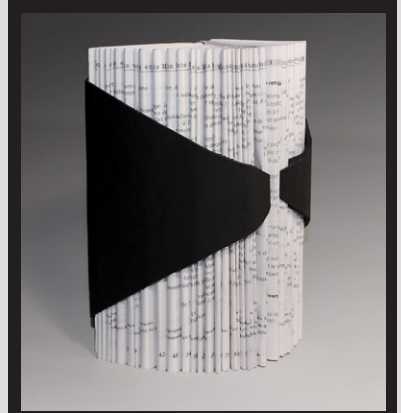


“SABOTAGE”

5" x 5" accordion fold

“SABOTAGE” is a book that is based on image and manipulation of the book structure. The main concept is the sabotage of innocence, and the symbol of innocence is an image of a doll's face, full of makeup. The book is an accordion structure in which the pages begin to be sliced up photos of the doll, mixed and matched. The last two pages become shredded to represent the deterioration of innocence caused by society, until innocence ultimately fades away.

“AU REVOIR LES ENFANTS” is a pre-existing book about the tragedies caused by World War II. I transformed it into a sculpture through folding pages and adding two triangles wrapping around the pages and trapping the majority of the book so that it becomes inaccessible. The concept of the triangles comes from the Jewish star, while the book's entrapment parallels the experience of the Jews during World War II.



“AU REVOIR LES ENFANTS”

6" x 8" altered book



I am a senior majoring in graphic design, and so my recent experimentation in the field of book making is heavily influenced by that. Incorporated into all of my artwork, and in particular this collection of experimental books, is a focus on elegance, form, and simplicity. Typography, composition, and the use (or lack of) color are fundamental to the development of these books.

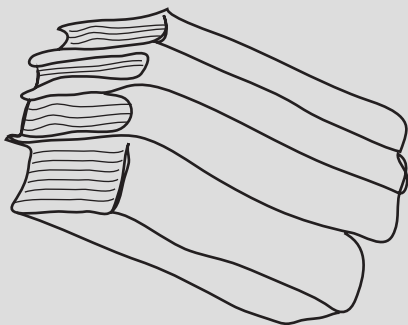
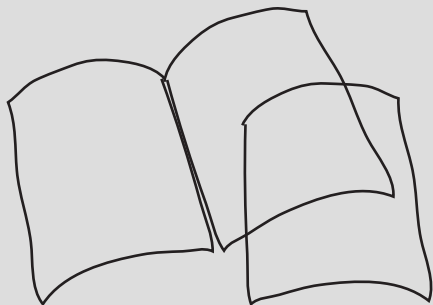


“LITTLE RED”

5.75" x 3.75" codex binding, satin cover



“**LITTLE RED**” is the first book in a series of graphic fairy tales. It is a modern version of the classic fairy tale “Little Red Riding Hood” that I rewrote with an unexpected ending in which Little Red does not save her grandmother, but instead is bitten by the Big Bad Wolf and turns into a wolf herself. The illustrations are made up of a flat, graphic style that captures the simplicity evoked by the spirit of the fairy tale.



Carter Ki Walker

I use discarded materials that are by-products of the mindless interactions that dictate our everyday lives. I use them to inform, provoke thought, understanding, interest. My work is process oriented, I react to the materials as I manipulate them. I've found that this approach does not consistently yield pieces in a timely manner. I often leave materials in their early stage of manipulation for weeks at a time before returning to them. I develop an intimate, loving relationship with my materials, most of which were produced to serve a single purpose, provide a single unnecessary convenience, a product of our consumer society, and then discarded. A means to an end. I fill my time of disconnect by throwing myself into a new medium, with little or no instruction, so each exploration is a new discovery. I embrace structural deficiencies, often disregard conventional approaches and go about things in a haphazard manner



I think when i drink 2 x 2 bottle caps, handmade paper, photographs, tacky glue

i think we're finding a common theme here. Just the other day i was feeling a little discouraged by a seeming lack of productivity, and came to the conclusion that i'd drunk the semester away. That it had been without purpose or development. Then i realized that my subconscious had been hard at work once again and had been gathering me content rich material the whole time. It was everywhere, well mostly in my front pocket that had a nice jingle from a semester of collection. But also in my drawers, car, various articles of clothing, dating back as far as high school and purple smirnoff caps. So i put that all to good use and made art to prove that i think when i drink, even if it is at times its a bit hazy.



Robot Brains 8.5 x 5 handmade paper pulp from the book and citrsolv

it is best in all aspects of my life if i have some sort of structure, and a firm guiding hand to keep me in check, or at least make me conscious when i disregard said structure. Life simplified is not my reality but it's a welcome change whenever it comes around. Robot Brains was just that, a simple pre-conceived notion. There was no reaction, just execution. That the struggle that came with the others was much more satisfying even if they still lack resolve.



