OPEN BOOK:
CONVERSATIONS ON ART AND THE BOOK
ARTSpeak 2012-2013

Open Book:
Conversations on Art and the Book

April 3 - April 29, 2013

Gladys Marcus Library

FIT Fashion Institute of Technology
INTRODUCTION

This catalog is the end product of a collaboration between Fine Arts and Art History and Museum Professions students at FIT, in conjunction with the ARTSpeak 2012-2013 interdisciplinary program. ARTSpeak brings together faculty from the Fine Arts and History of Art departments to discuss, plan, and carry out a series of campus visits by contemporary artists. The theme for this year’s ARTSpeak series is Open Book: Conversations on Art and the Book, and it was agreed early on that an appropriate corollary to the panel discussion and series of guest artist lectures would be an exhibit of work by Fine Arts BFA students who responded to the traditions, trajectories, and possibilities of artists creating books. Eighth semester Art History and Museum Professions majors were asked to view student work and write the texts for this catalog, which accompanies an exhibition of student work on view at the FIT Library from April 3-29, 2013.

The artist’s book is an object for which there is still no consensus definition. It is not simply a book by or about artists but rather (in most cases) a limited edition publication in which the artist creates and controls both text and image (when both are present, which is not always the case). The artist’s book is a twentieth century creation which in turn evolved indirectly from the late nineteenth century tradition of the livre d’artiste, in which well known literary texts were illustrated or interpreted by commissioned artists. The students in this exhibition and their peers who functioned as curators live, of course, in an increasingly digital world, where print sources of information and even the physical, tangible book are regularly (if somewhat prematurely) eulogized. They were charged with a timely and appropriate task: what does it mean to think about and actually make a book in an age when many argue that the physical book has outlived its usefulness. The diverse strategies evidenced in the exhibition and in the pages of this catalog suggest that even for a digitally saturated generation of young art students and art historians, the book and its processes maintain and retain an almost primal urgency and importance.

I would like to thank the Fine Arts and History of Art faculty who contributed class time and energy to this project, and also Joanne Arbuckle, Dean of the School of Art and Design and Scott Stoddart, Dean of the School of Liberal Arts, for their generous and enthusiastic support for this program. Grateful thanks as well to the staff of the FIT Library for hosting the exhibition and making available artist’s books from the Special Collections. Finally, thanks to the students who took this project to heart and made the exhibition possible.

Richard Turnbull
Associate Professor; History of Art
Fashion Institute of Technology

ARTSpeak 2012-2013 Committee Members
John Allen, Adjunct Assistant Professor; Fine Arts, Co-Chair
Jean Feinberg, Assistant Professor; Fine Arts, Co-Chair
Andrew Weinstein, Assistant Professor; History of Art, Co-Chair
Julia Jacquette, Assistant Professor; Fine Arts
Jeffrey Way, Associate Professor; Fine Arts
Mari Dumett, Adjunct Assistant Professor; History of Art
Chad Laird, Adjunct Assistant Professor; History of Art
Richard Turnbull, Associate Professor; History of Art

Stephanie DeManuelle, Chair; Department of Fine Arts
David Drogin, Chair; Department of History of Art

Photography:
Joseph Irwin, artwork and documentary
Leon Barber, artwork
Dylan Wey, Danielle Sheridan, Karina Voitioulevich, student portraits

Catalog design and editing; Devon Pentz, Stephanie Roy, Nora Brown, Mari Dumett
Faculty Advisors: Mari Dumett, John Allen, Jean Feinberg

Printed by the FIT Print and Mail Services, Roy Larsen, Manager

© Fashion Institute of Technology, 2013, All Rights Reserved
Acknowledgments

ARTSpeak 2012-2013 is an interdisciplinary program presented by the departments of Fine Arts and History of Art, and has included a series of lectures, panel discussion, and this student exhibition on the theme of Open Book: Conversations on Art and the Book. Lecturers and panelists this year, a number of whom have generously lent work to the exhibition, have been:

David Mazzucchelli
Mira Schor
Beth Thielen
Maddy Rosenberg
Martha Wilson
Max Schumann
Alexander Campos

This program has been made possible in part through funding by the FIT Student-Faculty Corporation, the School of Art and Design, and the School of Liberal Arts.

We thank Joanne Arbuckle, Dean of the School of Art and Design, and Scott F. Stoddart, Dean of the School of Liberal Arts, for their generous support and commitment to this program.

FIT’s Gladys Marcus Library and staff have generously provided exhibition space and assistance in making this exhibition possible. A number of works from the Library’s Special Collections have been lent to the exhibition.

NJ Wolfe, Professor-Librarian and Director
Jennifer Blum, Adjunct Associate Professor-Librarian, Acquisitions & Metadata Services
Karen Trivette Cannell, Assistant Professor-Librarian, Head of Special Collections and FIT Archives
Marian Weston, Adjunct Assistant Professor-Librarian, Research & Instructional Services
John Williams, Resource Assistant, Office of the Library Directors

We thank President Joyce F. Brown and the FIT Diversity Council for their original support, which made ARTSpeak possible.

Faculty whose students contributed work to this exhibition and catalog are included below. We thank Ron Amato, Chair, Photography, for his support for Photography students’ participation.

Fine Arts: Susan Daykin, Jeffrey Way, Stephanie DeManuelle, Joel Werring, Jennifer Nuss, Cynthia Gallagher; Jean Feinberg
History of Art: Mari Dumett
Photography: Curtis Willocks
The documentary photographs in this exhibition catalog attest to the tremendous interdisciplinary and collaborative spirit of *Open Book: Conversations on Art and the Book*. At every stage of the organizational process students and faculty strove to showcase the students’ talents in the best light for a larger audience. Multiple emails and in-person conversations that otherwise would not have occurred enabled the Art History students to learn about the Fine Arts students’ work and incorporate their findings into texts that appear on each artist’s catalog page.

The project fit perfectly within the scope of the Art History and Museum Professions senior seminar, *The Museum Exhibition*, which I taught this semester. The seminar objective is to learn about exhibition production yet this was the first time in the course’s history that the students had the opportunity to gain hands-on experience executing their own show. From the first day when we stood as a class in front of library display cases envisioning what our exhibit might look like to the hours spent in the computer lab pushing past sleep deficiency to buoyantly discuss catalog color palettes to the final installation, it was a great opportunity for the students to exercise decision-making skills and express their creativity at every level of production. They did it all on a tight deadline, too.

We were fortunate that our own process coincided with a major exhibition of artist’s books by Dieter Roth at the Museum of Modern Art, and used the opportunity to learn from museum professionals. While viewing Roth’s pioneering work expanded students’ awareness of what book art can be—pulped books stuffed into sausage casing or sheets of chocolate—speaking with the curator provided insights into the particular challenges of displaying the objects. In the case of Roth these challenges include the handling and critical analysis of unconventional art materials, which was also true for our student work where duct tape, twigs, and cooking spices became the stuff of pages.

Despite its many historical permutations and the famous artists who have worked in it, especially since the 1960s, not to mention the organizations admirably dedicated to it, book art remains an under-examined and under-appreciated art form. This is but one reason why it is exciting to see young artists exploring its possibilities and an institution of higher education such as FIT supporting their efforts. We hope that this will be the first in a long line of student exhibitions conceived by ARTSpeak, contributing to the greater interconnection of people and sharing of ideas across the FIT campus and beyond.

