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Changing the conversation: Artists' books, zines and broadsides from the Collins Memorial Library Collection

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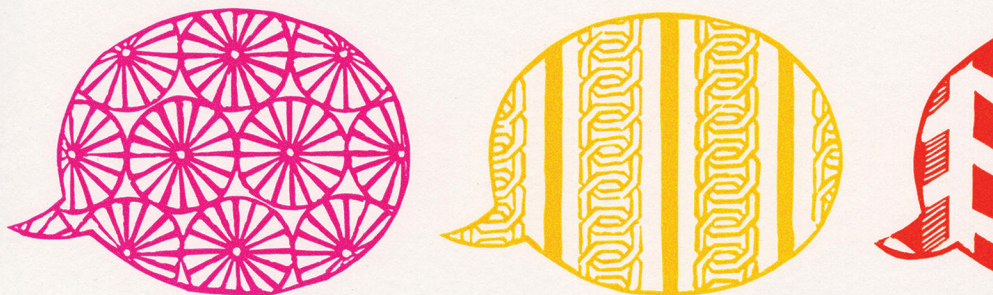
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CHANGING THE CONVERSATION:

Artists' Books, Zines and Broadsides from the Collins Memorial Library Collection



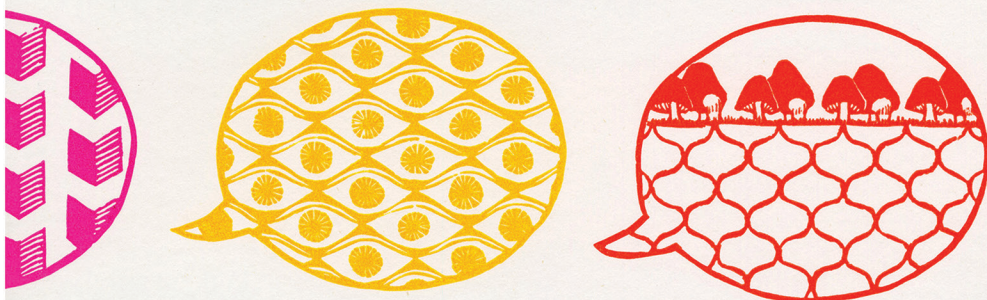
CHANGING THE CONVERSATION



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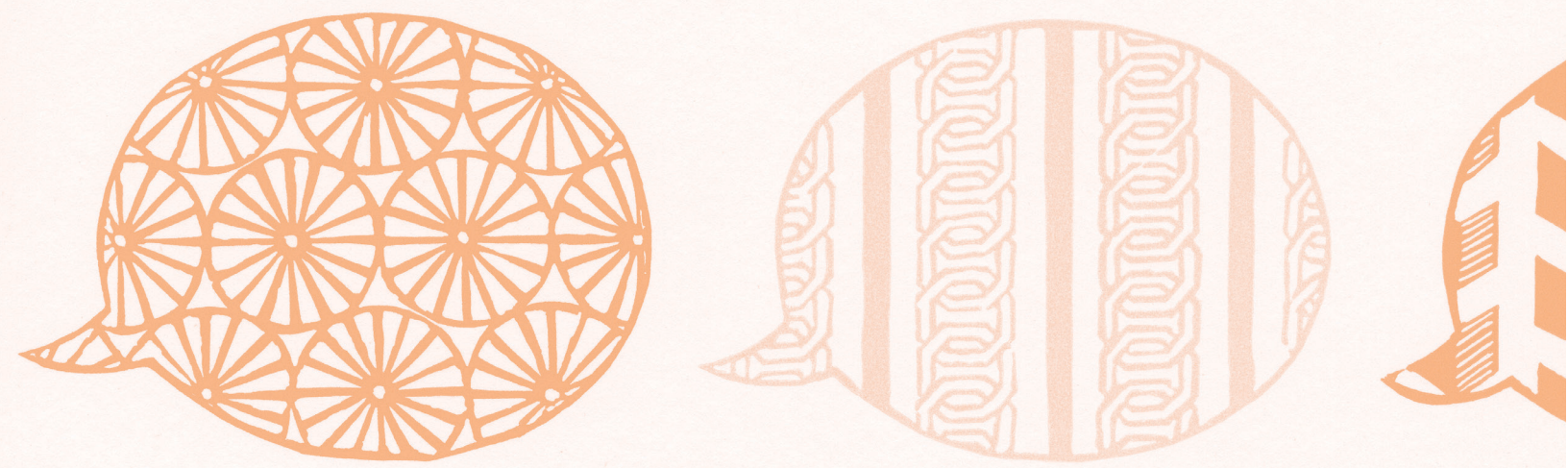


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Artists' Books, Zines and Broadsides from the Collins Library Collection

CHANGING



CURATORS

Jane Carlin
MalPina Chan
Carletta Carrington Wilson
Angela Weaver

THE
CONVERSATION

ACKNOWLEDGEMENTS

This exhibition represents over a decade of collecting artists' books, zines and broadsides. I am grateful to the community of book artists, faculty, students and staff at the University of Puget Sound and the community for their support and for embracing the book arts. In addition, I would like to acknowledge the Puget Sound Book Artists organization and the Catherine Gould Chism Fund at the University of Puget Sound for supporting this exhibition and catalog. Special thanks are extended to Jeanne Young who designed this catalog and to library colleague Jamie Spaine for their assistance and support of this exhibition. It truly takes a "village" to curate an exhibit and I am grateful to co-curators MalPina Chan and Carletta Carrington Wilson for their thoughtful and insightful curatorial work as well as the contributions of former Puget Sound Librarian, Angela Weaver. Appreciation is also extended to all the artists and scholars who contributed to the catalog and exhibition development: Alisa Banks, Katy Curtis, Michael Haeflinger, Yoshi Nakagawa, Amy Ryken, Jessica Spring, Sha Towers, and Marshall Weber. Finally, I extend gratitude to the artists whose work is part of this exhibition. Your books really do *change the conversation*. Thank you for sharing your stories.

— Jane A. Carlin, Collins Library Director

HOW WOULD
YOU DO IT?

ABOUT THE CONTRIBUTORS

Alisa Banks is a book artist who investigates connections to contemporary culture, her Creole heritage, and the African diaspora through the lenses of home, terrain, and the body, using Southern Louisiana as a point of entry. Her sculptural artist books, writings, and textile collages, which incorporate fibers and found materials, reference traditional craft forms through twisting, knotting, crocheting, and sewing.

Jane Carlin is the Library Director at the Collins Memorial Library, University of Puget Sound. She has focused on building an inclusive collection for the Archives & Special Collections, developing a teaching collection of unique and rare materials and establishing a strong artists' book collection with a focus on regional artists, personal narratives and social justice. She has curated several books arts exhibits and currently serves on the Board of both the Puget Sound Book Artists and the Book Club of Washington. She has recently established a Book Arts Studio in the Library and supports teaching and learning programs in the book arts and history of the book.

MalPina Chan is an artist from Olympia, Washington whose work is woven together from her identity as an Asian American, a woman, and a mother. She is interested in cultural inheritance and societal pressures on personal culture. Her work explores social justice, inclusion, cultural shifts, current discourse and our collective history. MalPina's work can be found in public and private collections: the Cynthia Sears Collection - Bainbridge Island Museum of Art, the libraries of University of Washington, University of Puget Sound, Evergreen State College, the cities of Seattle, Tacoma, Portland, plus Harborview Hospital and UW Medical Center. MalPina serves on the Board of Puget Sound Book Artists and works as a curator, mentor, and educator.

Katy Curtis is a Humanities Librarian at the University of Puget Sound and responsible for the zine collection at the Collins Memorial Library. She is passionate about teaching and personal expression and has hosted a number of zine workshops for students and the community.

Michael Haeflinger is a Humanities Librarian at the University of Puget Sound. Michael Haeflinger is the Executive Director of *Write 253*. He is a poet and educator from Dayton, Ohio. *Write 253* is a literary arts and printmaking organization whose mission is to provide writing, publishing and artistic opportunities that cross boundaries and create community for youth in Tacoma. *Write 253* partnered with *Seeds of Peace*, a youth development and advocacy program that brings together youth to address social justice issues. These prints are the result of their collaboration and showcase the importance of social justice.

Yoshi Nakagawa is a printmaker and graduate of the University of Puget Sound. Her work is represented in many collections and she has spent a number of years as a resident printmaker in Oaxaca, Mexico. Her work reflects attention to patterns and details using a variety of techniques to create beautiful designs.

Jessica Spring is a printmaker and book artist and resident of Tacoma, Washington. Her work at Springtide Press—artist books, broadsides and ephemera—is included in collections around the country and abroad. Collaborations are an important part of her work, either printing with other artists or teaching students traditional letterpress printing, typography and book arts. She is a strong supporter of local artists and has collaborated and supported many projects and programs at the Collins Memorial Library.

Amy Ryken is Professor and Dean of the School of Education at the University of Puget Sound. She is dedicated to supporting an equitable and open classroom. In her teaching she focuses on confronting biases and inequities in the personal and institutional relations of our daily lives as well as establishing partnerships that foster connections between schools and community resources.

Sha Towers is the founder and curator of the book arts collection at the Baylor University Libraries where he also serves as arts librarian and Associate Dean for Research and Engagement. His own artist's books appear in private and university special collections across the United States and his work has been featured in international juried exhibitions.

Marshall Weber is an artist and advocate for social justice and curator of Booklyn, Inc. in New York, an organization dedicated to supporting artists, libraries and organizations in support for social justice. His books are included in numerous collections in this country and abroad. He is editor of *Freedom of the Presses* published in 2018 which offers essays on how artists' books and creative publications can further community engagement and social justice projects.

Carletta Carrington Wilson is a literary and visual artist whose core of her practice is the "text of textiles." Through artist books, installations, collage and poetry she explores the role that books and cloth have played in the binding of the bought. Myriad spells and spellings held hands captive for generations. In this future tense, she reaches back into the past—each work defines its time and a piece of that world becomes known.



ESSAYS

Included in this catalog are a number of essays that provide context on the influence of artists' books.

What Changing the Conversations Means to Us
by Carletta Carrington Wilson and MalPina Chan

Zines and Community: The Stories We Tell
by Katy Curtis

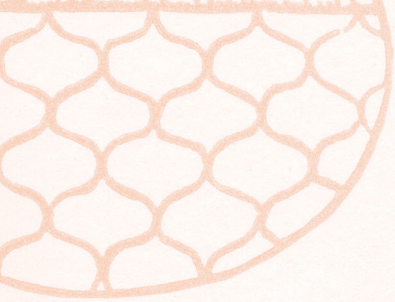
Impact of Working with Artists' Books in the Classroom
by Amy E. Ryken

Artists' Books: The 'Swiss Army Book' for our Times
by Marshall Weber

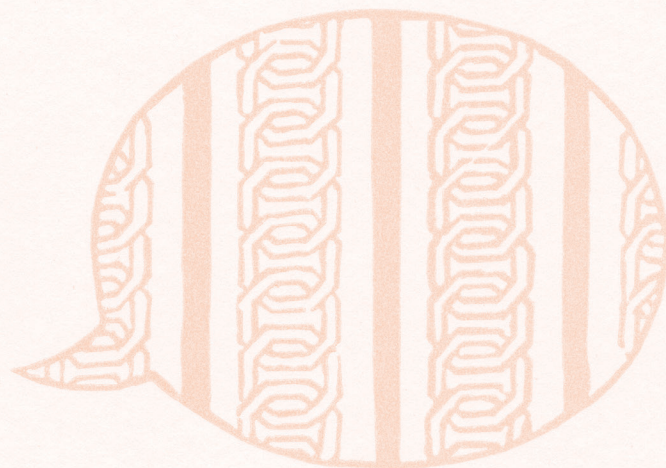
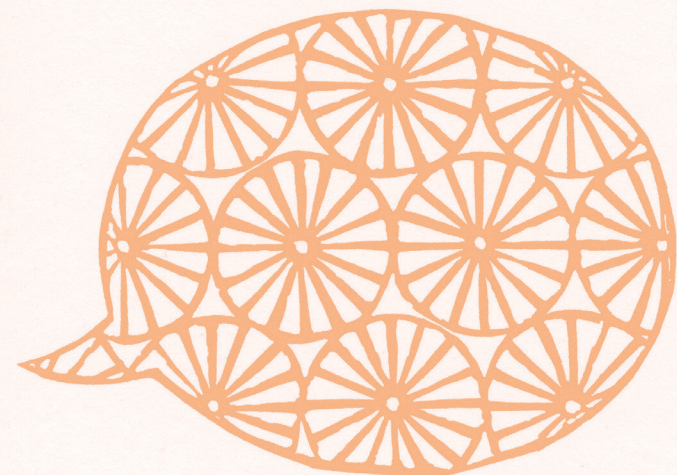
Political Bodies: Agency and Intention
by Alisa Banks

