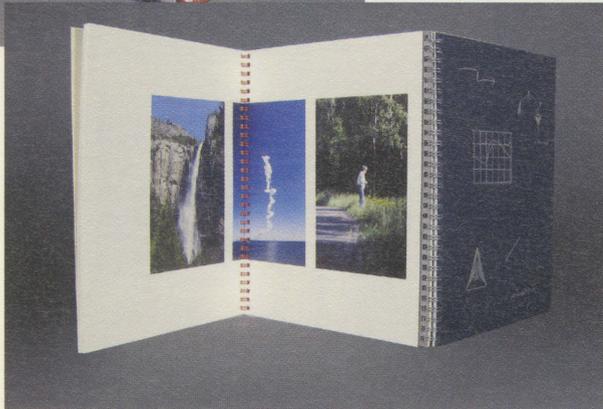




**THE PLACES THEY'VE BEEN
THE THINGS THEY NOTICED
AND WHAT HAPPENED THEN**

**IDAHO BOOKER'S DOZEN
2017-2018**



**1. Dan Boardman (Gloucester, MA)
& Aspen Mays (Oakland, CA)**

**Where We've Been,
Where We're Going, Why?**

"This uniquely bound publication brings together two sets of archives—one personal, one public—through a *do-si-do* inspired, double-loop bind, allowing each artist's book to exist separately, while still bound together as one. Boardman and Mays employ the photographic archive as a device to draw connections between seemingly disparate storylines—an American road trip, the return of Halley's Comet, and the *Teacher in Space* program, which invited the first civilian to leave the Earth.

"On January 28th, 1986, these storylines unexpectedly coalesce at the launch of the ill-fated Challenger Mission STS-51-L, giving way to a set of parallel histories. In piecing together various archives—an album of family snapshots, glass plate negatives of the comet, photographs of the astronauts in training, video stills from the Lost Lessons, and various excerpts of official NASA documentation—Boardman and Mays explore the personal and cultural effects of bearing witness."

2. Kristine Bouyoucos (Pittsford, NY)

Circles

"...Lines and circles are the most basic form of any shape, and anywhere one looks, there lurks a circle. For me it became a question of reducing what I saw around me to its most basic form. Chasing circles turned out to be a fun exercise; the most difficult part however, was how to select from an abundance of choices. I picked the samples that I liked the best and that spoke most eloquently of shape and function. A poet friend kindly wrote an original poem about circles in geometry.

"The book is a double accordion fold with one section anchored to each cover and housed in a clamshell box. The book is printed on Revere Magnani paper, with digital printing and collages of my own monoprints and photographs. The cover has decorative papers with the title blind stamped on a leather spine.

"Circles comes in an edition of five."

Empty Nest

"The imagery in *Empty Nest* derives from diverse places in the world, but somehow comes together to tell a quiet story of the circle of life. These images helped express the great sadness that I felt, when confronted with a dead bird in the guest room of my house.

"I photographed a bird's nest from my summer cottage in Norway; trees and leaves from my garden turned into cyanotype prints. A photograph that I took visiting Greenland creates the background, and a sun created with drawings and my grandfather's old bookmark all contribute and make their marks in this book.

"*Empty Nest* is an accordion fold, digitally printed on Masa paper in my own studio. Book ends are covered with a coated Crater paper on the outside, Unryu rice paper on the back inside.

"*Empty Nest* comes in an edition of ten."



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3. Brooke Cassity (Ontario, OR)

Spring Break 2016!

"Spring Break 2016 was like an adventure into the unknown, an alien world to me. Together with my parents, we drove from Ontario, Oregon to Lake Havasu City, Arizona. As we traveled, I watched the scenery fade from green to dust and eventually I saw the emergence of cacti and desert life. We had traveled this way once before, but this time felt different; I felt more aware of my surroundings. The main purpose of our trip was to visit and stay with my grandparents, but I also had a goal in my mind of documenting the trip.