Mari Dumett
Adjunct Assistant Professor, History of Art
Fashion Institute of Technology

Emery Medina
*The Owl, the Birds, the Cage, and Flying Free or Not So Free*
Diptych Books No.1 & 2
2013
Twigs, plaster, etchings, aquatint, marble paper, Japanese paper, watercolor

Chanel Mehyo
*Natural, Instinctual and Quick*
2012
Chalk pastel, charcoal, acrylic, dry and wet media

Stephanie Mota
*Untitled*
2013
Gouache, acrylic, pastel, enamel nail polish, charcoal, ink

Marissa Mule
*Map Series*
2013
Duct tape

Marissa Mule
*Pieces of Me*
2013
Sharpie, paint

Yukiko Nakamura
*Untitled*
2013
Acrylic, colored pencil, Sumi ink, glitter

Chadbourne Oliver
*MALE MATURITY VOL. I (All Rights Reserved)*
2013
*Captor Underpants* (2001) by David Pilkey, crayon, acrylic, marker

Eunyi Park
*Untitled*
2012
Ink, pastel, oil color, color pencil, collage

Nicole Raneri
*Unknown*
2013
Acrylic, Conté Crayon, chalk, charcoal paper, cardboard, clay

Amanda Richards
*Evolution of the Figure I*
2012
Hard and soft ground zinc plate etchings

Amanda Richards
*Evolution of the Figure II*
2013
Hard and soft ground zinc plate etchings

Leesa Tabrizi
*Nightmare Stations, a Narrative*
2013
Sumi-E ink, marker, tracing paper, thread

Eric Torres
*Everyday Life*
2012
Ink, watercolor, oil, paper

Ann Trocchia
*Godess of the Cosmos*
2013
Book, spray paint, acrylic, photos, collage

Danielle Velez
*Through the Lines*
2013
Charcoal, acrylic, pastel, ink

Rebecca Williams
*Untitled*
2013
Chili peppers, black pepper, curry powder, rosemary, coffee grounds, allspice, annatto spice, tea leaves, china green tea, thread, wax paper, acrylic medium
CHECKLIST

M.A.C.R. Amos
*She Collected People: A Hijacked Story*
2013
Paper, acrylic, latex, wooden drawer

Samantha Andriani
*Untitled*
2013
*Best Loved Poems of All Time* (1968) by Gail Harano Cunningham, magazine clippings, decorative scrapbook paper, tissue paper, gold leaf, watercolor, marker

Amy Aziz
*Untitled*
2012-2013
Marker; stationary paper, rice paper; acrylic, lace, thread, envelope paper; plastic, magazine and calendar clippings, charcoal, candle wax

Sarah Chu
*The Return of the Native*
2013
Hardcover book, collage, acrylic, ink, gold paper; glitter

Deanna Cosentino
*Untitled*
2012
Ink, rice paper

Deanna Cosentino
*Untitled*
2012
Ink, rice paper

Deanna Cosentino
*Untitled*
2012
Ink, rice paper

Katherine DiBella
*Maps*
2013
Watercolor; marker; paper; string

Aleshandra Fernandes
*Untitled*
2013
*Reds* by Ted Morgan (2003), brick

Aleshandra Fernandes
*Untitled*
2013
*The Female Eunuch* (1970) by Germaine Greer; spatula

Hamoi Floyd
*My Child Past*
2012
Zinc plate etching, canvas, paper

Tracey Greene
*Headlines*
2013
Acrylic, newspaper clippings

Naomi Hirano
*Fish Book*
2012
Aquatint, Japanese paper, zinc plate etching

Naomi Hirano
*Stories By*
2013
Collage, pencil

Katherine McNamee
*Print Book*
2012
Etching

Katherine McNamee
*Sketch Box*
2013
Wooden box, watercolor; ink, thread
comments on M.A.C.R. Amos’ battle to take back ownership of his personal life story. His artwork addresses his legal battle with a writer who adapted his life story to a screenplay and sold it to a major Hollywood movie producer without his permission. The writer has never financially compensated or apologized to M.A.C.R. Amos for this injustice. She Collected People: A Hijacked Story visually documents the artist’s life story and attempts to halt the slanderous writings of the author by confining the screenplay within the writer’s drawer. The artwork consists of a wooden desk drawer whose interior has been painted with acrylic and latex. The inner front section of the drawer represents the climate of El Salvador, the artist’s native country, and the brutal civil war that took place there during the ‘80s. The back section of the drawer holds the misrepresentation of the artist’s life and the colors within reflect those of the United States of America—the country in which the artist’s life story was taken. All of the colors used within are of political, social, and national significance. There is nothing ambiguously sourced about the materials. M.A.C.R. Amos’ work comments on his family’s identity as well as the exploitation of his literal life story. He visually challenges the falseness of the screenplay by addressing the misrepresentation of the truth and begs the question, “How can one move forward with their future when their past has been taken, manipulated, and sold?” The work functions as the physical manifestation of personal memory and the desire to express the artist’s story truthfully, as it should be told.

– Emily Dominguez
The small red book of poems has been appropriated and deconstructed by the artist so as to make it her own. The book pages, containing drawing, painting and collage, are meant to represent beauty and lust. She has added bright colored doodling to give viewers hints of the intensity of human emotions dealing with love and hate. The work as a whole addresses contemporary ideals of feminine beauty, the futility of most romantic love and the heartbreaks it causes. Andriani is influenced by Georgia O’Keeffe, Helen Frankenthaler, Andy Warhol and Jeff Koons. She creates this type of work to express her past experience as well as to reveal personal moments of creative inspiration.

– Esther Alva
Aziz utilizes unconventional materials and new techniques in an attempt to have control over abstract forms. The foundation of her work is a sketchbook covered with patterned cardboard, which, according to the artist, was chosen to “further emphasize the use of collage and experimentation.” Her images depict the abstraction of squares and rectangles, with an emphasis on trying to make them seem organic through use of hand-drawn ink drips over the shapes; collage; repetition of images; and found objects—all of which can also be seen in her large scale canvases. Her experiments are inspired by a simple object or subject, which she transforms. Although the new shapes and patterns are abstract, they were each carefully thought out and served as an opportunity for the artist to work outside of her comfort zone—opening up her practice through controlled experimentation.

– Katia Azze

Untitled
2012-2013
Marker; stationary paper, rice paper, acrylic, lace, thread, envelope paper, plastic, magazine and calendar clippings, charcoal, candle wax
Chu’s work is a fine example of transference of a mental inner monologue into a physical object and dialogue. Using her own experiences as reference points, Chu creates the book as a symbol of her journey toward personal discovery. The book is composed of miniature independent stories, while encompassing a coherent story from start to finish, cover to cover. Intentionally keeping her childhood book’s external format and appearance, Chu transforms the inner pages into five distinct sections each having its own characteristics and purpose. The first three chapters vary from collage to paintings, some enhanced with text from the book itself, others from outside sources, such as art magazines. The last two chapters contain pages that are glued together. The book also includes a few interactive pages, in which the viewer must unfold a page to reveal its full form. The book is a visual diary to help retain each significant stage in the artist’s life. Delving into the darker side of her journey, Chu allows for emotionally chaotic and inherently messy periods of depression and anxiety to come across in her work. She also toys with the idea of a “fertile void” and what it means to arrive at emptiness that completely engulfs one’s body, mind and soul. As a woman and an artist, she challenges herself to understand how social environments are affected by gender and profession.

— Valeryia Viarenich
Cosentino draws her inspiration from the art of traditional and non-traditional tattoos. One of her images includes a ship and a kraken, a well-known motif. To this day, sailors tattoo ships on their bodies out of respect for their home whole out at sea. The kraken was a creature that could engulf ships and everyone on them. While this is a mythical creature, there are actually giant squid. The other image depicts a mermaid holding a skull. Sailors might get tattoos of mermaids (or pin-up girls) in homage to the girls they left behind or to bring luck if they fell overboard. Consentino’s images evoke two parallel concepts. The mermaid conveys a sense of hope, while the ship and kraken are associated with death. By using the technique of etching, the artist is able to create an interesting affect with the layering of the images. The mermaid is haunted by the ghost image of the ship and the kraken from the previous etching.