Artists' Book DO Change the Conversation
by Jane Carlin and Sha Towers

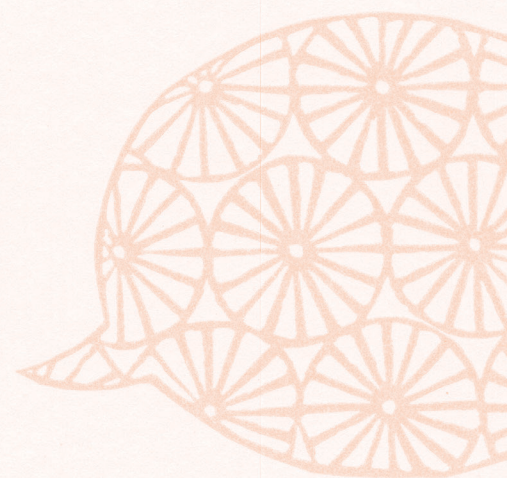
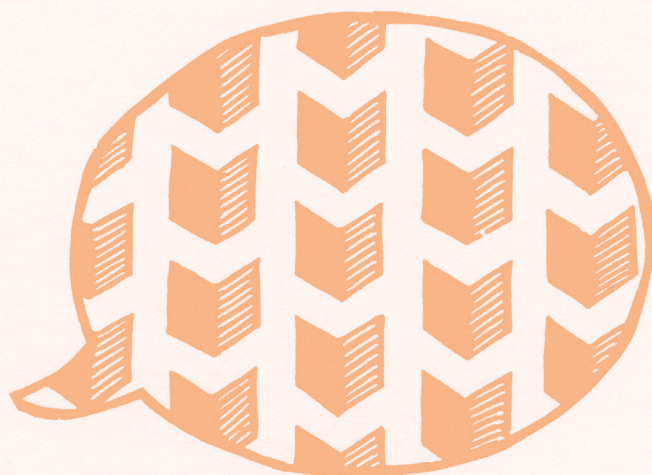
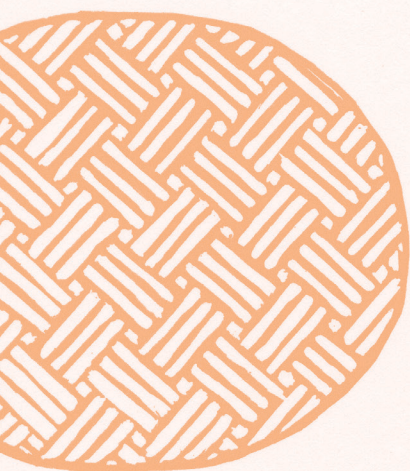
“ YOU CAN
CHANGE THE
CONVERSATION ”
!



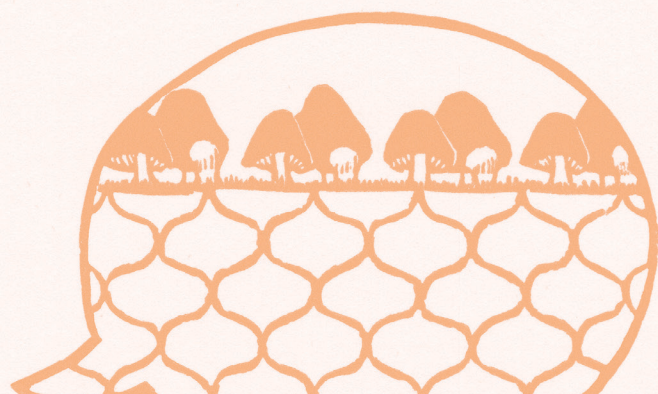
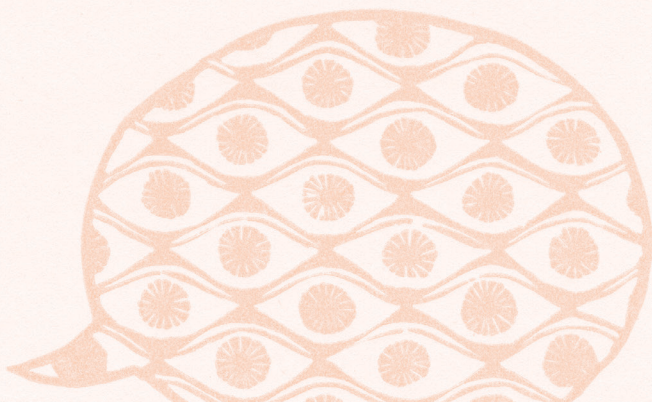
CHANGING THE CONVERSATION



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CHANGING THE CONVERSATION



WHAT CHANGING THE CONVERSATION MEANS TO US

by Carletta Carrington Wilson and MalPina Chan

Books start conversations, advance arguments, they are bridges of KNOWLEDGE that a mind can choose to deny or cross. Sometimes people can get so riled up they burn them hoping the ideas they relay will go up in smoke.

The very act of opening the cover of a book says that the reader is, at least, curious about what they might find. Book covers open and close like doors, like minds.

Whenever a reader opens a book and begins to move through its pages they will decide whether to continue or to stop reading. At any point, they will consider whether they agree or disagree with the contents, language, ideas, images and viewpoint of the author.

What if there is no cover to open, no lines of text moving forward in a coherent narrative? How do you read and respond to a book?

What if the very concept and content of a book is expanded to the point that the book itself takes an unconventional form out of the norm of a standard text?

An artists' book can change a conversation not only in regards to the contents but, also, in possibilities inherent in the book's form. The very idea of a book can be challenged. Challenged, also, are ideas, beliefs and perspectives that we may consciously or unconsciously hold dear about issues, historical events and beliefs. Some ideas and beliefs can cost you your life, especially those found in a

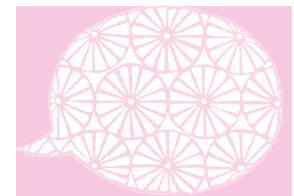
book. Dangerous ideas, difficult ways of thinking, of seeing the world are found between two covers and, then, not.

The form of an artists' book transforms the structure of an idea into an object of art. The reading that must take place requires the same engagement from a reader as standing before a painting or sculpture. The "reading" is not just an act of hands, eyes and mind but can involve the taking in of a work and its three-dimensional visual narrative.

An artists' book is a multivalent exchange that can explode and expand, not only, the idea of a book but, more importantly, specific ideas and points of view being transmitted by the artist through select materials, images and/or text. These ideas can be simply stated or complexly given but their intent, as is with all books, is to communicate to the reader.

In this exhibit you are encouraged to look at, not away, from tough, difficult issues that continue to challenge

our society. These books are cut, boxed, tied, folded, clasped, covered, coverless, wordy, wordless, bound and boundless. Questions are asked, images re-imagined with the intent that the viewer look, see, grasp each unique interpretation and approach to hard, difficult situations and circumstances that are a part of living in a world of possibility and promise.



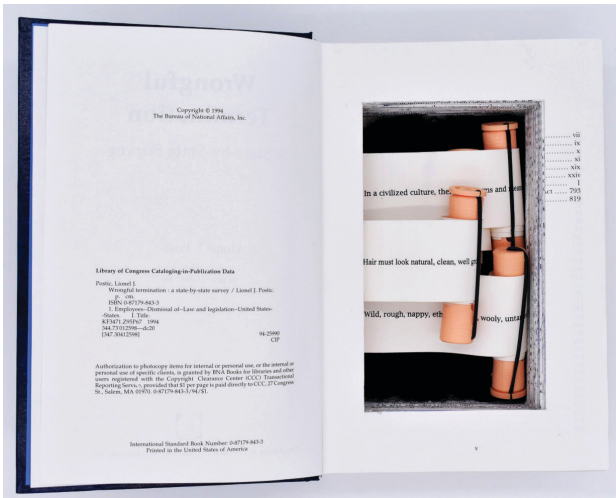
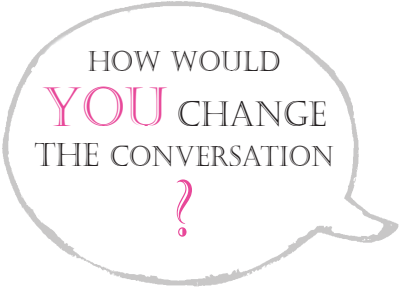
THE VERY ACT OF
OPENING A BOOK
SAYS THE READER IS CURIOUS
ABOUT WHAT THEY
MIGHT FIND.



Nava Atlas

Why You Can't Get Married, 2013

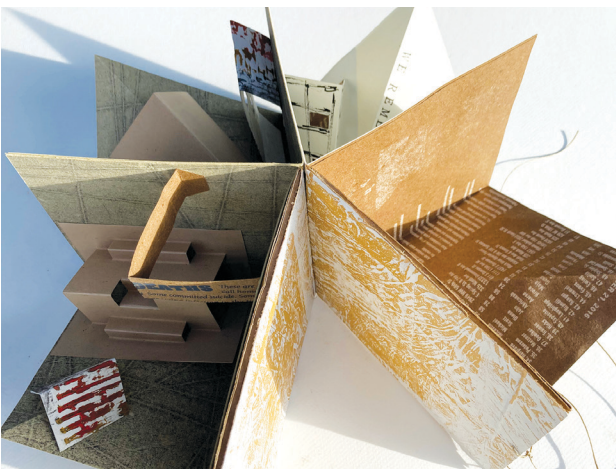
This limited edition artists' book examines the issue of same-sex marriage through the lens of the past. The very arguments used to oppose interracial marriage in generations past have been recycled for use against same-sex marriage. Comparing state codes, legal opinions, public hearings, and political pronouncement, it becomes apparent that the arguments aren't just similar but nearly identical.



Alisa Banks

Wrongful Termination, 2020

Starting in the 1980s, multiple suits have been filed against employers, schools, and other agencies by people of color (primarily women) who were fired, passed over for promotion or hiring, or sent home for wearing their natural hair. This unique altered book features two original poems and texts from newspaper editorials. In 2019, California and New York became the first and second states respectively, to pass the *Creating a Respectful and Open World for Natural Hair* or *CROWN Act*, to end race-based hair discrimination. According to a study sponsored by Dove: A Black woman is 80% more likely to change her natural hair to meet social norms or expectations at work. Black women are 50% more likely to be sent home or know of a black woman sent home from the workplace because of her hair. The *CROWN Act* is not about feeling good about oneself or one's body, but about fighting discriminatory practices.



Abby Birmingham

We Remember You, 2021

December 21 is designated National Homeless Persons Memorial Day by the National Coalition for the Homeless. On December 21, 2016 the Seattle Weekly published the names of the 69 homeless people who died that year in King County. A map of the places they died is included in this book. In subsequent years more individuals have died unsheltered in King County. This book is a memorial to those individuals.