"The way I did that was by creating this zine. *Spring Break 2016!* visually showcases my 10 days in Arizona and is accompanied by information from Wikipedia. It features photographs that I took, and designs and illustrations based on experiences that I had. It is the first issue in a series of four zines, the following being *Summer Break 2016*, *Christmas Break 2016*, and ending with *Spring Break 2017*."

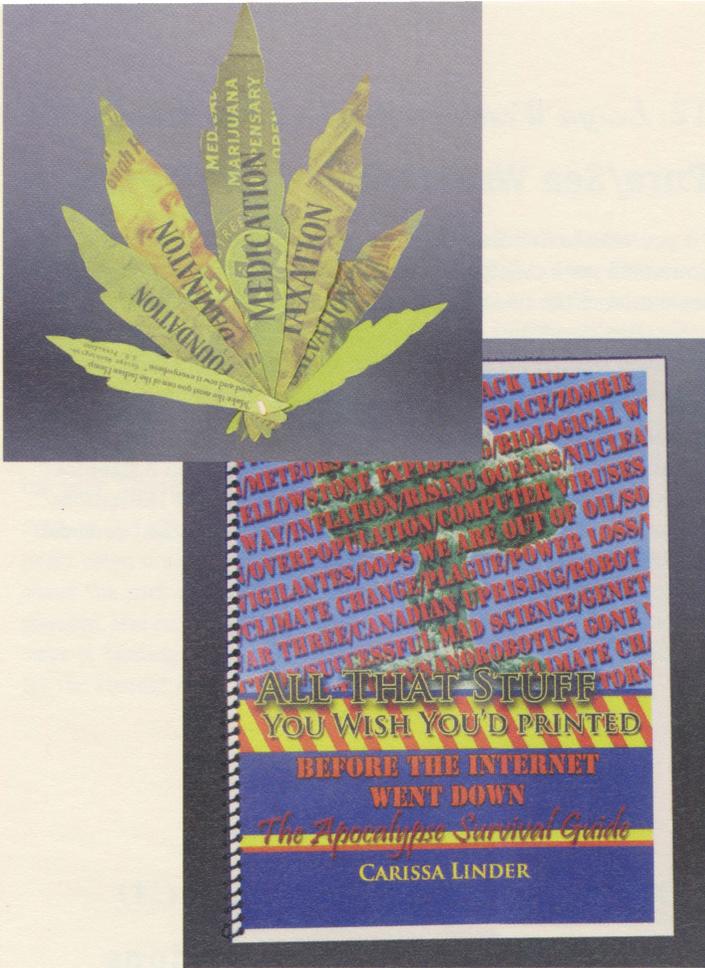
4. Louise Levergneux

(Ottawa, ON, Canada; currently Boise, ID)

Ambivalence

"Ambivalence takes the reader on a tour of Ohio cemeteries, a familiar scene to many of us. However, the scenes presented are quite out of the ordinary, provoking a feeling of ambiguity: symbols of the sacred, tombstones, votive candles and religious statuary memorialize departed beloved pets, not friends and relatives. Walking through these pet cemeteries brought the artist face-to-face with her cultural upbringing in the Roman Catholic Church. While photographing what she perceived as shocking scenes, Louise was overwhelmed by the feeling of sympathy towards the loss of unconditional love and the need for closure. For some people a thin line exists between the sacred and the secular, the images here illustrate the necessity to remember our beloved pets in the form of this extended communal ritual. Unconcerned with the apparent profanity exhibited in pet cemeteries, the artist wanted to portray the ambivalence between the mind and the heart—the core of this collection of photographic essays."