– Anjelica Baez
This book is based upon the idea of materializing pages by melding commonly used spices within them to represent the integration of different cultures. The piece is intended to be sensual and visceral to activate deeply embedded memories that are universal. Through the use of household ingredients the artist explores various textures, colors and scents. The organic elements create a rawness that is softened by the adhesive, forming supple skin-like pages. Though the book has an unrefined quality and is assembled in an unconventional manner; it is designed to actively engage the viewer to facilitate personalized meanings. Williams’ examination of textures is an ongoing subject in her work; she believes that tactility in art is significant to the overall experience of the piece and the production of knowledge through the sensorium.

— Stephanie Roy
The artist has replaced all the pages of a book about the exploitation of Communism for political advantage with a stolen single terra-cotta brick. This work is an attack on the corruption existing in the worlds of politics. Fernandes is an American sculptor of Portuguese and French descent who has been making art since she was a child. Her work, incorporating a fusion of found junk, natural objects and low cost materials, has already been shown in other exhibitions. She is influenced by the work of Jean-Michel Basquiat, Alexander Cander and John Chamberlain. With these two works, she communicates her opinion that most written material is an overload of unnecessary information often given more importance than it deserves. In her second piece, Fernandes has carved out pages and inserted a spatula into an iconic feminist book with the intent of making a humorous critique on the overload of literature on the subject. She does not claim to be either a feminist or an anti-feminist. By choosing a spatula, she reveals her sympathy with popular assumptions of it being a “feminine tool.” She accepts that although men and women are equal, there are some differences among the two, which cannot be ignored.

– Esther Alva

This accordion-style book began as a way of experimenting with different media and techniques, and is very process driven. Velez began by selecting her palette of contrasting colors grounded with neutrals. She placed green and brown inks on special colored paper, and held the sheets at different angles to let the liquid flow down the surface, leaving organic lines and shapes as a base. She then followed those basic guides to add rectilinear lines and grids in a more controlled hand, using paint and drawing with pastels. Through the layers, Velez’s work visualizes a dynamic contrast of chance and control.

– Sarah Fowler

Untitled
2013

R eds (2003) by Ted Morgan, brick

A L E S H A N D R A
F E R N A N D E S

D A N I E L L E
V E L E Z

Through the Lines
2013
Charcoal, acrylic, pastel, ink
ANN TROCCHIA

Goddess of the Cosmos
2013
Spray paint, acrylic, photos, collage

Goddess of the Cosmos incorporates the shapes, aesthetics, and meanings of ancient symbolism. While Troccia is interested in ancient sign systems, her work explores the possibility of finding new meanings and design elements today. She does this through different painting techniques and the inclusion of different symbols—merging the ancient and the contemporary. This strategy is also seen in the contrast of the aging, worn and yellowing pages, and the fresh colors, techniques, and style in which Troccia paints. This book sculpture began as a piece of trash that she withdrew from the discarded books of the Fashion Institute of Technology library. She tore out some pages and pasted photos on top of others to create the foundation image-oriented work of 3D art. Her process of collaging with spray paint, acrylic paint, stencils, and photos creates layer upon layer of visual interest.

– Sarah Fowler

HAMOI FLOYD

My Child Past
2012
Canvas, paper, ink, zinc plate etching

Comic books and video games form the foundation for Floyd’s artistic practice and are the main subject of his book-art piece My Child Past. Floyd created a book filled with cartoon and video game characters, from Mario Kart to Dragon Ball Z, his favorite characters as a child. This project allowed him to work freely and experiment with structure and textures. He did not rely on traditional book-making materials and techniques. Rather, he played with the idea of “text on a page” and transformed it, using sheets of canvas instead of paper because he liked the way the ink was absorbed by it. The freedom he was given with this project allowed him to reflect on childhood memories and continue to develop his signature style while staying true to the material that first inspired him.

– Katia Azze
ERIC TORRES

Everyday Life
2012
Ink, watercolor, oil, paper

 Torres’ book Everyday Life is a deeply personal narrative, exploring visions of darkness and light. He filled the pages with ink etchings and watercolors, depending on the mood, emotions and feelings of his day. The book begins and ends with a face being torn by frustration, nerves, and reality. It appears first in stark black and white ink, but the second time is executed in bright watercolors. Acting as a record in the passing of time, Torres achieves an honest documentation of emotions that affect daily life. He also references religious imagery, such as that of Christ to infuse light into the darkness, and Ninjas who to him represent the perfect balance between these two forces.

— Camila Femenias

TRACEY GREENE

Headlines
2013
Acrylic, newspaper clippings

Created from pages from the New York Times, this tri-fold work opens to reveal a series of four portraits painted in black over a newsprint collage. The piece calls to mind the papiers collés of Synthetic Cubism, though Greene goes beyond a formalistic approach to the material—the medium is the catalyst for the work. Greene was inspired by reading book text, yet her collage denies the viewer complete legibility, as words are randomly cropped and obscured by paint. The relationship of text and image explores issues of social identity, including homoeroticism, sexuality, and feminism. In some cases the portraiture corresponds with the subject of the clippings, especially on the feminist page, which features the portrait of an older woman as a first witness to the second wave feminism of the 1960s. These portraits are formed only by loose black brushstrokes, allowing the newspaper to thrust through them into the foreground and suggesting how subjects are produced via dominant discourses, an effect that is further heightened by the vivid colors in the photographs.

— Nora Brown
LEESA TABRIZI

Nightmare Stations, a Narrative
2013
Sumi-E ink, marker, tracing paper; thread

This horrific fictional narrative combines an element of ancient oriental tapestry and rug borders with a contemporary setting: the New York City subways. Abstracted sketches of mundane underground scenes depict the organized chaos experienced on a daily basis that drives one into a crazed reality. The transparency of the lightweight paper contrasts with the heavy subject matter, while revealing the next and previous thought/frame of the story simultaneously. The narrative and its depiction are influenced by her exposure to Asian art and roots in New York City.

– Jungae Hong

In this work an image of a fish is shown through a translucent paper: The author’s intentionally un-closed book cover is a metaphor for how she “opens up” the fish. Her working process includes dismantling, separating and reconstructing the image. The artist also uses abstraction and eliminates all but neutral colors to draw attention to properties of matter itself. However, paradoxically the images are never identical even though the object was meticulously investigated. Her selected materials and technique, pencil and collage, are used for another artwork, Stories By. Her presentation visualizes the relations between conscious and unconscious thoughts. The artist said, “the book acts more like a diary in this case and allowed me to channel a lot of my fears and worries of the present.” Although there are no texts, readers are able to read through bold and rough sketches, encouraging them to reconsider the ways they think about the relationship between art and the book.

– Sopp Lee

LEESA TABRIZI

Nightmare Stations, a Narrative
2013
Sumi-E ink, marker, tracing paper; thread

This horrific fictional narrative combines an element of ancient oriental tapestry and rug borders with a contemporary setting: the New York City subways. Abstracted sketches of mundane underground scenes depict the organized chaos experienced on a daily basis that drives one into a crazed reality. The transparency of the lightweight paper contrasts with the heavy subject matter, while revealing the next and previous thought/frame of the story simultaneously. The narrative and its depiction are influenced by her exposure to Asian art and roots in New York City.

– Jungae Hong

In this work an image of a fish is shown through a translucent paper: The author’s intentionally un-closed book cover is a metaphor for how she “opens up” the fish. Her working process includes dismantling, separating and reconstructing the image. The artist also uses abstraction and eliminates all but neutral colors to draw attention to properties of matter itself. However, paradoxically the images are never identical even though the object was meticulously investigated. Her selected materials and technique, pencil and collage, are used for another artwork, Stories By. Her presentation visualizes the relations between conscious and unconscious thoughts. The artist said, “the book acts more like a diary in this case and allowed me to channel a lot of my fears and worries of the present.” Although there are no texts, readers are able to read through bold and rough sketches, encouraging them to reconsider the ways they think about the relationship between art and the book.