Leopold Bloom

How to Transition on Sixty-Three Cents a Day, 2013

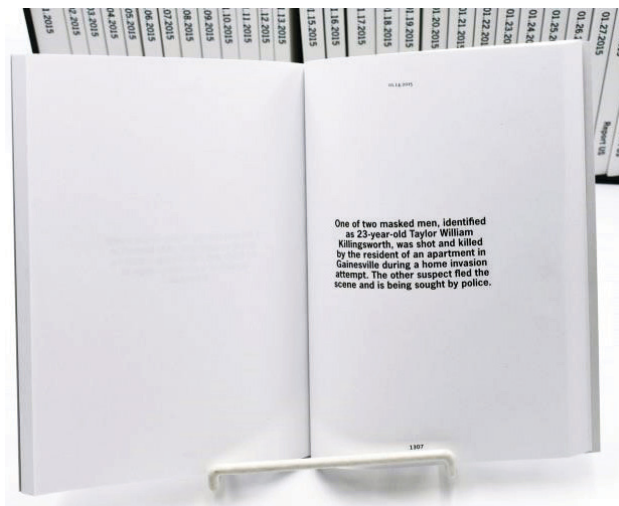
This book details the artist's cross-country migration, from New York to Portland, Oregon, to access transgender health care. Set in the early 2000s Leopoldo Bloom's unbound book of 31 souvenir postcards weave a non-linear travelogue of his transition. Bloom's work captures the interior of the psychological experience of transitioning. The postcards are randomly assembled. Without a standard order, every reader has a different reading of the postcards that chronicle Bloom's transition to being visibly read as male.



Ben Blount

Broadside from Juneteenth Series, 2020

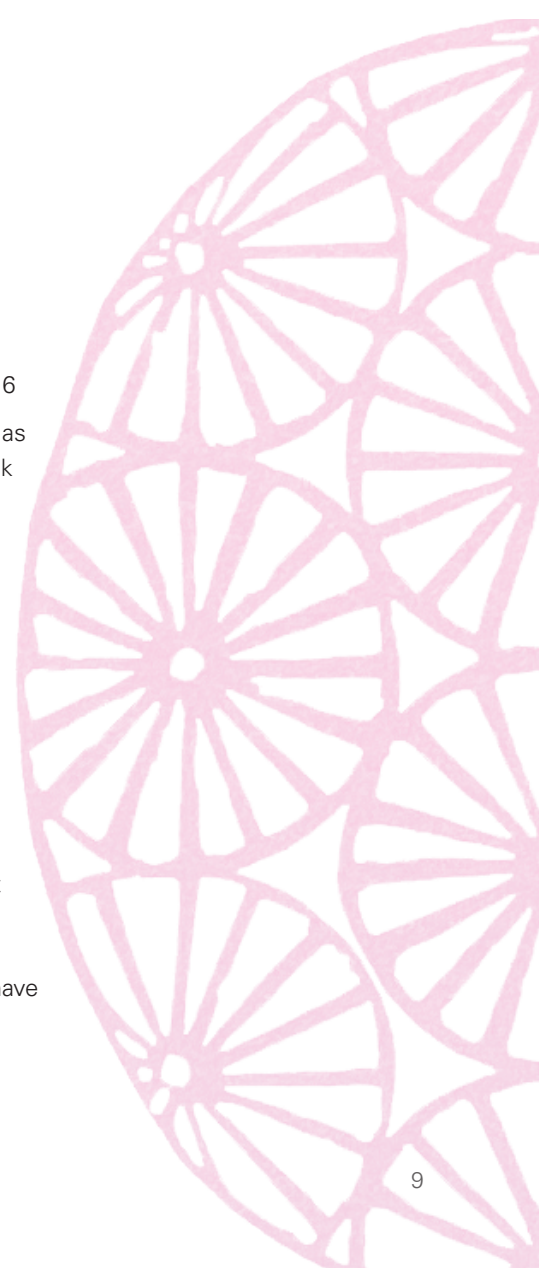
Ben Blount is a Detroit-born artist and letterpress printer and his work explores questions of race and identity and the stories we tell ourselves about living in America.

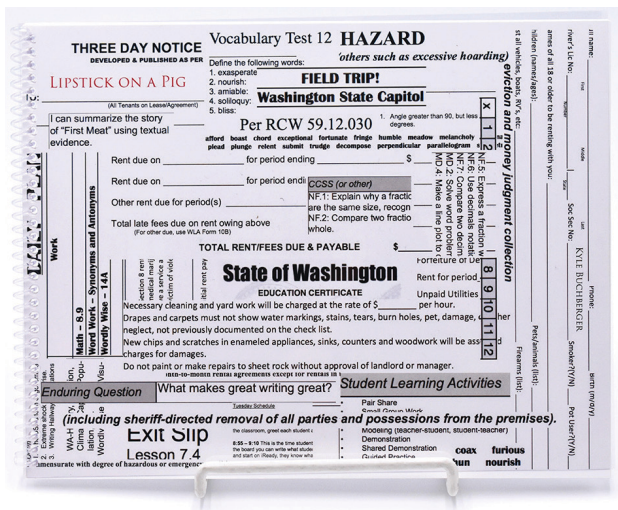


Eileen Boxer

Report US: January 2015, 2016

Report US is my contribution as an artist and professional book designer to the conversation about the violence wrought by the nearly unrestricted availability of firearms in the United States. This project was conceived to illustrate that victims of gun violence are not just numbers, they are people. Gun violence devastates not only the lives of its individual victims and their families, but the very fabric of our society. Until meaningful gun control legislation is realized, we all have blood on our hands.

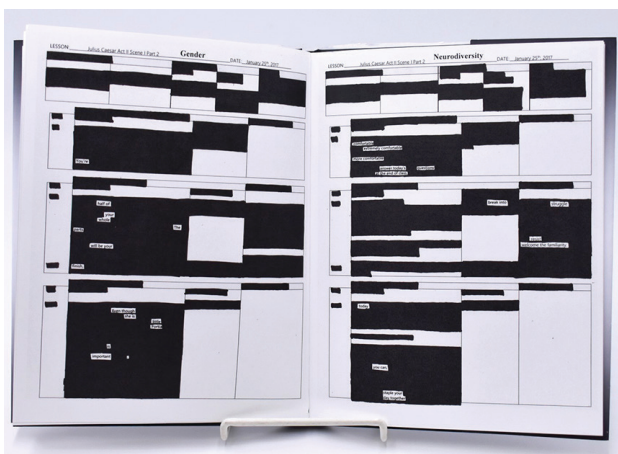




Kyle Buchberger

Lipstick on a Pig: An Artist Book, 2017

Developing into adults is a complex and dynamic process. Within this process is our socialization. Influencing how we think and act is a series of conscious and subconscious information that flows directly from those we love and trust. As we get older, we often partake in this cycle of socialization through our influence over the young people under our care. But how often do we stop and analyze this socialization? How often do we consider our past, in an attempt to better understand our present, to create a better future? This artist book is an attempt at this reflective process. Through an analysis of my socialization, I ask myself meaningful questions to better understand my future teaching. Hopefully, this reflective analysis of my socialization challenges you to do the same.



Sarah Brauner

The Passive Advocate, 2017

The Passive Advocate is a collection of blackout poems, narrative, and research. The book tells the story of my experiences with a specific student I had during my student teaching in a 10th grade Honors English classroom, exploring the question of how I succeeded and failed in advocating for this student's needs. I took 7 of my lesson plans and 1 assignment, all of which were specifically catered to engage my students, and turned them into blackout poems. ... Each plan/assignment is made into two separate poems, one with the theme of gender and one with the theme of neurodiversity.

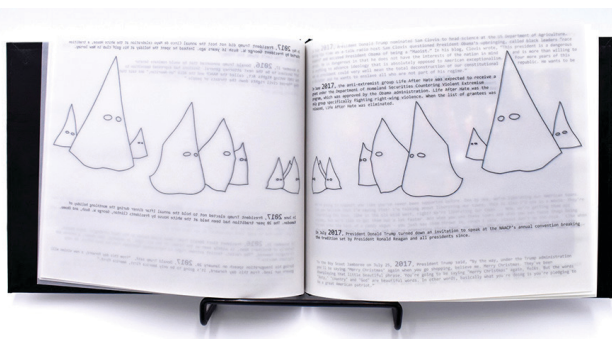


Ginger Burrell

Sandy Hook, 2013

When the shooting happened I felt compelled to do something ... I settled on the idea of using teddy bears for the children and apples for the adults. After spending several days purchasing individual bears and apples, I began taking the school portraits ... I can't help but think of all the group photos those children will never be in: graduation, weddings, and countless family portraits. The photos are laid out in yearbook style and feature the name, birth dates and death dates for each person killed.

control



Ginger Burrell

Un[Hood]ed, 2017

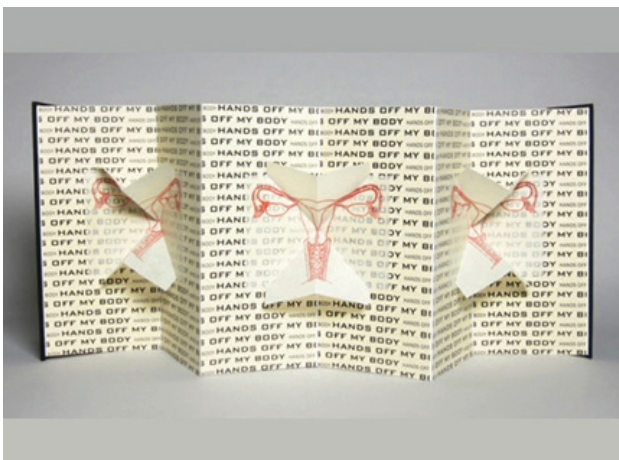
Un[Hood]ed examines the alarming audacity demonstrated by white supremacists in the United States. Once hidden under homemade white robes, today's alt-right members feel emboldened, empowered, and unafraid of the consequences of their racism. They no longer feel that they have to hide their identities. The book documents Donald Trump's actions and words from 1973, when his firm was charged with housing discrimination, to his administration's dismissal of the 2017 mosque bombing—a pattern leading to the Charlottesville Riots. It documents Donald Trump's encouragement of aggression and violence towards anyone who isn't part of the 'right' side and his sympathy for people who 'love their country' so much they have to hurt others.

MalPina Chan

SCOTUS: Hands Off My Body book, 2018

Tremendous strides have been made in reproductive freedom for women in the last 100 years. When I first made this book, I was responding to the SCOTUS (Supreme Court of US) and Hobby Lobby case and how the court's decision challenged this progress. It was appalling to learn that Hobby Lobby would not cover birth control for female employees while they covered Viagra for male employees. Should an employer have the right to impose their moral and religious beliefs on their employees?

A landmark decision by SCOTUS June 2022 in the *Dobbs v. Jackson Women's Health Organization* case. The court ruled that abortion is not a protected right in the United States. It made all abortions after the first 15 weeks of pregnancy illegal. A setback for women's rights and the freedom to choose what happens to their bodies.



“The court, I fear, has ventured into a minefield.”

– Supreme Court Justice Ruth Bader *Ginsburg*

“No woman can call herself free who does not control her own body.”

– *Margaret Sanger*

“Defend women’s rights to make their own health care decisions.”

– *Hillary Clinton*

Defend women's *rights to*
her own body

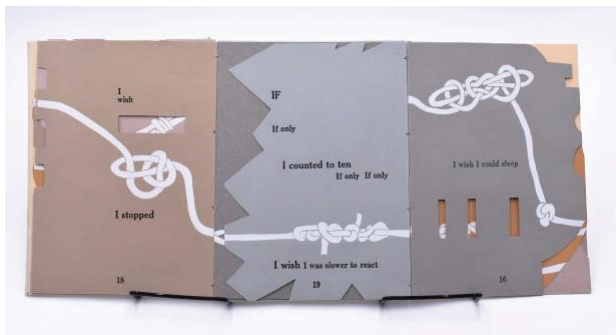


I MIGHT
CHANGE THE
CONVERSATION BY:
BEING SOMEONE ELSE
FOR A DAY

MalPina Chan

The Coaching Book, 2004

The Chinese writing used in this book are taken from letters my relatives in America wrote and sent to family members living in China. It was common practice for Chinese immigrants residing in America to send letters to relatives to coach and prepare them for the intensive interrogation by immigration officers at Angel Island Immigration Center in California. Those without true fathers in the U.S. became “paper sons” or “paper daughters.” Coaching books included detailed information about their “paper” families. They studied these books in order to successfully pass the grueling interrogations. Questions could include personal details of the immigrant’s home and their village in China as well as specific knowledge of his or her “paper” relative’s home. When interrogation answers did not match documented information from their American immigration sponsors, the Chinese immigrants would be detained on Angel Island and sometimes put in isolation cells. The average detention was two to three weeks, but many were detained for several months. Extended isolation and detention from up to a year or more often led to depression and suicide and a tragic end to their pursuit of dreams for a better life in “Gold Mountain” – the Chinese name for America.