High Life 6.25 x 6 single ply cardboard, paper pulp, and ink

i drink a lot of beer. Moreso now that i no longer have a vagina and have made the transition from smirnoff ice to \$3.99 High Life Tall Boy six packs. It is not as if i'm always drunk, but i'm from the sculpture department, we wear carhartts and play with fire and wood all day, copious amounts of cheap beer comes with the territory. Copious i know big word ... that ones courtesy of brita van fossen who constant assault throughout high school did wonders for my vocabulary. Of course high school was a long time ago and that and verbatim is about all i've got left. Okay back to beer. Needless to say such activities can at times lead to situations one would not find themselves in on say your typical weekday afternoon. And while these situations at the time seem perfectly harmless and without consequence they can, will and do come back to bite you. Alcohol and modern technology, even alone are more than competent enablers, but combined are quite deadly. This is an investigation of just that, first with one flying solo, and then the destructive nature of the deadly duo on full display.

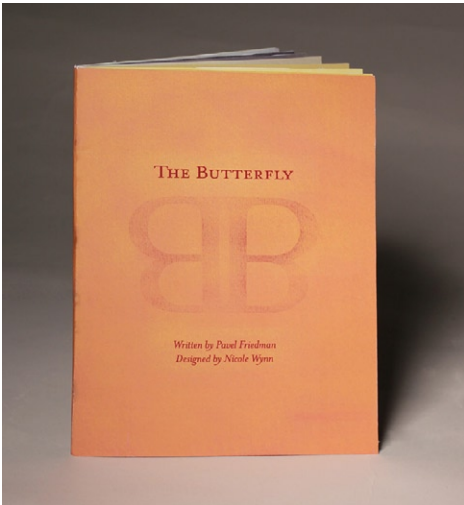
NICOLE WYNN



Understanding Autism

9.75 x 9.75 inch acrylic box, pre-bound books glued shut with new laser printed covers and a faux-leather hand bound book including hand written text.

“*Understanding Autism*” is my attempt to physically manifest what a person with Autism feels. I wanted to stress that just because someone with Autism has trouble expressing their feelings and opinions that doesn’t mean they don’t have them. Ultimately the book gives the reader a feeling of partial understanding and frustration, almost like what a person with Autism feels.



The Butterfly

4.5 x 6.5 inches. Digital laser print out.

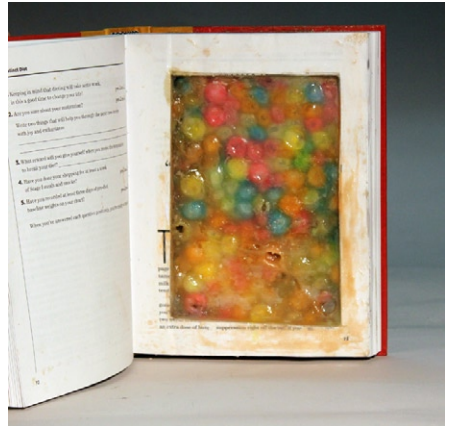
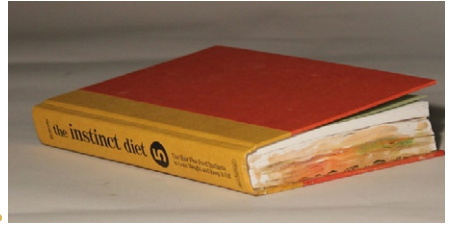
“*The Butterfly*” illustrates Pavel Friedman’s poem through type. The poem tells of the author’s experience in a Nazi German ghetto. The choice of color, as well as the treatment of the type illuminate the feelings of the author.



The Skittles Book (AKA *The Instinct Diet*)

6 x 8 inches. Diet book altered with tropical skittles and modge podge.

"*The Skittles Book*" tells of a diet gone horribly wrong. The book was originally entitled "The Instinct Diet" and featured several supposedly easy ways to lose weight. I altered to the book to reflect how hard it is to try and lose weight by cutting out most of the recipes and placing tropical skittles inside it. The skittles are sealed in with glue, which took two months to dry, disintegrated the skittles, and will occasionally leak out liquid sugar.



Such Devoted Sisters

3.5 x 5.5 inches. Digital laser print out bound with ribbon.

"*Such Devoted Sisters*" tells a tale of two sisters who do not care for each other. The sisters find very twisted ways to get even with their siblings. One writes a book bashing the other, and the second contradicts everything. The bright colors and overall cheery appearance are in contrast to the dark humor of this book.