– Sopp Lee

NAOMI HIRANO

Fish Book
2012
Aquatint, Japanese paper, zinc plate etching

Stories By
2013
Pencil, collage
Inspired by tattoo art, *Print Book* includes etchings of skull motifs and other art reminiscent of traditional body ink designs. The artist created a fantastical underwater world with skull-flowers and drunken squids, where anything goes. McNamee takes familiar things and puts them in a strange context, asking the viewer to see them in a new way. Rather than a sketchbook, she has created a *Sketch Box* in which she rearranged parts of a human face. Like life, in order to see the complexity of the work, one must look at it from many different perspectives.

— Sarah Leary

*Evolution of the Figure I* and *Evolution of the Figure II* were created using printmaking zinc plates. These two works show the process of layering both abstracted stylized figures with realistic ones using the techniques of hard and soft ground etching. They demonstrate the evolution of the human form. *Urban Portraits* is a series of watercolor and acrylic still shots. The idea for this work came about while the artist was walking around Manhattan taking quick snapshots of the cityscape.

— Emily Dominguez
This artist’s book offers a primitive interpretation of the human figure. Characteristics of cave paintings from the Stone Age are evident in the aesthetics of the composition as well as in the title. Naming the piece _Unknown_ suggests the anonymity of prehistoric artists. While paying homage to unidentified artists of the past, Raneri created a book that alludes to the idea of finding ancient artifacts and also her version of a primeval study of the female form. The artist manipulated the materials used in the book to mimic earth tones and naturally produced shapes. The box resembles stone slabs and represents the stability of rock structures. It slides open to reveal the thirteen images of an abstraction of the evolution of the female body. The drawings have no designated order in which they should be viewed. However, each image progresses into more rigorous designs and the figure becomes less visible, emphasizing the examination and process of understanding the human body during the prehistoric era.

— Stephanie Roy

“This book of images was created for the sole purpose of reading with your eyes.” Quoting herself in the preface, Medina prepares the viewer for an unusual visual experience. Despite this seemingly assured start, she is interested in anything but an open book, drawing the viewer into a process of decoding. It is this contrast of open and closed that informs the entire piece, from the title to the etching technique that causes her images to become more and more illegible with every turn of the page. The subject matter is persistently up for debate, seeming to escape you as soon as you think you have grasped it, much like a bird fleeing from a cage. The work is infused with Medina’s preferred medium of sculpture as displayed in the book covers, one a nest of twigs the artist collected in parks around New York City, the other a casting of the same twigs in plaster. Immediately the nest calls forth a maternal sensibility, something intrinsic in nature, yet also the nature of habitats, built for protection from external elements, in the same way the cover protects the precious pages inside. Medina’s nesting practice recalls that of artist Wolfgang Laib, through the thoughtful, almost painstaking collection of natural materials as medium.

— Nora Brown
The artist responded to these words by Picasso and simply (or promptly) started with something. Park played with various media and explored arbitrary trajectories in her process without overt subject matter. The unconventional approach drew into abstract images and features appropriated color palettes. The artist acquired most of her images and colors from fashion magazines. She believes that fashion can be a mirror of the broader culture, politics and economy of the historical era and chose her piece with rich references that speak to both past to present realities.

— Sopp Lee

There is no abstract art. You must always start with something. Afterward you can remove all traces of reality.

— Pablo Picasso

The artist responded to these words by Picasso and simply (or promptly) started with something. Park played with various media and explored arbitrary trajectories in her process without overt subject matter. The unconventional approach drew into abstract images and features appropriated color palettes. The artist acquired most of her images and colors from fashion magazines. She believes that fashion can be a mirror of the broader culture, politics and economy of the historical era and chose her images and colors to express this. Drawing from Picasso’s work as a Modernist model, she filled her piece with rich references that speak to both past to present realities.

— Sopp Lee

This work is about prioritizing feeling over rational thought as demonstrated in her technique. Mehyo worked very quickly on all four canvases at once and also attached her paintbrush to a two-foot long bamboo stick. This technique allowed her to be far from her work and still paint. She strives to have a good balance between intense colors and dull colors. The shapes she made are as organic as the way she paints and the overall composition activates the edges and corners. The artist wishes to feel the materials and how her hands work with them, surprising herself as she goes and giving her art a primitive quality.

— Jungae Hong
First and foremost, this work focuses on the idea of defacement in modern culture. Living in New York City, one encounters all sorts of amateur graffiti on a daily basis. Some are less juvenile than others, and amongst the repetitive and unimpressive markings seen in the streets there are some jewels. Much like graffiti, the defacement of a book can be turned into a work of art. In a way similar to Marcel Duchamp’s L.H.O.O.Q., Oliver appropriated an already-created work and turned it into his own artistic social commentary. Captain Underpants is a children’s novel series about two fourth grade boys who write a comic book. The protagonist of their comic is a hero by the name of Captain Underpants, who fights villains with names like Dr. Diaper and Professor Pippy Pee-Pee Poopypants. It was the book’s focus on the adolescent fascination with toilet humor alongside the creation of the comics that inspired the subject matter of Male Maturity Vol. 1. The first few lines of Oliver’s book read: “The term ‘penis’ yields many results on google... these are a few of them.” Following this are the artist’s representations of the vast array of image search results. Some of the drawings look rudimentary, while others are drawn with more apparent skill and care. The work is a reference to what the author calls ‘modern-day adolescent... I don’t want to say ‘folk art,’ but that’s what it is.’ The use of crayon, an overt reference to childhood, further implies the immaturity of the ‘folk art’ seen on bathroom stalls, school lockers, and notebooks of growing boys everywhere. Though at first it seems simple and childish, Oliver’s “blitzkrieg drawing” style of male genitalia over 170 pages conveys the intensity of the experience for the artist.

Mota’s book is presented as two sets of two canvases glued together back-to-back and connected by hinges down the middle. She uses numerous materials throughout the four canvas-cum-pages. In Mota’s multi-media work she uses bright colors to create what seemingly appears as both a playful and upbeat subject matter. However, it soon becomes clear that her abstract style is obscuring a more disconcerting pornographic subject matter. This contrast is carried through the imagery, as vivid palette and graphic imagery collide. What Untitled really depicts is an exploration of how contrasts can produce meaning. Whether setting color against color (a pure white cover enclosing the explosion of color inside), or subject matter against material (pornography and nail polish), she finds ways to generate new conceptualizations of familiar things.

– Rebecca Dearlove
Nakamura, an international artist from Japan, uses various methodologies and media throughout her book art, and the result is a collection of two books overflowing with visually and conceptually interesting materials. For example, she includes a color and composition study made by dripping paint. Based on her Japanese background, she is inspired by the Japanese mujō concept. Mujō is the essential doctrine in Buddhism and it has influenced Japanese worldviews and thoughts towards aesthetics since the Middle Ages. Mujō conveys the sense that nothing in this world is stable, and that life is ephemeral. It is also related to the flow of water, which is represented in Nakamura’s drip paintings. Through an array of media, she creates intricate textures and color compositions, transforming objects from her daily life into abstract works of art. Nakamura also plays with the idea that nature is essentially deciphered through colors. On several pages of her book, her drawings have changed the colors of mountains, rivers, and other natural settings as an investigation into the ways interpretation and understanding can rely upon the use of color. Nakamura utilizes these studies to fully grasp color combinations. But what is also achieved throughout her work is her ability to stimulate viewers’ emotions.