Stephanie Copoulos-Selle

If Only, 2016

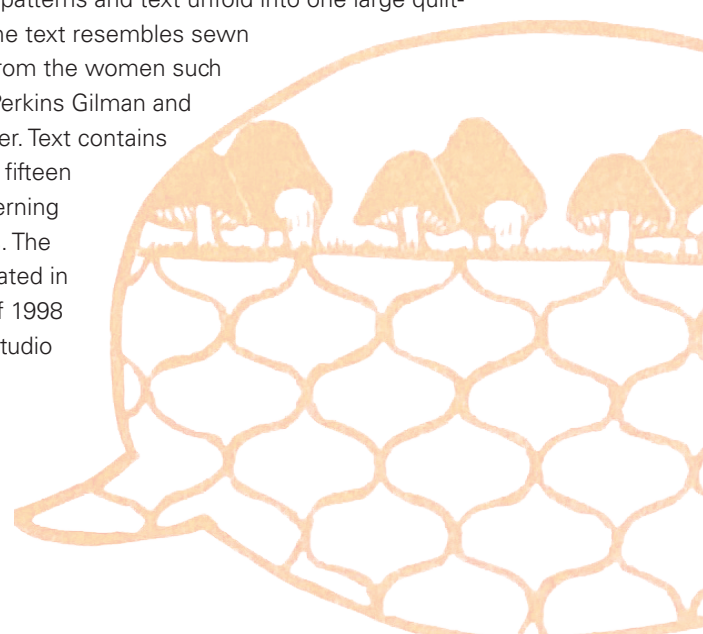
The Constitution of the United States allows citizens to bear arms. But, nowhere, in any society, is an individual allowed to kill people in schools, night clubs, restaurants, theaters, public malls, or places of worship. Buying automatic military assault guns can cause massive loss of life. Buying a gun for protection can end in killing family members. America’s gun obsession results in many types of victims.



Maureen Cummins

Crazy Quilt, 1998

Crazy Quilt assembles the experiences of women who have been institutionalized for insanity in the last century. Square pages of richly colored patterns and text unfold into one large quilt-like square. The text resembles sewn handwriting from the women such as Charlotte Perkins Gilman and Frances Farmer. Text contains quotations by fifteen women concerning mental illness. The book was created in the autumn of 1998 at Women’s Studio Workshop.



ZINES AND COMMUNITY: THE STORIES WE TELL

By Katy Curtis, Humanities Librarian, Collins Memorial Library

Zines (pronounced “zeens”) are small-format, low budget, self-published booklets that are sold and traded outside of mainstream communication channels. Mostly created on paper and including a mixture of original and appropriated text and graphics, these “do-it-yourself” (DIY) publications often function as tools of personal expression, social engagement, and representation for disempowered or oppressed voices. The flexibility of the zine format encourages creative experimentation and allows creators to fully own the process of communicating their ideas, while fostering participation from diverse individuals and groups and centering accessibility, connection, and community.

Print has long provided a forum for the expression of ideas, political discontent, and criticism. Alternative publications, in particular, have the ability to redefine discourse around contemporary issues by amplifying personal, underrepresented, or marginalized perspectives excluded from mainstream media. Like other self-publications, zines provide important platforms for self-expression and debate, most often through sharing personal stories or knowledge gained through lived experiences. In her book *Zines in the Third Space*, Adela C. Licona writes that zines comprise “grassroots literacies meant to effect change through the circulation of information and the production of new practices, perspectives, and knowledges. They are sites where traditional knowledges circulate and collide

with newer knowledges to produce innovative and informed practices. They are action-oriented, feminist and sometimes queer-identified; they are conscious of race, radicalization, sex, sexualization, gender, and class.” In other words, zine authors challenge and replace exclusionary discursive practices by reclaiming, revisioning, or providing alternative narratives through personal experiences and creative expression.

The process of making and sharing zines is equally important to their content. Their DIY ethic and the informal circulation encourages egalitarian participation, empowerment, and community building. Anyone can make a zine with relative ease, little equipment, and low barriers of entry. There are no limits to what topics a zine can address and creators make zines for all sorts of reasons - to share art or personal experiences, to address challenging topics, to rant, to educate and inform an audience, and so on. As a medium of expression, they are incredibly versatile; within their zines, creators can incorporate many different skills, from writing, art, production, and even research. The materiality of the zine - its visual and physical components, size, shape, and composition - also makes the text’s meaning. These aesthetic choices can serve to complement the zine’s message and expand conversations beyond traditional written modes of communication. From idea to creation to distribution, zine makers have agency over each step of the process.



Some of the zines on display.

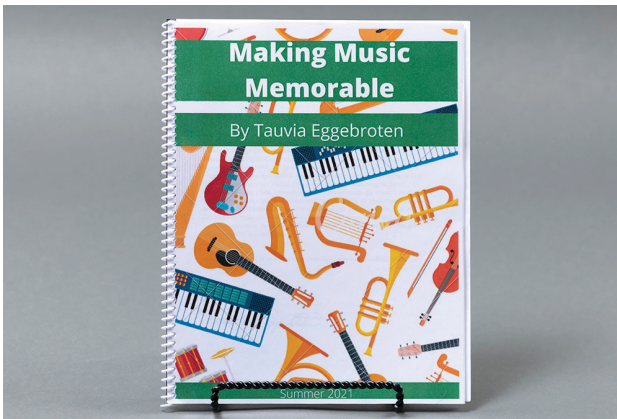
Social connections and community are integral to the existence and persistence of zines. Though typically small in circulation, zines are meant to share stories and connect authors and readers. Building solidarity around important or difficult issues, encouraging intimate and personal storytelling without fear of rejection or censorship, celebrating diverse experiences, and cultivating connections over shared interests are few of the ways that zines and their creators promote community. The format and culture of zines allow both creators and readers to engage directly with questions about knowledge and power that shape contemporary conversations and privilege some stories over others. We all have stories to tell and zines provide an accessible, flexible, and engaging format for sharing new ideas, building networks, and changing the conversation within our communities.



Katie Delay

Erase the Hate, 2014

This book explores bullying, race/ethnicity, sexual preference, religion and women's issues. While we in contemporary society may think we have made great strides in these areas, closer inspection suggests that as we take one step forward, we take another step back. Each topic is addressed within its own sewn signature placed into a handmade envelope. The five envelopes are bound into the book as pages. The text is digitally printed in shades of gray. If we are to make any changes in this world, we each must first look within ourselves and examine our own prejudices and irrational fears. Only then may we begin to *Erase the Hate*.



Tauvia Eggebroten

Making Music Memorable, 2021

I began this project by asking myself how I can adapt my instruction when I cannot replace my classroom resources, and analyzed two instances in which I came across such a dilemma in my student placement in the spring of 2021.



Elsi Vassdal Ellis

There Goes the Neighborhood, 2010

This book represents six neighborhoods examining the decline of biodiversity, the environment and the quality of our lives as we know it. Image and word bites illuminate the problems of population growth, ocean acidity and overfishing, deforestation, species extinction, disease and climate change. Copyright free 19th century engravings have been worked together in Photoshop to tell today's stories and in a way, connect today's problems with many of the same ones faced by those living when these engravings were originally created.



Tate Foley

The Fears of White Men, 2010

This work derives, simply, from the irrational fears of white men, more specifically, the white American race. Through heavy satire, I hope to attack racial issues from an angle that hopefully has only briefly been explored to create absurdity.



Eroyn Franklin

Detained, 2011

Detained is a comic book that explores immigrant detention centers in Washington State. Each side of the book is a continuous panorama depicting the interior of Seattle’s former INS building and the Northwest Detention Center in Tacoma. The book follows Gabriela Cubillos and Many Uch, two immigrants who were held in these facilities while facing deportation.



Cheri Gaulke, Sue Maberry

Marriage Matters: In the 26th Year of Our Relationship, We Wrote the Story of Our Love and Life Together, 2005

In a year of intensifying public debate about the freedom to marry, we invited 10 lesbian and gay couples to go to Sears and have their portraits taken. The binding structure includes an accordion spine and silk ribbon and opens into a ‘wedding cake’.



Kyle Goen

The Black Panther Party Stamp Book, 2021

The 25 different stamps of photographs, chiefly portraits, are on sheets of twenty and are somewhat fashioned after United States Post Office commemorative postage stamps. The inner linings of the clamshell box are facsimiles of articles in the *The Black Panther Black Community News Service*, which was published weekly.



Ricardo Gomez

Embroidered Stories of Migration, 2017

The book is based on Fotohistorias, a participatory photography project with migrants, carried out at University of Washington Information School. For this exhibition, Ricardo Gomez printed a version on canvas and brought it to a women’s embroidery co-op in Chiapas, Mexico, to create a one-of-a-kind embroidered book.



Deborah Greenwood, Lucia Harrison

The Unraveling of Political Discourse, 2014

While searching for visual archetypal symbols of cooperation, we discovered the handshake, a gesture of reciprocity. We paired our own text with John Bulwer's images from *The Natural Language of the Hand* (1644), the first scientific study of hand gestures. We altered an 18th century handwritten contract to signify the social contract between governments and their people. As the book progresses the weaving begins to fall apart, gestures and text become hostile. The contract ends as two opposing opinions dominate. We bound hands as book covers. We untie our hands each time we open the book and examine the issue.



Rick Griffith

Make a Manifesto, 2021

Rick Griffith is a graphic designer and letterpress printer. His work is an erudite exploration of language, history, politics, science, music and ethics. He is known as a passionate advocate for design. Rick's true orientation is toward self-reliance, disruption, creative compassion and independent thought.



Malini Gupta

Fortune Teller, 2015

Through this work I seek to investigate the deeply entrenched gender biases that plague the Indian society. It is comprised of two parts: part one is the game of *Fortune Teller*; part two is my personal childhood story. The *Fortune Teller* is an unassuming childhood game that predicts your future based on choices you make. As the viewer interacts with this seemingly benign and innocuous game they are confronted by the cold, hard statistics of gender inequality in India. For the second part of the piece, I narrate my first hand experiences of growing up in India.



Fred Hagstrom

Deeply Honored, 2010

Frank Masao Shigemura was a student at the University of Washington when World War II began. After being interned with his parents at the Minidoka Internment Camp in Idaho, Shigemura was released to attend Carleton College in Northfield, Minnesota, with the help of the newly formed National Japanese American Student Relocation Council. Although Shigemura described his year at Carleton as the best of his life, he enlisted in the U.S. Army. He was killed in battle in France on October 20, 1944. When Carleton published a memorial "Gold Star" booklet which honored the Carleton men who had been killed in the war, Mr. and Mrs. Shigemura responded with the first of many donations to the college. From their correspondence, Carleton President Laurence M. Gould developed a friendship with the Shigemuras, and as their contributions continued, helped establish the Frank Shigemura Scholarship at Carleton.



Shawna Hanel

Ten Little White Folk, 2014

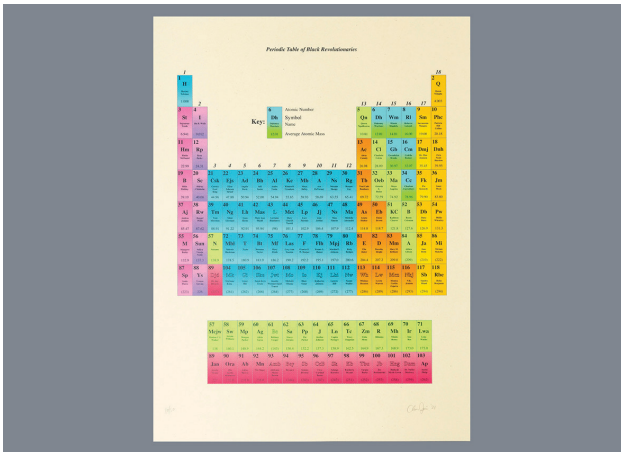
In 1868, Septimus Winner penned the song "Ten Little Injuns" based upon a 1850s minstrel act. An abbreviated version became a popular nursery rhyme. As a child, I adored "Ten Little Injuns". Rereading the text as an adult eviscerated any affinity I had to the poem, inspiring me to create a revised edition. I replaced every instance of the term "Injun" with "White Folk." I exchanged every illustration of an Indian with a photograph of white characters from neighboring pages. I had small cover boards cut from the inside back cover of an original *The Giant Golden Mother Goose*. I hope this effort demonstrates the depths to which historical racism permeates modern material culture and points to a future in which genocide and assimilation no longer masquerade as children's literature.