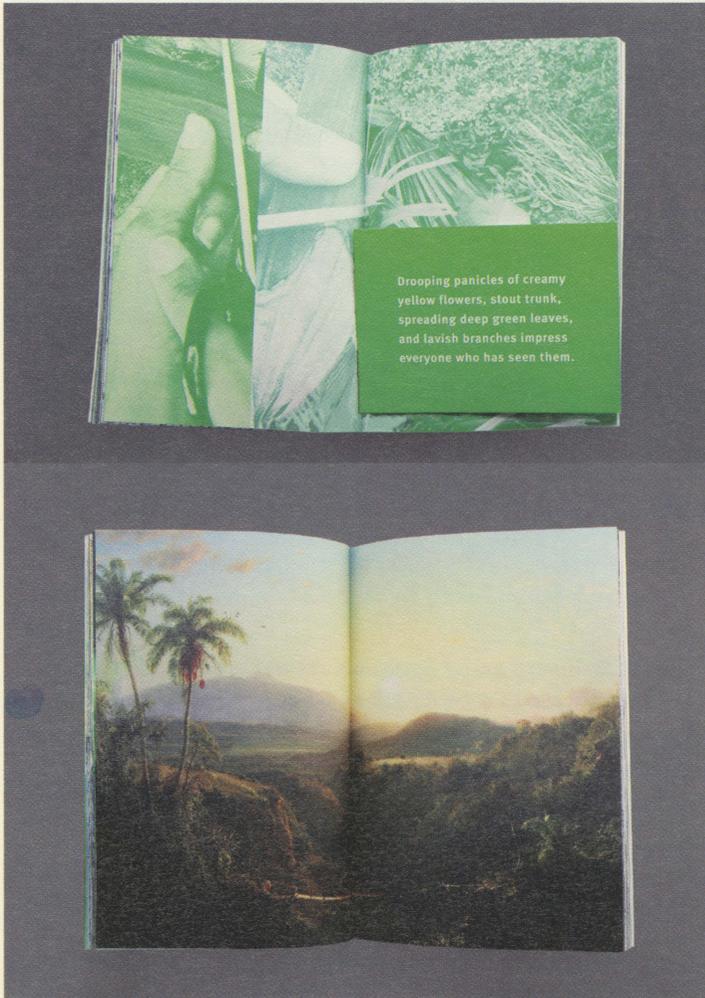
5. *Carissa Linder (Boise, ID)*

Untitled

“Make the most you can of the Indian Hemp, seed and sow it everywhere.”—George Washington”

All That Stuff You Wish You'd Printed Out Before the Internet Went Down

“Infinite worlds of information and possibility are lying at our fingertips. I can't help but wonder, though, what would happen to us if it all just shut off one day? It certainly doesn't seem as if the focus of our society is retaining any of this information...rely on the bookmark bar and a more convenient time sometime in the future. If I can get a picture of my house in seconds from satellites whizzing through waves of electromagnetic pulses and magic, what are the real mad scientists doing?”



6. *Erin Mallea (Pittsburgh, PA)*

Transplants

“The artist's book *Transplants* was inspired by the unexpected yet commonplace presence of palm trees near my home in Portland, Oregon. When I moved to Portland after living in Idaho and Los Angeles, I began taking regular walks to make the unfamiliar familiar and immediately noticed the plants. An anomaly from standard perceptions of the Pacific Northwest, the palm tree pointed to assumptions that are often associated with place and emphasized that tendency to flatten the complexities of geographic identity. For me, the plant was a reminder of LA, where palm-lined avenues have become an accepted, aggrandizing, and oversimplifying symbol of the sprawling and diverse metropolis. The majority of palm species are non-native to Southern California and were utilized to brand the region as a rightful, utopic conclusion to American expansion. In the American west, palms exist in a web of symbolism having inherited the legacies of Orientalism and Primitivism among other histories in Western culture. Portland palms, largely a species from China, Japan, and Northern India, are a reminder of living in a global, postcolonial world. Among the evergreens, the trees fall short as a believable stand-in for relaxation or paradise. Adorning luxury car dealerships and aging buildings, palms are more akin to props that highlight politics of the 'natural' and escapism that are often better camouflaged. Palm trees do well in the temperate Northwest. However the plants are more clearly 'outsiders' than many of the other introduced species throughout the region. In a city that is rapidly changing and sold for its lifestyle, palms trees are a signifier of tensions surrounding labor and leisure, and how perceptions and imagery of place, landscape, culture, and people are generated, branded, and sold.”