– Rebecca Dearlove

MARISSA MULE

Map Series
2013
Duct tape

Pieces of Me
2013
Sharpie, paint

Tape Book
2013
Japanese collage paper

These works are inspired by New York City subway maps as well as the ever-present chaos and order that contribute to the city’s evolution and growth. Tape Book comprises a series of colored grids made from layers of duct tape. The amount of control that the tape gives to the artist—the structures and institutions that literally hold the city together; like an internal skeleton of stability. In Map Series, Mule uses paint to create similar grid motifs and reworks them with everyday office materials like pen and marker. Although she guides the dripping paint to transform grids into more organic shapes, the fluidity of the medium creates imperfections and suggests the flux of city life. Lastly, Pieces of Me is created from fine collage papers. These delicate papers are ripped and pasted into organic yet rough layers of color, showcasing the beauty that exists in a city under continual reconstruction and renewal.

– Devon Pentz

YUKIKO NAKAMURA

Untitled
2013
Acrylic, colored pencil, Sumi ink, glitter

These works are inspired by New York City subway maps as well as the ever-present chaos and order that contribute to the city’s evolution and growth. Tape Book comprises a series of colored grids made from layers of duct tape. The amount of control that the tape gives to the artist—the structures and institutions that literally hold the city together; like an internal skeleton of stability. In Map Series, Mule uses paint to create similar grid motifs and reworks them with everyday office materials like pen and marker. Although she guides the dripping paint to transform grids into more organic shapes, the fluidity of the medium creates imperfections and suggests the flux of city life. Lastly, Pieces of Me is created from fine collage papers. These delicate papers are ripped and pasted into organic yet rough layers of color, showcasing the beauty that exists in a city under continual reconstruction and renewal.

– Devon Pentz
Nakamura, an international artist from Japan, uses various methodologies and media throughout her book art, and the result is a collection of two books overflowing with visually and conceptually interesting materials. For example, she includes a color and composition study made by dripping paint. Based on her Japanese background, she is inspired by the Japanese mujō concept. Mujō is the essential doctrine in Buddhism and it has influenced Japanese worldviews and thoughts towards aesthetics since the Middle Ages. Mujō conveys the sense that nothing in this world is stable, and that life is ephemeral. It is also related to the flow of water, which is represented in Nakamura’s drip paintings. Through an array of media, she creates intricate textures and color compositions, transforming objects from her daily life into abstract works of art. Nakamura also plays with the idea that nature is essentially deciphered through colors. On several pages of her book, her drawings have changed the colors of mountains, rivers, and other natural settings as an investigation into the ways interpretation and understanding can rely upon the use of color. Nakamura utilizes these studies to fully grasp color combinations. But what is also achieved throughout her work is her ability to stimulate viewers’ emotions.

– Rebecca Dearlove

These works are inspired by New York City subway maps as well as the ever-present chaos and order that contribute to the city’s evolution and growth. Tape Book comprises a series of colored grids made from layers of duct tape. The amount of control that the tape gives to the artist, the structures and institutions that literally hold the city together, like an internal skeleton of stability. In Map Series, Mule uses paint to create similar grid motifs and reworks them with everyday office materials like pen and marker. Although she guides the dripping paint to transform grids into more organic shapes, the fluidity of the medium creates imperfections and suggests the flux of city life. Lastly, Pieces of Me is created from fine collage papers. These delicate papers are ripped and pasted into organic yet rough layers of color, showcasing the beauty that exists in a city under continual reconstruction and renewal.

– Devon Pentz

YUKIKO NAKAMURA

Untitled
2013
Acrylic, colored pencil, Sumi ink, glitter

Marissa Mule

Map Series
2013
Duct tape

Pieces of Me
2013
Sharpie, paint

Tape Book
2013
Japanese collage paper
First and foremost, this work focuses on the idea of defacement in modern culture. Living in New York City, one encounters all sorts of amateur graffiti on a daily basis. Some are less juvenile than others, and amongst the repetitive and unimpressive markings seen in the streets there are some jewels. Much like graffiti, the defacement of a book can be turned into a work of art. In a way similar to Marcel Duchamp’s *L.H.O.O.Q.*, Oliver appropriated an already-created work and turned it into his own artistic social commentary. *Captain Underpants* is a children’s novel series about two fourth grade boys who write a comic book. The protagonist of their comic is a hero by the name of *Captain Underpants*, who fights villains with names like Dr. Diaper and Professor Pippy Pee-Pee Poopypants. It was the book’s focus on the adolescent fascination with toilet humor alongside the creation of the comics that inspired the subject matter of *MALE MATURITY VOL I*. The first few lines of Oliver’s book read: “The term ‘penis’ yields many results on google... these are a few of them.” Following this are the artist’s representations of the vast array of image search results. Some of the drawings look rudimentary, while others are drawn with more apparent skill and care. The work is a reference to what the author calls ‘modern-day adolescent... I don’t want to say ‘folk art,’ but that’s what it is.’ The use of crayon, an overt reference to childhood, further implies the immaturity of the ‘folk art’ seen on bathroom stalls, school lockers, and notebooks of growing boys everywhere. Though at first it seems simple and childish, Oliver’s ‘blitzkrieg drawing’ style of male genitalia over 170 pages conveys the intensity of the experience for the artist.

— Sarah Leary

Mota’s book is presented as two sets of two canvases glued together back-to-back and connected by hinges down the middle. She uses numerous materials throughout the four canvas-cum-pages. In Mota’s multi-media work she uses bright colors to create what seemingly appears as both a playful and upbeat subject matter. However, it soon becomes clear that her abstract style is obscuring a more disconcerting pornographic subject matter. This contrast is carried through the imagery, as vivid palette and graphic imagery collide. What *Untitled* really depicts is an exploration of how contrasts can produce meaning. Whether setting color against color (a pure white cover enclosing the explosion of color inside), or subject matter against material (pornography and nail polish), she finds ways to generate new conceptualizations of familiar things.

— Rebecca Dearlove
The artist responded to these words by Picasso and simply (or promptly) started with something. Park played with various media and explored arbitrary trajectories in her process without overt subject matter. The unconventional approach drew into abstract images and features appropriated color palettes. The artist acquired most of her images and colors from fashion magazines. She believes that fashion can be a mirror of the broader culture, politics and economy of the historical era and chose her piece with rich references that speak to both past to present realities.

– Sopp Lee

There is no abstract art. You must always start with something. Afterward you can remove all traces of reality.

– Pablo Picasso

This work is about prioritizing feeling over rational thought as demonstrated in her technique. Mehyo worked very quickly on all four canvases at once and also attached her paintbrush to a two-foot long bamboo stick. This technique allowed her to be far from her work and still paint. She strives to have a good balance between intense colors and dull colors. The shapes she made are as organic as the way she paints and the overall composition activates the edges and corners. The artist wishes to feel the materials and how her hands work with them, surprising herself as she goes and giving her art a primitive quality.

– Jungae Hong
This artist’s book offers a primitive interpretation of the human figure. Characteristics of cave paintings from the Stone Age are evident in the aesthetics of the composition as well as in the title. Naming the piece *Unknown* suggests the anonymity of prehistoric artists. While paying homage to unidentified artists of the past, Raneri created a book that alludes to the idea of finding ancient artifacts and also her version of a primeval study of the female form. The artist manipulated the materials used in the book to mimic earth tones and naturally produced shapes. The box resembles stone slabs and represents the stability of rock structures. It slides open to reveal the thirteen images of an abstraction of the evolution of the female body. The drawings have no designated order in which they should be viewed. However, each image progresses into more rigorous designs and the figure becomes less visible, emphasizing the examination and process of understanding the human body during the prehistoric era.