Diane Jacobs

Alphabet Tricks, 2000

This is an alphabet book of sexist language about women. This book explores the use of derogatory language used in relation to women. Each pocket holds a card with a red letter of the alphabet and a made up definition, bridging the gap between the tame dictionary version of the word and the derogatory meaning. The book embellishes the degradation of the word, yet still manages to push the reader to look between the lines at a society that exploits women as sex objects and at the same time condemns women who choose to work in the sex industry.



Char Jeré

The Periodic Table of Black Revolutionaries, 2021

The Periodic Table of Black Revolutionaries was started while working at the Brooklyn Public Library as a method of teaching youth about the elemental Black, mostly women-identified, figures throughout history. *The Periodic Table of Black Revolutionaries* is a poem of appreciation to Black women, trans, and queer people for leading the way. The table disrupts the Eurocentric system by replacing, for instance, rare earth metals with Black people. It's not only a guide of our extraordinary Black history but a meditation on the Universe.



Justseeds Artists' Cooperative

Migration Now: a print portfolio of handmade prints addressing migrant issues, 2018

Migration is a phenomenon, not a problem—something that simply is. The freedom to migrate is our human right. Migration is a topic that encapsulates so many other conversations, inspiring artists to explore modern day society as it relates to race and culture, gender and sexuality, class and representation, economics and the natural world.

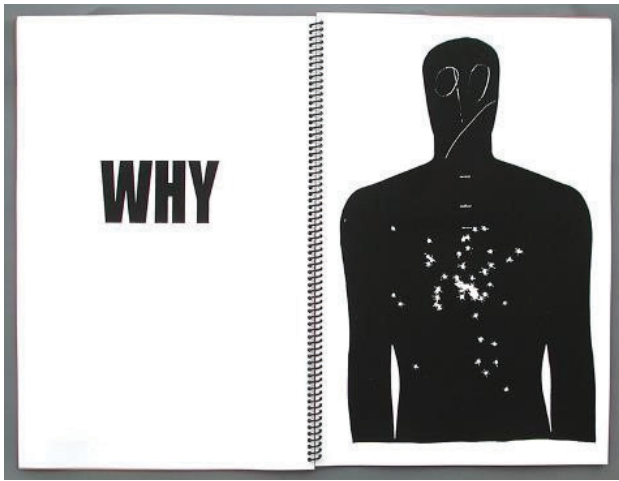


Amos Kennedy

Broadside from the Rosa Parks Series, 2016

Rosa Parks' words bring into focus the struggle of civil rights. Amos Paul Kennedy, Jr. runs a highly-regarded letterpress poster shop in Detroit. His work is a reflection of his pride as an African American printmaker and creator of artists' books.

THE BROADSIDE
 “SPEECH BUBBLES”
 ARE FILLED WITH CONVERSATIONS
 OF CONNECTION & CONFLICT



Anne E. Kalmbach, Tatana Kellner

Shoot to Kill, 1997

Shoot to Kill juxtaposes targets from police firing ranges with words questioning police brutality and gun use. Spiral-bound in corrugated-cardboard covers, the front cover is printed and pierced with bullet holes.



Halah Khan

An-Kahi Kahani—The Untold Story, 2020

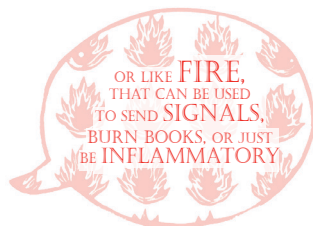
This book *An-Kahi Kahani—The Untold Story* is an elegy about being a storyteller, or rather a bard, a marasi. As an artist and a writer, I often feel like all my life's work is and will remain a struggle to tell a simple story, a story that desires to be told but I can't bear to listen to it myself; the world believes expression comes easy to artists but somehow it always remains out of our grasp, keeps us running, flailing about; I use the same words and the same metaphors over and over again, but the story remains untold; I am tired of repeating myself and yet it keeps me restless; the burn stays inflamed, the itch persists.



Mary Jeanne Linford, Kay Nakao, Joseph Conard

Executive Order 9066, 2000

Includes texts by Kay Nakao, Joseph Conard, reports and editorials from the Bainbridge Review (March-April 1942), reports from the Seattle Times, March 1942, and the text of Executive order 9066. Each pocket holds a reproduction of a photograph taken during the evacuation and relocation of Japanese-American citizens during World War II. Along with each photo is a small card of text. One page gives the history of the evacuation from Bainbridge Island, Washington. Accordion-folded pages are attached to boards that are covered with printed Japanese paper and have ribbon ties on both sides of the covers. Text is on a strip of Japanese paper, decorated with rubber stamp images, that creates pockets along the accordion.





Victoria Law, Booklyn Artists Alliance

Tenacious Zine Box Set: Art & Writings by Women in Prison (2002 to 2020), 2021

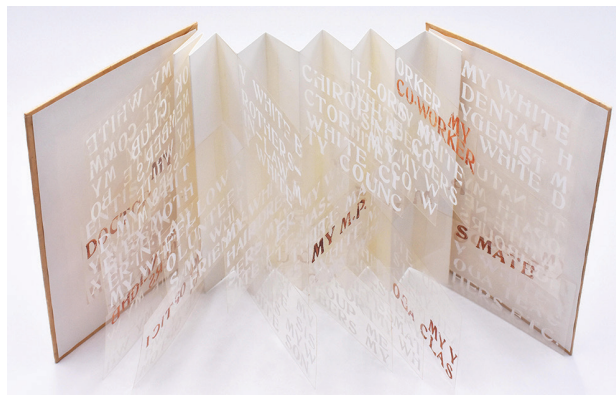
This box set archives every issue of *Tenacious: art & writings by women in prison*, spanning two decades. This is the first collection of all *Tenacious* zines available in their entirety, including original materials from contributors and institutions. The *Tenacious* project is spearheaded by prison abolitionist, prolific writer, speaker, and activist, Victoria Law. This box set is a primary resource for experiences and widespread impacts of mass incarceration.



Jordan Loucks

Centering Race in the General Music Classroom: Reflections, Re-framing, and Resources, 2021

This project arose from my own reflections upon specific experiences from my student teaching that were brought about during summer MAT Coursework. This project aims to compile potential resources that could have been used to frame these moments from student teaching to actively center race. The project is designed as an LP album. The format of the album is symbolic for a moment in time – new music is performed and new voices spoken every day and these tracks function not as a completed list but as a snapshot of an ongoing, changing and evolving art form.



Lise Melhorn-Boe

My (discouragingly) white life, 2014

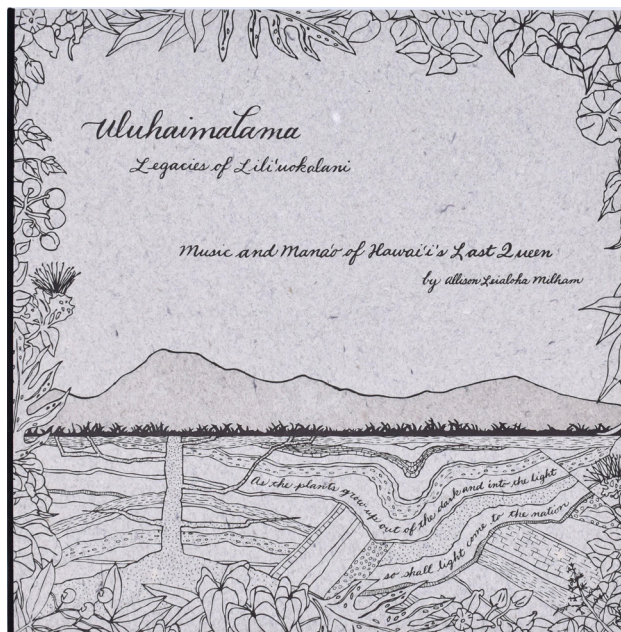
The artist references the book *Learning to be White: Money, Race and God in America*, in which the author, Thandeka, writes: "African Americans have learned to use a racial language to describe themselves and others. Euro-Americans also have learned a pervasive racial language. But in their racial lexicon, their own racial group becomes the great unsaid." Thandeka suggests playing the Race Game. It has only one rule: for a week, one must use the term white whenever one mentions the name of a person of European descent. For example, one might say, "my white friend Beth", or "my white son Matthias." As the artist reflects, out of this exercise came this book.



Megan Miller

But What Should I Wear?: A Choose Your Own Outfit Adventure, 2017

Megan Miller completed her student teaching at Lincoln High School in Tacoma, WA. During her student teaching tenure, she encountered a generous amount of instances of female objectification. These instances ranged from her own person experiences, experiences of her students, and stories shared by colleagues. Megan chose to represent the objectification that women face by forcing the reader to chose their own objectification. There is intentionally no result possible that ends with zero objectification which shows that women simply "cannot win." While Megan was creating the artist book, she became appalled at her own objectification of the paper doll she was creating. She found herself asking if the doll was "too curvy" or her clothes were "too tight." She earned 10 objectification points for that.



Allison Milham

Uluhaimatama, 2012

This book explores the occupied state of Hawaii: the political past and history of organized resistance. The artist combines her music with a detailed portrayal of Hawaii's story which uncovers an intense discovery of successive layers to be sifted through. This work endeavors to highlight the importance of understanding and connecting to our past so that we may move into the future with awareness and compassion.

*Uluhaimatama
Legacies of Lili'uokalani*



Jessica Springs, Chandler O'Leary

Song of Aloha, 2016

This broadside depicts the lush flora and unique fauna of Hawai'i. Plumeria and hibiscus bloom, while leaves and fronds stand in silhouette in homage to traditional Hawaiian quilt motifs. At the center of the design is Queen Lili'uokalani herself, wearing a sash in royal colors, her signature brooch, a necklace of shells (from the extinct species *Carelia dolei*) and a Kamehameha butterfly in her hair. As a symbol of the vanished Hawaiian monarchy, every bird pictured is an extinct Hawaiian species—including the greater koa finch, the Hawai'i mamo, the Lana'i hookbill, the Hawaiian crow, and several species of endemic honeycreeper that now only exist as museum specimens.



Barbara Milman

Winners & Losers: Dominoes & Lucky 15, 2011

Climate change is expected by scientists to increase the earth's temperature significantly in this century, to make the oceans warmer and more acidic, to melt polar ice, and to cause increasingly severe floods, fires, and droughts. This will produce both winners and losers. Some species will thrive in hotter, more extreme climates, while many others will experience great difficulty adapting to more hostile environments. Losers will decrease in number, some to the vanishing point; winners will multiply and take over the world. Winners include yellow star thistles, mauve stinger jellyfish, and adonis blue butterflies. Losers include snow owls, polar bears, staghorn corals, and, of course, humans.



Kristi Nagamine

Nihon, 2017

In this book, the author uses the structure of a tunnel book to explore their own cultural identity and family traditions. The book features a color photograph of the author as a child and the center tunnel is a handpainted scene with iconic images of Japan. The right panel is a reflective mirror which invites the reader to consider aspects of their own cultural identity.