7. Bonnie Thompson Norman (Seattle, WA)

Ballot BOX

"It may come as a surprise to learn the right to vote is not explicitly stated nor provided for in the United States Constitution. Rather, this right has been shaped by Amendments, congressional legislation, judicial review, and requirements and restrictions enacted by the States.

"Voting is a fundamental and cherished expression of patriotism and democracy. By casting a vote, one is connected to the principles of Government of the People, by the People and for the People.

"However, laws and regulations regarding one's right to cast a ballot are not uniform nor enforced equally and, in some jurisdictions, have become more restrictive, onerous and at times intimidating. *Ballot BOX*, a literal and symbolic representation of a right which should be available to all Americans but which is being threatened and eroded, contains a riddle and quotes from historical and literary figures on the subject of voting. Most importantly, it includes general information on voter eligibility and registering to vote. *Ballot BOX* is intended to both inform and inspire people to do just that.

8. John W. Retallack (Rochester, NY)

Tools

"I have an affinity for tools. They allow me, or anyone, to do things not possible just with the hands. Tools separate us from the animals. I think it may just be in the genes, my genes. I can trace my family roots back as far as early 1700 and know that all the men were blacksmiths in Cornwall England where they made tools for the mining industry. If some kind of genetic predetermination is possible, I must have it.

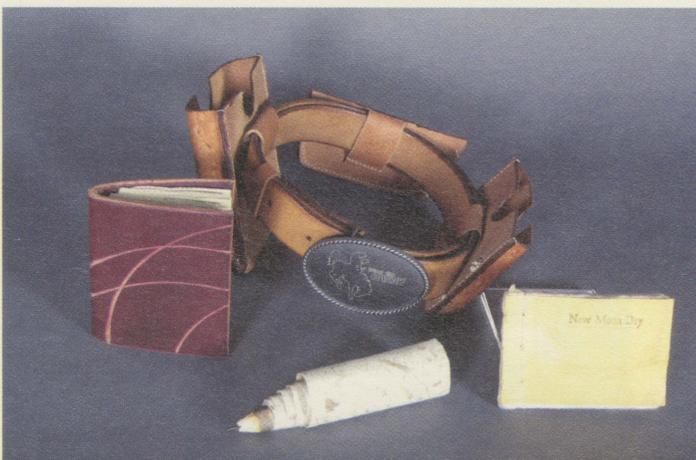
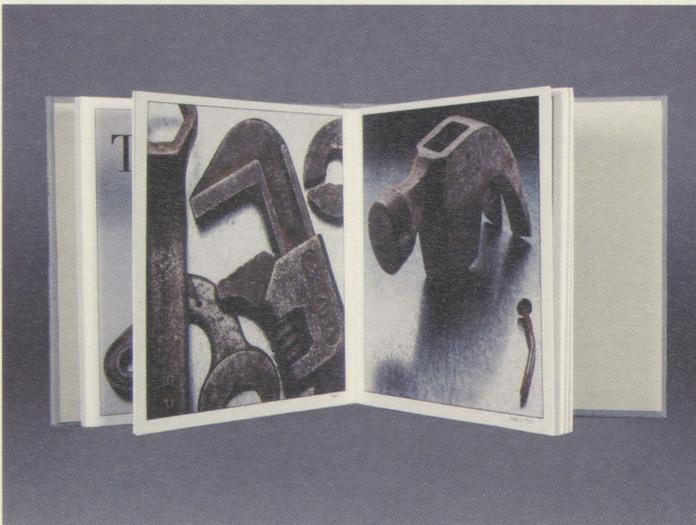
"These are early industrial age tools. Some are from my own family collection and some I have found various places after starting this project. They were once used by someone earning a living making and/or repairing machines. I imagine they were treated with respect by the people who first used them.