— Stephanie Roy

“This book of images was created for the sole purpose of reading with your eyes.” Quoting herself in the preface, Medina prepares the viewer for an unusual visual experience. Despite this seemingly assured start, she is interested in anything but an open book, drawing the viewer into a process of decoding. It is this contrast of open and closed that informs the entire piece, from the title to the etching technique that causes her images to become more and more illegible with every turn of the page. The subject matter is persistently up for debate, seeming to escape you as soon as you think you have grasped it, much like a bird fleeing from a cage. The work is infused with Medina’s preferred medium of sculpture as displayed in the book covers, one a nest of twigs the artist collected in parks around New York City, the other a casting of the same twigs in plaster. Immediately the nest calls forth a maternal sensibility, something intrinsic in nature, yet also the nature of habitats, built for protection from external elements, in the same way the cover protects the precious pages inside. Medina’s nesting practice recalls that of artist Wolfgang Laib, through the thoughtful, almost painstaking collection of natural materials as medium.

— Nora Brown

**NICOLE RANERI**

*Unknown*
2013
Acrylic, Conté Crayon, chalk, charcoal paper, cardboard, clay

**EMERY MEDINA**

*The Owl, the Birds, the Cage, and Flying Free or Not So Free*
Diptych Books No.1 & 2
2013
Twigs, plaster, etchings, aquatint, marble paper, Japanese paper, watercolor
KATHERINE McNAMEE

Print Book
2012
Etching

Sketch Box
2013
Wooden box, watercolor, ink, thread

Inspired by tattoo art, Print Book includes etchings of skull motifs and other art reminiscent of traditional body ink designs. The artist created a fantastical underwater world with skull-flowers and drunken squids, where anything goes. McNamee takes familiar things and puts them in a strange context, asking the viewer to see them in a new way. Rather than a sketchbook, she has created a Sketch Box in which she rearranged parts of a human face. Like life, in order to see the complexity of the work, one must look at it from many different perspectives.

– Sarah Leary

AMANDA RICHARDS

Evolution of the Figure I, Evolution of the Figure II
2012-2013
Hard and soft ground zinc plate etchings

Urban Portraits
2013
Watercolor, acrylic, paper

Evolution of the Figure I and Evolution of the Figure II were created using printmaking zinc plates. These two works show the process of layering both abstracted stylized figures with realistic ones using the techniques of hard and soft ground etching. They demonstrate the evolution of the human form. Urban Portraits is a series of watercolor and acrylic still shots. The idea for this work came about while the artist was walking around Manhattan taking quick snapshots of the cityscape.

– Emily Dominguez
LEESA TABRIZI

Nightmare Stations, a Narrative
2013
Sumi-E ink, marker, tracing paper, thread

This horrific fictional narrative combines an element of ancient oriental tapestry and rug borders with a contemporary setting: the New York City subways. Abstracted sketches of mundane underground scenes depict the organized chaos experienced on a daily basis that drives one into a crazed reality. The transparency of the lightweight paper contrasts with the heavy subject matter, while revealing the next and previous thought/frame of the story simultaneously. The narrative and its depiction are influenced by her exposure to Asian art and roots in New York City.

— Jungae Hong

NAOMI HIRANO

Fish Book
2012
Aquatint, Japanese paper, zinc plate etching

Stories By
2013
Pencil, collage

In this work an image of a fish is shown through a translucent paper. The author’s intentionally un-closed book cover is a metaphor for how she “opens up” the fish. Her working process includes dismantling, separating and reconstructing the image. The artist also uses abstraction and eliminates all but neutral colors to draw attention to properties of matter itself. However, paradoxically the images are never identical even though the object was meticulously investigated. Her selected materials and technique, pencil and collage, are used for another artwork, Stories By. Her presentation visualizes the relations between conscious and unconscious thoughts. The artist said, “the book acts more like a diary in this case and allowed me to channel a lot of my fears and worries of the present.” Although there are no texts, readers are able to read through bold and rough sketches, encouraging them to reconsider the ways they think about the relationship between art and the book.

— Sopp Lee
Torres’ book *Everyday Life* is a deeply personal narrative, exploring visions of darkness and light. He filled the pages with ink etchings and watercolors, depending on the mood, emotions and feelings of his day. The book begins and ends with a face being torn by frustration, nerves, and reality. It appears first in stark black and white ink, but the second time is executed in bright watercolors. Acting as a record in the passing of time, Torres achieves an honest documentation of emotions that affect daily life. He also references religious imagery, such as that of Christ to infuse light into the darkness, and Ninjas who to him represent the perfect balance between these two forces.

– Camila Femenias

**ERIC TORRES**

*Everyday Life*

2012

Ink, watercolor, oil, paper

**TRACEY GREENE**

*Headlines*

2013

Acrylic, newspaper clippings

Created from pages from the *New York Times*, this tri-fold work opens to reveal a series of four portraits painted in black over a newsprint collage. The piece calls to mind the papiers collés of Synthetic Cubism, though Greene goes beyond a formalistic approach to the material—the medium is the catalyst for the work. Greene was inspired by reading book text, yet her collage denies the viewer complete legibility, as words are randomly cropped and obscured by paint. The relationship of text and images explore issues of social identity, including homoeroticism, sexuality, and feminism. In some cases the portraiture corresponds with the subject of the clippings, especially on the feminist page, which features the portrait of an older woman as a first witness to the second wave feminism of the 1960s. These portraits are formed only by loose black brushstrokes, allowing the newspaper to thrust through them into the foreground and suggesting how subjects are produced via dominant discourses, an effect that is further heightened by the vivid colors in the photographs.

– Nora Brown
ANN TROCCHIA

Goddess of the Cosmos
2013
Spray paint, acrylic, photos, collage

Comic books and video games form the foundation for Floyd’s artistic practice and are the main subject of his book-art piece My Child Past. Floyd created a book filled with cartoon and video game characters, from Mario Kart to Dragon Ball Z, his favorite characters as a child. This project allowed him to work freely and experiment with structure and textures. He did not rely on traditional book-making materials and techniques. Rather, he played with the idea of “text on a page” and transformed it, using sheets of canvas instead of paper because he liked the way the ink was absorbed by it. The freedom he was given with this project allowed him to reflect on childhood memories and continue to develop his signature style while staying true to the material that first inspired him.

– Katia Azze
ALESHANDRA FERNANDES

Untitled
2013
Reds (2003) by Ted Morgan, brick

The artist has replaced all the pages of a book about the exploitation of Communism for political advantage with a stolen single terra-cotta brick. This work is an attack on the corruption existing in the worlds of politics. Fernandes is an American sculptor of Portuguese and French descent who has been making art since she was a child. Her work, incorporating a fusion of found junk, natural objects and low cost materials, has already been shown in other exhibitions. She is influenced by the work of Jean-Michel Basquiat, Alexander Cander and John Chamberlain. With these two works, she communicates her opinion that most written material is an overload of unnecessary information often given more importance than it deserves. In her second piece, Fernandes has carved out pages and inserted a spatula into an iconic feminist book with the intent of making a humorous critique on the overload of literature on the subject. She does not claim to be either a feminist or an anti-feminist. By choosing a spatula, she reveals her sympathy with popular assumptions of it being a “feminine tool.” She accepts that although men and women are equal, there are some differences among the two, which cannot be ignored.

– Esther Alva

DANIELLE VELEZ

Through the Lines
2013
Charcoal, acrylic, pastel, ink

This accordion-style book began as a way of experimenting with different media and techniques, and is very process driven. Velez began by selecting her palette of contrasting colors grounded with neutrals. She placed green and brown inks on special colored paper, and held the sheets at different angles to let the liquid flow down the surface, leaving organic lines and shapes as a base. She then followed those basic guides to add rectilinear lines and grids in a more controlled hand, using paint and drawing with pastels. Through the layers, Velez’s work visualizes a dynamic contrast of chance and control.