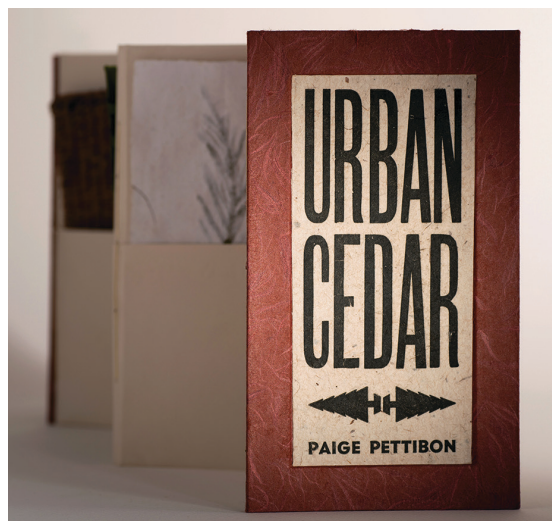
Bonnie Thompson Norman
Which Side are You On?, 2019

I began this book in February of 2019 when building a wall between the United States and Mexico and caging children was the topic of the day. Then, as now, there has been a callous indifference to the issues, concerns and consequences regarding helpless, underrepresented individuals.... I understand more clearly than ever before how my comfortable life has been both complicit and implicitly responsible for these and other injustices to exist and to continue. Making books and broadsides which reflect and call attention to some of these issues is one way I hope I can make a difference.



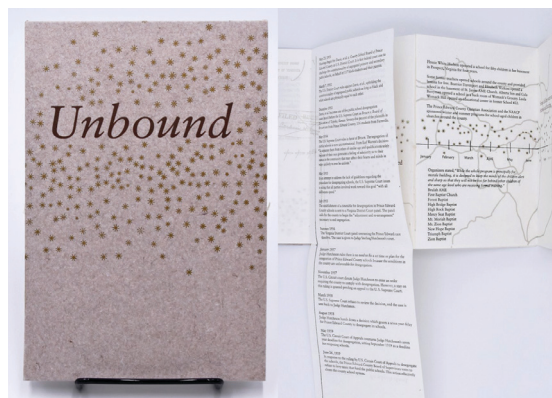
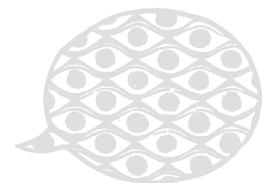
Iris Nosek
My God, the Revolution Is Finally Here, 2019

This piece is a memorial to the people who have been overlooked by mainstream social justice. The scrolls at the bottom of the piece list the names of many transgender people killed in 2017 and 2018. The majority of these people are transgender women and people of color. On the left inside cover is Christopher Street Pier, the site of Marsha P. Johnson's murder in 1992.



Pettibon Paige
Urban Cedar, 2022

Urban Cedar is printed on paper made from cedar. The book can be read from either side as many storylines in indigenous cultures are told in a nonlinear way. Handwritten in both Twulshootseed, the language of the Puyallup and in English, the story focuses on a cedar tree on the campus of the University of Puget Sound which helped me in understanding my indigenous identity within an urban setting. As I continue to learn the language, I continue to uncover the language of the land I live on.



Jessica Peterson
Unbound, 2014

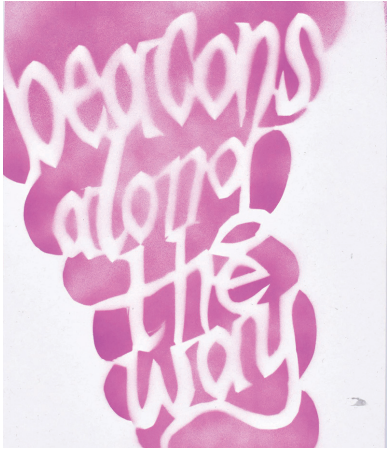
This book recounts the closing of the public schools in Prince Edward County, Virginia in the fall of 1959 to 1964. *Unbound* tells the story of these events with timelines, archival evidence, and collected narratives from those associated with the closing. Gold stars follow through each page, one star for each person whose life was permanently altered by the school closings.



Camden M. Richards, Rachel K. Laser, Kerry McAleer-Keeler

Uncovering White Privilege: A Primer, 2019

This is a collaborative book which seeks to help readers uncover white privilege and understand how to challenge it. Text is by Rachel Laser—lawyer, advocate and strategist—who has dedicated her career to making our country more inclusive. Design and production are by Camden M. Richards—book artist and graphic designer. Illustrations are by Kerry McAleer-Keeler—book artist, printmaker and Associate Professor for George Washington University.



Eric Reuland

Beacons Along the Way, 2020

Beacons Along the Way is inspired by the opening scene of Aeschylus' *Agamemnon*. Athens was informed of the fall of Troy via a string of beacon fires, each signaling the next. This image is invoked as a metaphor for all the warnings we choose to heed or not to heed in the present moment, such as the cascading failures of environmental and societal collapse.



Laura Russell

Bless This House, 2010

In the summer of 2006, nearly 250 families received notice that their three adjoining mobile home parks in Beaverton, Oregon would be closed and demolished to make way for redevelopment. *Bless This House* is a collection of photographs that document a community on the brink of extinction.



Laura Russell

Anything Helps, 2013

Anything Helps is a book surveying the cardboard signs used by panhandlers and homeless people. It is my hope that this book will make us stop and reflect upon the lives we look at every day but never really see. As some of the most basic forms of graphic communication in our world today, homeless signs are a reminder that with a little bad luck we could easily find ourselves in similar straits—and that at times we could all use a helping hand. While collecting these signs I have met some fascinating people. I tell them that I am doing an art project with these signs. Most think that the \$5 I've offered is an unbelievable sum and are happy to hand over their sign. I also spend a few minutes talking with each person and try to listen and show that I care about his or her situation. Most are eager to share their story.

IMPACT OF WORKING WITH ARTISTS' BOOKS IN THE CLASSROOM

By Amy E. Ryken, Dean & Distinguished Professor,
School of Education

The Masters of Arts in Teaching program at the University of Puget Sound has used artist's books since 2017 to foster dialogue about social justice and equity. Artist's books are powerful teaching resources because the text and book structure communicate a narrative and invite readers into an intimate and reflective experience. The Collins Memorial Library collection of artist's books has been an invaluable teaching resource.

The MAT program prepares teachers who interrogate their own biases and social location—to actively pursue culturally responsive practice and to contribute collaboratively to the ongoing work of equity. MAT candidates engage with artist's books with social justice themes and consider both the content of the book and how the structure of the book enhances the content. The artist's books promote meaningful conversations about social justice education. They also provide inspiration as candidates envision how they can engage race and racism in education.

Candidates analyze and write about evidence from their classroom experience and consider how race and racism are visible, silenced, and/or dismissed in classrooms and schools. Candidates intentionally consider how the structure of their alternative project enhances the content of their reflections on teaching. Then they design representations of their thinking. These representations have ranged from visuals and artists' books to unit plans and resource binders. s

In order to understand the power of artists' books, as well as to foster meaningful dialogue and critical reflection, I invite you to engage with MAT candidates' authentic reflections as they analyze the structured nature of miseducation and envision culturally responsive and antiracist teaching practices.

Ryken, A.E. & Hamel, F. (Eds.). (2021). Honoring Dr. Dexter Gordon's visionary equity leadership: Master of Arts in Teaching candidates reflect on racial equity in practice. *Race and Pedagogy Journal: Teaching and Learning for Justice*, 5 (1).

Boer, M., Brackett, L., Hamel, F., Pugh, M., & Ryken, A.E. (Eds.). (2020). Engaging teaching dilemmas to foster culturally responsive and antiracist teaching practice. *Race and Pedagogy Journal: Teaching and Learning for Justice*, 4 (2).

Boer, M., Pugh, M., & Ryken, A.E. (Eds.). (2018). Undoing miseducation: Centering race and unlearning racism in teacher education. *Race and Pedagogy Journal: Teaching and Learning for Justice*, 3 (1).

I MIGHT
CHANGE THE
CONVERSATION BY:
GIVING A NEW
ANSWER





Amy Ryken

Are You a Boy or a Girl? : Conversations about Gender in Elementary Classrooms, 2011

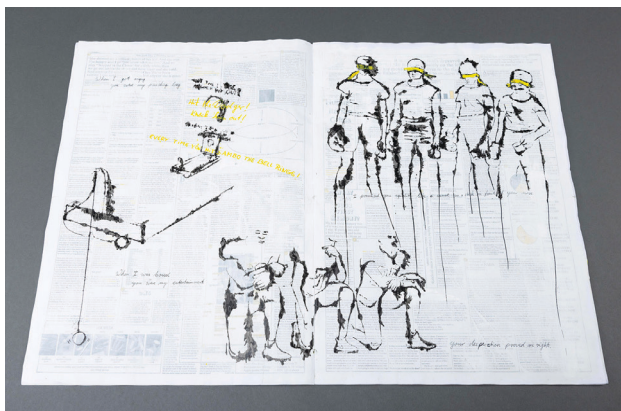
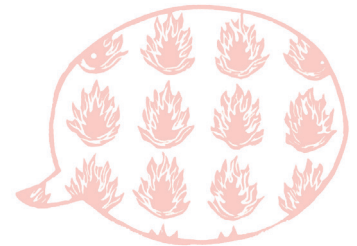
This book reveals conversations I've had with elementary students inquiring about my gender. By making these conversations visible, I question the binary framing of gender, consider how to foster dialogue about gender expression, and explore how gender is framed in elementary classrooms and society. My hope is that the book will sponsor conversations about gender and how adults might engage young children in dialogue about sameness and difference.



Scripps College Press

Beyond the Margins : Social Justice & Practice in Book Arts Seminar, 2019

As the final project for the Social Justice & Social Practice in Book Arts seminar course at Scripps College, students designed, typeset, and created letterpress prints exploring social justice issues like the treatment of women in STEM, sexual assault, mental health, women's health, Iranian women's rights, the exoticization of bi-racial women, relationship of droughts and wildfires, and family separation.



Beldan Sezen

Wetrocities, 2018

Wetrocities focuses on the construction and implantation of the "white" identity. A child can get complimented for their good behavior or punished for the same good behavior. When implementing identities it depends to whom the behavior is addressed. Being praised or being punished is the very moment one chooses to comply or rebel. One results in being loyal and complicit to a group's behavior; the other in the loss of love and social "death", a sometimes life-long struggle of being an outcast and "Nestbeschmutzer", a traitor to their "own". In *Wetrocities*, after the implantation of a "white" identity I ask what happens when one relates to others, to "the other". How do we then enter the space of collective memory? And finally, how do we choose to exit?



Jaime Lynn Shafer

Mix and Match Families, 2012

This project is inspired by my personal exploration of what family means to me. Two separate factors influenced this book: coming out as an adult and visiting the city of Jerusalem, Israel in the summer of 2013. In Jerusalem, I met and spoke with individuals who shared their stories and reminded me of how difficult it is to try and fit a mold: society's mold, family molds, and cultural molds. For these reasons and more, I choose to include myself and my partner in the book because I no longer try to fit anyone's mold but my own.

I MIGHT
CHANGE THE
CONVERSATION BY:
LISTENING
CAREFULLY
!



Jaime Lynn Shafer

1 in 3: women have been slapped, pushed, or shoved, 2012

1 in 3 was inspired by recent media attention focusing on domestic violence. Creating this piece proved more difficult than I expected. It forced me to reflect on my own experiences with domestic abuse. Those who have never been in an abusive relationship usually ask, 'Why did s/he stay?' Unless you have experienced it, it is hard to understand. This is not an all-inclusive representation of domestic abuse. However, I hope that the content of this book helps the viewer to better understand the victim's point of view and the lack of resources that often hinder a victim's ability to escape the situation. The narrative on the covers and end sheets were inspired by personal experience, discussion with others who have experienced abuse, and victims' testimonies.



NaOmi Judy Shintani

My Father's Journey, 2022

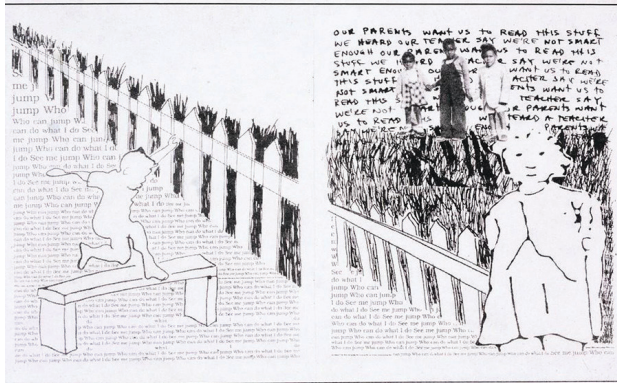
This book follows my father's life in Poulsbo, Washington before he and the family were moved to Tule Lake Incarceration Camp in 1941. My father and I went on a pilgrimage 70+ years later to where he spent his teenage years. I asked this question: From a lush and liquid paradise to displacement and imprisonment in the dry colorless desert – how could this happen? In this book, faded dreamy images of the past drift in the hand-cut waves and flow along the red stitched barbed wire until it reaches rows and rows of barracks filled with prisoners.