"The images are made in a studio using the skills I acquired in commercial photography and as a professor of photography at RIT. Beginning with high resolution digital capture, they are printed to archival standards on MOAB Entrada paper."

9. Scott Samuelson (Rexburg, ID)

Read 'Em Cowboy

What is a cowboy to do those long nights out on the trail after the dust of the cattle drive has settled for the day? If the cowboy, like Slim Baxter, has literary tastes, he reads haiku. Where does he keep his books of haiku, his personal poetic credo, and his pencil for poetic notes? In his book belt, of course. Slim's kit includes *Arc*, an accordion structure with 18 summer haiku, illustrated with 21 intaglio prints; *New Moon Day*, a Japanese stab bound handbook with 32 Lent season haiku and images on handmade paper; and his cowboy poem credo written and rolled into a scroll around a handmade pencil, in case Slim needs to record his poetic responses to life on the range.

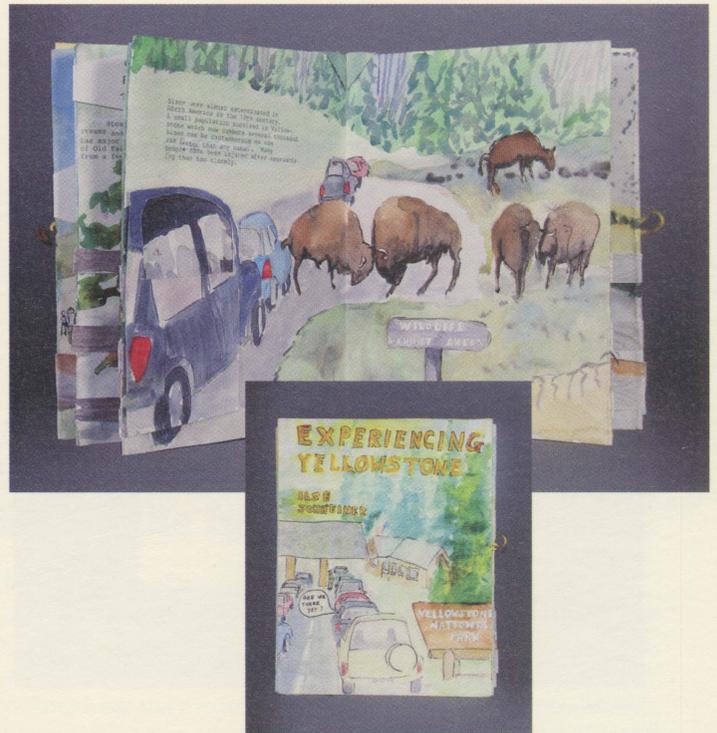


10. Ilse Schreiner (Boise, ID)

Experiencing Yellowstone

"Two years ago, I went to Yellowstone National Park in August. At this time of year the park is so crowded that the other visitors become a significant part of the experience. I saw a little girl, not more than three or four, very cute, all in pink, in a situation much like the one depicted for the Steamboat Geysers page in the book; her back to the attraction, playing on her mother's iphone. I was so taken by her that I painted a picture. Since I and many viewers enjoyed the joke so much, I decided she needed to take a tour around the park. Should she start touring the world now?"

"This book [is] part of a series depicting National Parks and other parks using a variety of book formats to try and capture my feelings about the park visited. I am experimenting with methods of applying pigment and creating dimensionality. I also try to find new (to me) ways of binding each book, and was pleased with the crown binding for the current one."