– Sarah Fowler
This book is based upon the idea of materializing pages by melding commonly used spices within them to represent the integration of different cultures. The piece is intended to be sensual and visceral to activate deeply embedded memories that are universal. Through the use of household ingredients the artist explores various textures, colors and scents. The organic elements create a rawness that is softened by the adhesive, forming supple skin-like pages. Though the book has an unrefined quality and is assembled in an unconventional manner; it is designed to actively engage the viewer to facilitate personalized meanings. Williams’ examination of textures is an ongoing subject in her work; she believes that tactility in art is significant to the overall experience of the piece and the production of knowledge through the sensorium.

— Stephanie Roy
Cosentino draws her inspiration from the art of traditional and non-traditional tattoos. One of her images includes a ship and a kraken, a well-known motif. To this day, sailors tattoo ships on their bodies out of respect for their home whole out at sea. The kraken was a creature that could engulf ships and everyone on them. While this is a mythical creature, there are actually giant squid. The other image depicts a mermaid holding a skull. Sailors might get tattoos of mermaids (or pin-up girls) in homage to the girls they left behind or to bring luck if they fell overboard. Consentino’s images evoke two parallel concepts. The mermaid conveys a sense of hope, while the ship and kraken are associated with death. By using the technique of etching, the artist is able to create an interesting affect with the layering of the images. The mermaid is haunted by the ghost image of the ship and the kraken from the previous etching.

– Anjelica Baez
Chu’s work is a fine example of transference of a mental inner monologue into a physical object and dialogue. Using her own experiences as reference points, Chu creates the book as a symbol of her journey toward personal discovery. The book is composed of miniature independent stories, while encompassing a coherent story from start to finish, cover to cover. Intentionally keeping her childhood book’s external format and appearance, Chu transforms the inner pages into five distinct sections each having its own characteristics and purpose. The first three chapters vary from collage to paintings, some enhanced with text from the book itself, others from outside sources, such as art magazines. The last two chapters contain pages that are glued together. The book also includes a few interactive pages, in which the viewer must unfold a page to reveal its full form. The book is a visual diary to help retain each significant stage in the artist’s life. Delving into the darker side of her journey, Chu allows for emotionally chaotic and inherently messy periods of depression and anxiety to come across in her work. She also toys with the idea of a “fertile void” and what it means to arrive at emptiness that completely engulfs one’s body, mind and soul. As a woman and an artist, she challenges herself to understand how social environments are affected by gender and profession.

– Valeryia Viarenich
Aziz utilizes unconventional materials and new techniques in an attempt to have control over abstract forms. The foundation of her work is a sketchbook covered with patterned cardboard, which, according to the artist, was chosen to “further emphasize the use of collage and experimentation.” Her images depict the abstraction of squares and rectangles, with an emphasis on trying to make them seem organic through use of hand-drawn ink drips over the shapes; collage; repetition of images; and found objects—all of which can also be seen in her large scale canvases. Her experiments are inspired by a simple object or subject, which she transforms. Although the new shapes and patterns are abstract, they were each carefully thought out and served as an opportunity for the artist to work outside of her comfort zone—opening up her practice through controlled experimentation.

– Katia Azze
The small red book of poems has been appropriated and deconstructed by the artist so as to make it her own. The book pages, containing drawing, painting and collage, are meant to represent beauty and lust. She has added bright colored doodling to give viewers hints of the intensity of human emotions dealing with love and hate. The work as a whole addresses contemporary ideals of feminine beauty, the futility of most romantic love and the heartbreaks it causes. Andriani is influenced by Georgia O’Keeffe, Helen Frankenthaler, Andy Warhol and Jeff Koons. She creates this type of work to express her past experience as well as to reveal personal moments of creative inspiration.

– Esther Alva
comments on M.A.C.R. Amos’ battle to take back ownership of his personal life story. His artwork addresses his legal battle with a writer who adapted his life to screenplay and sold it to a major Hollywood movie producer without his permission. The writer has never financially compensated or apologized to M.A.C.R. Amos for this injustice. She Collected People: A Hijacked Story visually documents the artist’s life story and attempts to halt the slanderous writings of the author by confining the screenplay within the writer’s drawer. The artwork consists of a wooden desk drawer whose interior has been painted with acrylic and latex. The inner front section of the drawer represents the climate of El Salvador, the artist’s native country, and the brutal civil war that took place there during the ’80s. The back section of the drawer holds the misrepresentation of the artist’s life and the colors within reflect those of the United States of America—the country in which the artist’s life story was taken. All of the colors used within are of political, social, and national significance. There is nothing ambiguously sourced about the materials. M.A.C.R. Amos’ work comments on his families identity as well as the exploitation of his literal life story. He visually challenges the falseness of the screenplay by addressing the misrepresentation of the truth and begs the question, “How can one move forward with their future when their past has been taken, manipulated, and sold?” The work functions as the physical manifestation of personal memory and the desire to express the artist’s story truthfully, as it should be told.

– Emily Dominguez
CHECKLIST

M.A.C.R. Amos
She Collected People: A Hijacked Story
2013
Paper, acrylic, latex, wooden drawer

Samantha Andriani
Untitled
2013
Best Loved Poems of All Time (1968) by Gail Harano Cunningham, magazine clippings, decorative scrapbook paper, tissue paper, gold leaf, watercolor, marker

Amy Aziz
Untitled
2012-2013
Marker, stationary paper, rice paper, acrylic, lace, thread, envelope paper, plastic, magazine and calendar clippings, charcoal, candle wax

Sarah Chu
The Return of the Native
2013
Hardcover book, collage, acrylic, ink, gold paper, glitter

Deanna Cosentino
Untitled
2012
Ink, rice paper

Deanna Cosentino
Untitled
2012
Ink, rice paper

Deanna Cosentino
Untitled
2012
Ink, rice paper

Aleshandra Fernandes
Untitled
2013
Reds by Ted Morgan (2003), brick

Aleshandra Fernandes
Untitled
2013
The Female Eunuch (1970) by Germaine Greer, spatula

Hamoi Floyd
My Child Past
2012
Zinc plate etching, canvas, paper

Tracey Greene
Headlines
2013
Acrylic, newspaper clippings

Naomi Hirano
Fish Book
2012
Aquatint, Japanese paper, zinc plate etching

Naomi Hirano
Stories By
2013
Collage, pencil

Katherine McNamee
Print Book
2012
Etching

Katherine McNamee
Sketch Box
2013
Wooden box, watercolor, ink, thread

Katherine DiBella
Maps
2013
Watercolor, marker, paper, string
BEHIND THE SCENES: A Few Words on the Exhibition Process

The documentary photographs in this exhibition catalog attest to the tremendous interdisciplinary and collaborative spirit of *Open Book: Conversations on Art and the Book*. At every stage of the organizational process students and faculty strove to showcase the students’ talents in the best light for a larger audience. Multiple emails and in-person conversations that otherwise would not have occurred enabled the Art History students to learn about the Fine Arts students’ work and incorporate their findings into texts that appear on each artist’s catalog page.

The project fit perfectly within the scope of the Art History and Museum Professions senior seminar, *The Museum Exhibition*, which I taught this semester. The seminar objective is to learn about exhibition production yet this was the first time in the course’s history that the students had the opportunity to gain hands-on experience executing their own show. From the first day when we stood as a class in front of library display cases envisioning what our exhibit might look like to the hours spent in the computer lab pushing past sleep deficiency to buoyantly discuss catalog color palettes to the final installation, it was a great opportunity for the students to exercise decision-making skills and express their creativity at every level of production. They did it all on a tight deadline, too.

We were fortunate that our own process coincided with a major exhibition of artist’s books by Dieter Roth at the Museum of Modern Art, and used the opportunity to learn from museum professionals. While viewing Roth’s pioneering work expanded students’ awareness of what book art can be—pulped books stuffed into sausage casing or sheets of chocolate—speaking with the curator provided insights into the particular challenges of displaying the objects. In the case of Roth these challenges include the handling and critical analysis of unconventional art materials, which was also true for our student work where duct tape, twigs, and cooking spices became the stuff of pages.