Patricia Silva

Paper Boats, 2017

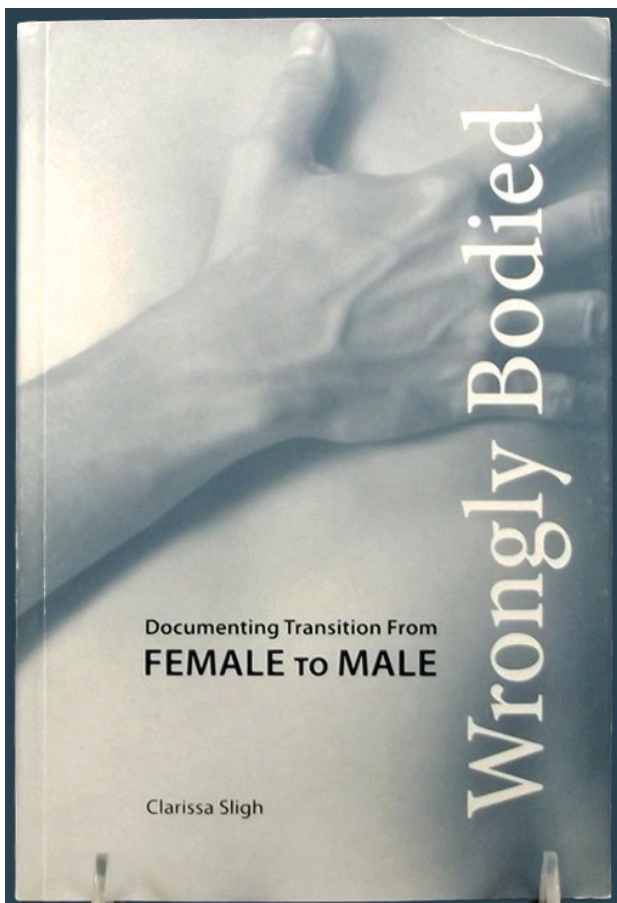
Approximately 1,000,000 people immigrated to Europe in 2015, when *Paper Boats* was created. Patricia Silva and Lyall Harris developed the idea of a photo-documentary book, enlisting volunteers whose hands were photographed holding a paper boat. If they wished, participants' faces were also photographed (and obscured with labels) and contributed statements. This artist's book seeks to convey our common humanity and the distressing loss of identity taking place in contemporary mass immigration.



Clarissa Sligh

Reading Dick and Jane With Me, 1989

This is a book created to interrupt the authority of old elementary school textbooks called *The Dick and Jane Readers*. These reading textbooks of the 1940s and 50s represented a white upper middle class suburban family as normal life for most Americans. Although statistically the average American at this time was working class, the artist as a young girl thought these depictions meant that her family must be an aberration outside the norm. In *Reading Dick and Jane with Me*, children from Clarissa's old neighborhood stand in for the young people who could never talk back at that time.



Clarissa Sligh

Wrongly Bodied, 2017

This book relates the stories of Jake, a contemporary white male imprisoned in a woman's body as he transitions from female to male and Ellen Craft, a 19th century black slave woman who escapes to Philadelphia from Georgia by passing as a white male slave owner.





Jessica Spring

Sheets, 2009

Sheets is a cycle of haiku by Dolores Connelly in which, each poem captures a moment within a season. The ongoing cycle of homelessness throughout a year is reflected in the patterns and cycling colors printed on the interior of each paper house, muted but shining through translucent fiber.



Jessica Spring

Do You Feel Beautiful?, 2009

My youngest sister loves trolling junk shops as much as I do. She found the Braille edition of *Seventeen* magazine and knew I'd want it for something. I definitely read (but mostly looked at pictures) *Seventeen* in the 70s—all the fashion do's and don'ts, quizzes for attracting boys, earnest replies in the advice columns. It seems very ironic to me that such a visual magazine could be completely converted to words, and stranger still, words that you feel.



Meredith Stern

Universal Declaration of Human Rights, 2019

This project is an artistic interpretation of the *Universal Declaration of Human Rights* (UDHR). This is a series of linocut prints highlighting the preamble and the 30 articles of the UDHR. We are not taught this document in most educational settings. It is leaders like Loretta Ross who teach us to fight for freedom and justice through grassroots organizing to make institutions accountable to these values. It is our responsibility as humans to hold ourselves, our neighbors, and our leaders accountable to a global standard of human decency to ensure that human rights are upheld at all levels. The global fight for human rights is ongoing.



Madeline Supplee

The Teacher's Guide to Management: Gender Difference Edition, 2017

As a freshman in college, I was sexually assaulted by someone with whom I had been a friend for years prior. It was a pivotal life experience, and while I sought proper counseling and aid to process the event, I spent much of my time defining myself beyond the repercussions of my assault. When I entered the classroom, it became evident that it was not something that I could continue to disregard. The question posed by this project is this: how did my experience of sexual assault impact my ability to navigate gendered power dynamics in the classroom with my male students?



Ann Tyler

Billy Rabbit: an American Adaptation, 2007

Billy Rabbit weaves a story about lynching using images and text from public sources combined with elements from a cautionary, English children’s story. On some pages, the text is covered by images on vellum paper of old, well-used tools (saws, a hammer, knives of various sorts) that are sewn to the page requiring the reader to lift the image and become symbolically complicit in the story.



Marshal Weber, Nicolas Lambert

Intersectional Wall, 2022

Intersectional Wall is a collaboration between artist and Brooklyn curator Marshall Weber and artist/educator/artbuilder worker Nicolas Lambert. Weber collaged a decade’s worth of Lambert’s screenprints into a giant accordion fold book with the intention of illustrating the structural relationships (AKA intersectionality) between various social justice movements and issues.



Carletta Carrington Wilson

George and Bitty’s Quarters, 2016

Georgy and Bitty’s Quarters is a wordless book from the series *k/not my name haint my house*. Each book represents a structure that housed enslaved persons upon a plantation. They comprise part of a larger set-piece evoking the plantation landscape and correspond, directly, to the knotted line—a genealogical chart—upon which the names of the enslaved persons of each book’s title have been embroidered. It was illegal for any enslaved person to read or write; anyone caught with a book was severely punished. For a book in the hands of a hand was an object of danger, a criminal offense capable of destroying the illusions of letters. Thus married, the book and the abode mirror the loss of thoughts, irredeemable ideas and unwritten histories from those confined in body and mind to a place never called home.

ARTISTS' BOOKS: THE 'SWISS ARMY BOOK' FOR OUR TIMES

by Marshall Weber, Brooklyn, March 2022

In a world where Climate Catastrophe makes Global Decolonization an imperative for the survival of both the human species and the ecosystem in general, urgent and crucial pedagogical methods for giving students (and the general public) the tools to embrace immense paradigm shifts in personal and institutional behavior are necessary and invaluable.

1. Artists' books are antidotal to the "shallow" reading inherent to screen based electronic devices and media. Research on the tactile and experiential elements of touching, reading, and seeing materially based information has proven again and again, that cognitive processing of books and other data infused materials (textile, objects, etc. etc.) both provokes more neurological activity across the brain as well as prompts more recallable memory. Simply put, our body and brains like touching things and perceptual elements such as the touch, sound, smell, and three-dimensional motion of data bearing materials provoke more cognitive activity and support more embodied and affective learning.

2. Artists' books, in part because of the above material qualities, but mainly in terms of the tendency for the books to be hand-made and self-published often present first-person or inside-community testimony from an intimate and even passionate perspective. Thus they are often unmediated primary research materials which provide important viewpoints that are underrepresented. This quality is further enforced with the recent tendency of the younger generation of artists' bookmakers to take a more activist stance towards their subject matter and to be more committed to making culture that advances social change, rather than just producing social commentary or practicing other formal or conventional publishing and artmaking approaches.

3. Artists' bookmakers and/or print-makers are often publicly affiliated with general social justice movements and specific organizations, so their artists' books exemplify and model activist solidarity and commitment to social change and justice.

4. As both student class and ecological consciousness and teacher unionization increase, academic and public library collections need more research materials and textbooks from diverse non-corporate sources with perspectives that don't privilege capitalist and Euro-centric colonialist values. Artists' books are a more and more important genre in the world of self-published, independent and alternative media. The genre, in general, has a far more diverse community of makers, and thinkers from a much wider spectrum of intellectual and political engagement, than corporate academic textbooks and similar research and media sources.

5. Living in a world with extremely complicated environmental and social justice problems where most people (and certainly the majority of students) are immersed in a ubiquitous culture of pictorial and photographic image reproduction (as exemplified by social media) demands teaching research material that can provide sophisticated and efficient infographic data delivery across all disciplines. Artists' books are an essentially interdisciplinary and multi-disciplinary genre where important experimentation in language, text/image integration, visual culture and data delivery is happening on a daily basis.

6. The modality in which artists' books are usually first encountered, in classroom settings or on group outings to public academic library reading rooms is in itself a model for social engagement and social justice consciousness raising. Libraries are one of the last social locations in American culture where one is neither expected to buy something or be selling something, thus the importance of the library as the primary and public location of artists' books combines and models two crucial

elements of democratic culture, the free exchange of information and culture and the ability for any person to participate in that exchange as both a user and maker.

7. The second important environment in which artists' books are encountered also catalyzes deep and profound engagement with subject matter. Besides (and sometimes within) the classroom library experience, many readers interact with artists' books alone and in the quiet and focused environment of the library reading room. These intimate and personal encounters can be extremely evocative as all the qualities of the above six elements come into play to produce a powerful, visceral, feeling and reading experience.

ARTISTS' BOOKS BEAT SHALLOW SCREEN READING OF ELECTRONIC DEVICES & MEDIA.

While this list could continue ad infinitum, these 7 characteristics are the major motivators for the elevating of artists' books to a primary research resource for social justice study. Of course the fact that the genre is both fun and exhilarating to engage with, only emphasizes all the other reasons to use these fabulous resources.

So have a dance with an artists' book (or two...) at your favorite local library you won't regret it and you may gain insights that will assist you in both teaching about and furthering environmental and social justice.

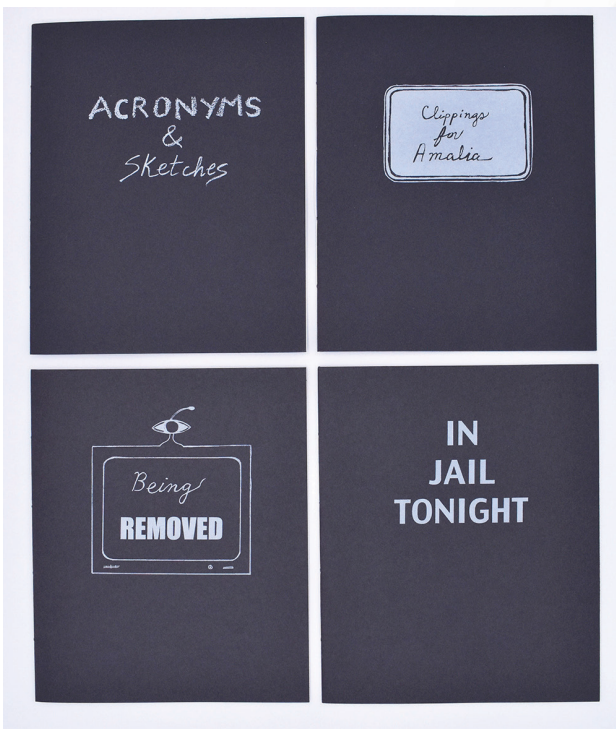


Carletta Carrington Wilson

Night of the Stereotypes, 2020

This zine was part of the installation *Night of the Stereotypes* held at the WaNaWari creative space in Seattle, Washington. The installation focused on individuals our society has refused to acknowledge and recognize. Caricatures were objects of ridicule and weapons of war in the battle for, not only, the possessions of the black body but control over its image. In *Night of the Stereotypes*, Mammy and Pickaninny embark, with a host of other stereotypical caricatures prevalent in the 19th and 20th centuries, on a journey to confront the image-makers and, especially, to demand a role in the portrayal of their likeness on the silver screen.