11. Robert Siegelman (Boston, MA)

Untitled (Peel This Strip and Fold Here)

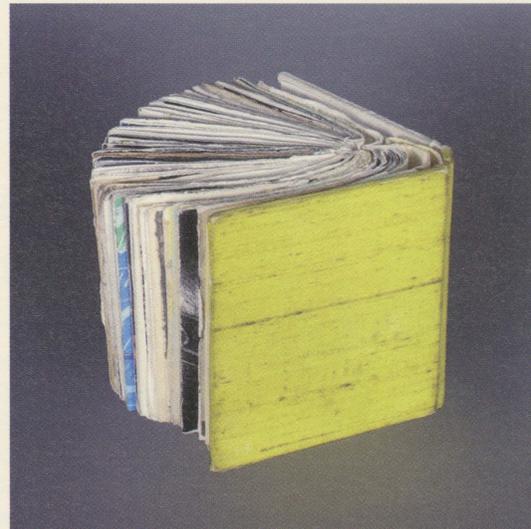
Untitled (From Behind Closed Doors)

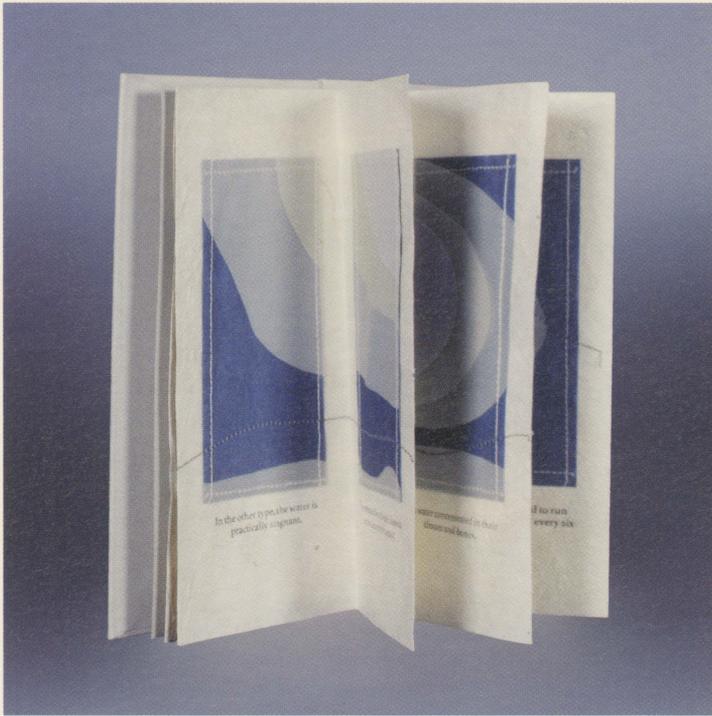
"My work in artist books is many fold. I have lots of books in progress at any given time. I work in several each day. Mainly I alter pre-existing books, whether blank or created for another purpose. The two exhibited here were originally blank notebooks. I also use books that were created for other purposes: instructional, fiction, specialized notebooks, and sometime magazines.

"One of the two books here (the smallest one) was a particular challenge. It had been a yard sale purchase that a friend had given me. At first I couldn't imagine working in such a small book. I loved its intimacy of scale, but felt I couldn't change it. I didn't know what to do with it for quite some time. Finally I just started to work in it. Work always conquers procrastination, and trying to figure things out. I do a lot of thinking with my hands in my art making. Once I was able to shift gears in the size of my elements, and approach, I was on my way.

"My books are very personal to me. Books by nature are private and intimate, generally meant for one person at a time to explore. Some of my books are confidential, and contain journal writing, but most can be shared. I see books as extensions of the hand and mind. They are among the most physical of art forms. My books are for holding, touching, and interacting with, yet they are also very fragile.

"The books are accumulations of images and scraps that I respond to and am drawn to use. They represent, in some ways, a look at the inner folders of my brain. They are catalogs and collections. They brim with the visual to the point of bursting and ultimately become sculptural objects with pages."