Despite its many historical permutations and the famous artists who have worked in it, especially since the 1960s, not to mention the organizations admirably dedicated to it, book art remains an under-examined and under-appreciated art form. This is but one reason why it is exciting to see young artists exploring its possibilities and an institution of higher education such as FIT supporting their efforts. We hope that this will be the first in a long line of student exhibitions conceived by ARTSpeak, contributing to the greater interconnection of people and sharing of ideas across the FIT campus and beyond.

Mari Dumett
Adjunct Assistant Professor, History of Art
Fashion Institute of Technology

Emery Medina
*The Owl, the Birds, the Cage, and Flying Free or Not So Free*
Diptych Books No. 1 & 2
2013
Twigs, plaster, etchings, aquatint, marble paper, Japanese paper, watercolor

Chanel Mehyo
*Natural, Instinctual and Quick*
2012
Chalk pastel, charcoal, acrylic, dry and wet media

Stephanie Mota
*Untitled*
2013
Gouache, acrylic, pastel, enamel nail polish, charcoal, ink

Marissa Mule
*Map Series*
2013
Duct tape

Marissa Mule
*Pieces of Me*
2013
Sharpie, paint

Yukiko Nakamura
*Untitled*
2013
Acrylic, colored pencil, Sumi ink, glitter

Chadbourne Oliver
*MALE MATURITY VOL. 1 (All Rights Reserved)*
2013
*Captain Underpants* (2001) by David Pilkey, crayon, acrylic, marker

Eunyi Park
*Untitled*
2012
Ink, pastel, oil color, color pencil, collage

Nicole Raneri
*Unknown*
2013
Acrylic, Conté Crayon, chalk, charcoal paper, cardboard, clay

Amanda Richards
*Evolution of the Figure I*
2012
Hard and soft ground zinc plate etchings

Amanda Richards
*Evolution of the Figure II*
2013
Hard and soft ground zinc plate etchings

Leesa Tabrizi
*Nightmare Stations, a Narrative*
2013
Sumi-E ink, marker, tracing paper, thread

Eric Torres
*Everyday Life*
2012
Ink, watercolor, oil, paper

Ann Trocchia
*Godess of the Cosmos*
2013
Book, spray paint, acrylic, photos, collage

Danielle Velez
*Through the Lines*
2013
Charcoal, acrylic, pastel, ink

Rebecca Williams
*Untitled*
2013
Chili peppers, black pepper, curry powder, rosemary, coffee grounds, allspice, annatto spice, tea leaves, china green tea, thread, wax paper, acrylic medium
Acknowledgments

ARTSpeak 2012-2013 is an interdisciplinary program presented by the departments of Fine Arts and History of Art, and has included a series of lectures, panel discussion, and this student exhibition on the theme of Open Book: Conversations on Art and the Book. Lecturers and panelists this year, a number of whom have generously lent work to the exhibition, have been:

David Mazzucchelli
Mira Schor
Beth Thielen
Maddy Rosenberg
Martha Wilson
Max Schumann
Alexander Campos

This program has been made possible in part through funding by the FIT Student-Faculty Corporation, the School of Art and Design, and the School of Liberal Arts.

We thank Joanne Arbuckle, Dean of the School of Art and Design, and Scott F. Stoddart, Dean of the School of Liberal Arts, for their generous support and commitment to this program.

FIT’s Gladys Marcus Library and staff have generously provided exhibition space and assistance in making this exhibition possible. A number of works from the Library’s Special Collections have been lent to the exhibition.

NJ Wolfe, Professor-Librarian and Director
Jennifer Blum, Adjunct Associate Professor-Librarian, Acquisitions & Metadata Services
Karen Trivette Cannell, Assistant Professor-Librarian, Head of Special Collections and FIT Archives
Marian Weston, Adjunct Assistant Professor-Librarian, Research & Instructional Services
John Williams, Resource Assistant, Office of the Library Directors

We thank President Joyce F. Brown and the FIT Diversity Council for their original support, which made ARTSpeak possible.

Faculty whose students contributed work to this exhibition and catalog are included below. We thank Ron Amato, Chair, Photography, for his support for Photography students’ participation.

Fine Arts: Susan Daykin, Jeffrey Way, Stephanie DeManuelle, Joel Werring, Jennifer Nuss, Cynthia Gallagher; Jean Feinberg
History of Art: Mari Dumett
Photography: Curtis Willocks
INTRODUCTION

This catalog is the end product of a collaboration between Fine Arts and Art History and Museum Professions students at FIT, in conjunction with the ARTSpeak 2012-2013 interdisciplinary program. ARTSpeak brings together faculty from the Fine Arts and History of Art departments to discuss, plan, and carry out a series of campus visits by contemporary artists. The theme for this year’s ARTSpeak series is *Open Book: Conversations on Art and the Book*, and it was agreed early on that an appropriate corollary to the panel discussion and series of guest artist lectures would be an exhibit of work by Fine Arts BFA students who responded to the traditions, trajectories, and possibilities of artists creating books. Eighth semester Art History and Museum Professions majors were asked to view student work and write the texts for this catalog, which accompanies an exhibition of student work on view at the FIT Library from April 3-29, 2013.

The artist’s book is an object for which there is still no consensus definition. It is not simply a book by or about artists but rather (in most cases) a limited edition publication in which the artist creates and controls both text and image (when both are present, which is not always the case). The artist’s book is a twentieth century creation which in turn evolved indirectly from the late nineteenth century tradition of the *livre d’artiste*, in which well known literary texts were illustrated or interpreted by commissioned artists. The students in this exhibition and their peers who functioned as curators live, of course, in an increasingly digital world, where print sources of information and even the physical, tangible book are regularly (if somewhat prematurely) eulogized. They were charged with a timely and appropriate task: what does it mean to think about and actually make a book in an age when many argue that the physical book has outlived its usefulness. The diverse strategies evidenced in the exhibition and in the pages of this catalog suggest that even for a digitally saturated generation of young art students and art historians, the book and its processes maintain and retain an almost primal urgency and importance.

I would like to thank the Fine Arts and History of Art faculty who contributed class time and energy to this project, and also Joanne Arbuckle, Dean of the School of Art and Design and Scott Stoddart, Dean of the School of Liberal Arts, for their generous and enthusiastic support for this program. Grateful thanks as well to the staff of the FIT Library for hosting the exhibition and making available artist’s books from the Special Collections. Finally, thanks to the students who took this project to heart and made the exhibition possible.

Richard Turnbull  
Associate Professor, History of Art  
Fashion Institute of Technology

ARTSpeak 2012-2013 Committee Members

John Allen, Adjunct Assistant Professor; Fine Arts, Co-Chair  
Jean Feinberg, Assistant Professor; Fine Arts, Co-Chair  
Andrew Weinstein, Assistant Professor; History of Art, Co-Chair  
Julia Jacquette, Assistant Professor; Fine Arts  
Jeffrey Way, Associate Professor; Fine Arts  
Mari Dumett, Adjunct Assistant Professor; History of Art  
Chad Laird, Adjunct Assistant Professor; History of Art  
Richard Turnbull, Associate Professor; History of Art

Stephanie DeManuelle, Chair, Department of Fine Arts  
David Drogin, Chair, Department of History of Art

Photography:

Joseph Irwin, artwork and documentary  
Leon Barber, artwork  
Dylan Wey, Danielle Sheridan, Karina Voitioulevich, student portraits

Catalog design and editing: Devon Pentz, Stephanie Roy, Nora Brown, Mari Dumett  
Faculty Advisors: Mari Dumett, John Allen, Jean Feinberg

Printed by the FIT Print and Mail Services, Roy Larsen, Manager

© Fashion Institute of Technology, 2013, All Rights Reserved