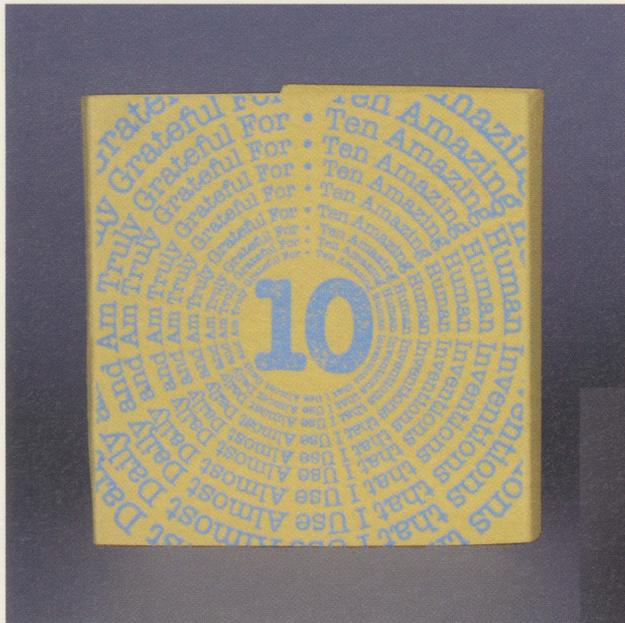


12. Lesya Westerman (San Francisco, CA)

Pure/Sea Water

"If you were to find the place where fresh and saltwaters meet, you would see a clearly defined line making evident the physical separation of the two despite constant motions to permeate each other. *Pure/Sea Water* explores this relationship and evokes human qualities, identifying the parallel in our attempts and failings to keep close someone fundamentally different from ourselves.

"Accompanied by layered vellum current maps and stitched undulations, the poetry derived from the Encyclopedia Britannica records the final stages of such a relationship and the realizations that become as distinct as the dividing line between the two bodies of water."



13. Nanette Wylde (Redwood City, CA)

Ten Amazing Human Inventions That I Use Almost Daily and Am Truly Grateful For

"*10 Amazing Human Inventions That I Use Almost Daily and Am Truly Grateful For* is the title of this little book because it is true. As life unfolds I find I have many more as well, and one more here for you to find, and consider. What are your own?"



With Thanks to our 4 Intrepid Jurors

Rachel Lambert "[I am] Director of Black Bar Gallery and Art Instructor for the City of Boise, and received my MFA in Visual Art from Boise State University in 2015, and BFA in Photography from Ernest G. Welch School of Art and Design in 2011....[My] work focuses in both photography and mixed media materials such as fibers, silicones, plastics and gunpowder."

Lawrence Shapiro, PhD "The nomadic trail of the journeyman art historian has led me to pitch my tent in eleven US cities plus Germany, the Czech Republic, Israel and Peru."

Anna Webb "I am a native Boisean, a reporter and a mosaic artist. I am a lover of history, gardens and well-made items."

Driek Zirinsky "I write and I collect artists' books. I appreciate the tactile pleasure of well-made books, and the felicitous convergence of words and images in good books."

The descriptive statements published in this catalog are excerpts of materials provided by the artists, and appear courtesy of the artists. Photography courtesy of the artists and Idaho Center for the Book.

In memory of Idaho book artist, scholar and humanist printer, Jann Marson, 1972-2016

Idaho
Center
for the **Book*** **
newsletter

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** Book, construed to include all forms of written language*

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Idaho Booker's Dozen 2017-2018 Tour Schedule

February 2017: Lewis-Clark State College Center for Arts and History

March 2017: University of Idaho Library

April 2017: Coeur d'Alene Public Library

May 2017: BYU Idaho David O. McKay Library

June 2017: Ada Community Library

July-August 2017: J. Willard Marriott Library University of Utah

September 2017: Magic Valley Arts Council

October 2017: College of Southern Idaho Library

November 2017: Hailey Public Library

December 2017: (hiatus)

January 2018: Idaho Falls Public Library

February 2018: Idaho State University Oboler Library

March 2018: Mountain Home Public Library

April 2018: Boise State University (to be confirmed)