“NIGHT OF THE STEREOTYPES”
ACKNOWLEDGES & RECOGNIZES
CARICATURE AS OBJECTS OF
RIDICULE

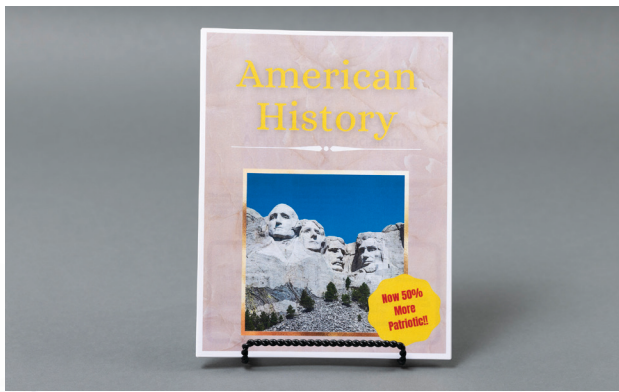


Tona Wilson

Stories Behind Bars, 2010

Stories Behind Bars was inspired by the author’s job as a Spanish interpreter in the US courts. It consists of four individually bound silkscreen printed booklets: in one, a young man is deported using video teleconferencing; another gives some brief history of immigration detention; and all tell stories of immigrants in U.S. prisons and jails. The stories give the reader an insight into the complex issues surrounding the immigration debate. The four separate pamphlets are housed in a slipcase with a barred window.

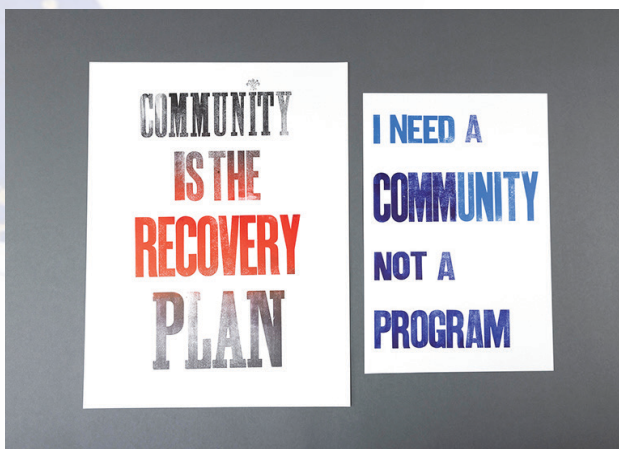
“ “ STORIES BEHIND BARS
WAS INSPIRED BY
THE AUTHOR’S JOB AS A
SPANISH INTERPRETER:
IN THE US COURTS ” ”



Katherine Rose Wolfe

A Satirical Critique of U.S. History Textbooks, 2021

This project was created to bring awareness to an issue that I am extremely passionate about as an educator. History class has a long tradition of being white-washed and censored so as to seem palatable to all political and religious perspectives. However, this white-washing of history has only worked to ignore the women and people of color who quite literally built this country. Naively, I thought that schools in Washington state would be less affected by this, however, during my student teaching I found myself stunned when I was told to work with a curriculum and history textbook that excluded lessons about the Holocaust, the Harlem Renaissance and the number of cultural revolutions led by BIPOC figures. For my project, I chose to base each page of an imaginary textbook on real textbooks used in schools today, except with the insertion of my thoughts about the important information that has been left out. Interspersed with my scribbled thoughts on each page, I included comments that I heard from family members, students and media personalities to highlight the complacency of such a vapid view of history and how much work still needs to be done to create a more culturally responsive education system.



Write253, Seeds of Peace

Write253 is a literary arts and printmaking organization whose mission is to provide writing, publishing and artistic opportunities that cross boundaries and create community for youth in Tacoma. *Write253* partnered with *Seeds of Peace*, a youth development and advocacy program that brings together youth to address social justice issues. These prints are the result of their collaboration and showcase the importance of social justice.

(* = Featured in photo)

Artists You Have a Voice: Celia Nimura and Georgia Kerr

**I Need a Community, Not a Program:* Heaven Galvan

Before You Turn Away: Suorsdey Sou

**Community is the Recovery Plan:* Fahren Johnson

Keep Your Laws Off my Body: Devin Williams

We the People Demand: Alton Hodges



Philip Zimmermann

Sanctus Sonorensis, 2009

This is a book of border beatitudes. This work comments on the complicated attitudes of Americans on illegal immigration from Mexico. The cover shows a photograph of the area of Southern Arizona which is the most active in terms of migration across the Sonoran desert, and where thousands have lost their lives in the deadly desert heat. The interior pages show the progression of a typical high desert day from dawn to sunset with a single line of text on each two-page spread.

POLITICAL BODIES: AGENCY AND INTENTION

by Alisa Banks

The jurors of this exhibition chose works that challenge long-held beliefs, ideas, and ideals that contribute to the social justice issues

we face in society today. Changing the conversation requires constant vigilance because of the cyclical tendency for those beliefs, ideals and ideas to drift toward extremism. We often think of physical violence when we think of extremism, but it often begins with seemingly innocuous thoughts and actions. Extremism begins when we believe that our well-being requires some kind of negative act against another group or individual. It starts with the need to compete for what it is that we think we have a tenuous hold on, whether it's resources, access, favor, etc. – anything that we think we'll lose unless this thing is denied to someone else. Examples of negative acts of extremism include verbal attacks, discriminatory behavior, embracing of stereotypes, bias, and sabotage. Those thoughts and actions are believed to be necessary and justified. J.M. Berger, an expert on extremist movements and terrorism, explains that extremism arises from a perception of "us versus them," intensified by the conviction that the success of "us" is inseparable from the diminishment of "them."

Artists' books are inclusive, even when the subject is specific to a particular group. The most esoteric experiences invite viewer participation. The tactile nature of the book has the power to steer conversations in positive and meaningful ways. Artists' books are tools for communication, and are perfect vehicles for initiating conversations. The artists' book is approachable and has the ability to draw the audience in, possibly presenting an alternate view

that can potentially ignite the spark that spurs change. Each of the works in this exhibition offers a view that could initiate or contribute to a conversation. Through sharing stories, they speak about our world and the way we move within it – how we treat ourselves, our resources, and each other. Our actions can be inclusive and respectful, but they can also be negative. Negative actions are often spurred by deep-seated, long-held beliefs that have real-life consequences for those who are targeted. These negative actions touch on many ways in which we are "othered" and that we participate in "othering."

EXHIBITION JURORS CHOSE WORKS THAT CHALLENGE LONG-HELD BELIEFS, IDEAS, & IDEALS THAT CONTRIBUTE TO SOCIAL JUSTICE ISSUES OF TODAY.

For several years, my husband, daughter, and I spent Thanksgiving Day with a friend—a transplanted New Yorker—and her family and friends. We arrived each year with dish in hand, contributing offerings to the grand feast. Lively discussions of the latest happenings in music, politics, and culture were the usual accompaniments to the turkey, ham, sweet potatoes, peas and rice, appetizers, and desserts. During one Thanksgiving conversation, my friend presented impassioned instructions for activism for a cause I no longer remember. What I do remember, however, is feeling overwhelmed by her instructions and instinctively blurting out, "I'm just not political!" Time slowed as that last "I" lingered before it escaped my lips. My eyes widened. I immediately

realized my error. Sometimes all it takes is the slightest shift of perspective to change the conversation. That shift can be spurred by an image, or word, a color, or a shape, a smell – just a tiny something that makes a person consider or reconsider an emotion, event, situation, or belief. Even slowing down can spur a shift. Such was the case when I responded to my friend's suggestions for change. In my quiet, introverted mind, to be political meant to be loud. In fact, being political can be loud, but that is not always the case.

We are political bodies. We who are—or have been othered—whether by race, gender, religion, sexual orientation, culture, etc.; we are political bodies. For us, simply breathing is a political act. Existence is a political act. To thrive, to stand up, to call out and to push back – these are all political acts. Society tends toward the binary of either/or. When popular or political dialogue emphasizes either/or decisions, it is often at the expense of those at the margins. The works in this exhibition highlight stories of marginalization.

7-year old Lamya Cammon sat in her first-grade classroom at a Milwaukee elementary school. As her teacher spoke to the class, Lamya absentmindedly played with her beaded braids. The teacher instructed Lamya to stop playing with her braids. She stopped, but became distracted and began playing with them again. The teacher called Lamya to the front of the class, where instead of tying Lamya's hair back, she cut one of the child's braids off with a pair of scissors and threw it in the trash can. The first grader, humiliated and terrified, returned to her desk and cried as her classmates laughed.

You may be familiar with a video widely circulated on social media of Diamond Campbell encircled by several young women fervently removing beads from her hair. Diamond, a powerlifter, attends high school in Mississippi. During her competition in the state championship, a judge informed one of her coaches that Diamond would be disqualified, unless she removed the beads from her braids. Diamond sat on a bench in the locker room while her teammates and members of a competing team frantically helped her remove the beads from her hair. Diamond finished the competition, recording a personal best in the deadlift and finished fourth in her weight class. The video was often cited as a positive example of support. What was not mentioned was trauma. Diamond stated that though the actions of her fellow teammates and competitors lifted her mentally and emotionally, she was ashamed and humiliated to be called out by the judges for her hairstyle.

Andrew “Drew” Johnson, a New Jersey high school student was informed by a referee after the start of his wrestling match that he had 90 seconds to cut his hair before competing, citing his locs as “unnatural.” Drew stepped to the sidelines and his trainer lopped off his braids with a pair of scissors as the audience watched and gasped from the bleachers. The 16-year old’s hair was deemed acceptable once half of the locs were removed and though visibly shaken, Drew completed his match. Drew, described as a shy being, continues to be haunted by the experience to this day.

These are but a few fairly recent incidents, variations of which occur daily. They underscore the relevance of the Creating a Respectful and Open World for Natural Hair, or CROWN, Act. The CROWN Act prohibits race-based hair discrimination, including the denial of employment or educational opportunities

based on one’s hair texture or wearing of protective hairstyles such as braids, locs, twists or Bantu knots. The bill was passed into law in 17 states, has been adopted by several municipalities across the country, and was passed by the US House of Representatives. It is currently before several legislative bodies, including the US Senate. The CROWN Act ensures that persons of African ancestry maintain agency over their bodies—in this case the right to wear natural hairstyles—free of discrimination.

There are several definitions of agency and each differs slightly. Social agency is the ability or capacity of individuals, institutions, or organizations to act, have influence or transform. A university that opens enrollment previously denied to a group of persons is exercising social agency, for example. Historical agency refers to the power of individuals, groups, and institutions to resist, blunt, or alter historical conditions. Affirmative Action was put into place to alter historical conditions, particularly denial of employment of people of color, because of the tendency for employers not to consider candidates from marginalized groups. Finally, there is political agency, which is the capacity of individuals to act independently and to make their own free choices. Political agency refers to the feeling of control over one’s actions and their consequences, and this is the type of agency I am particularly interested in exploring.

Some time ago, I began using hair in my artists’ books as a response to an impulsive decision to chemically straighten my hair after having worn it in natural styles for years. I questioned my decision immediately after leaving the salon – not because I was unhappy with the outcome, but because of the political implications of my actions and because I had been down the road of regular salon visits required for upkeep, and because I understood the potential for hair breakage. Chemical straighteners are hard on both the hair and the scalp. It

was a time of intense introspection, and I sought out articles and essays about hair to help me examine my actions and the positive comments and attention I received after straightening it. My hair was and is political, whether intended or not.

I am honored that *Wrongful Termination* is included in this exhibition. It is an altered law book that addresses race-based discriminatory practices against persons of African descent who wore their hair in styles featuring its natural texture. Unfortunately, Lamya, Diamond, and Drew’s hair discrimination experiences are shared by many who have been targeted for wearing styles featuring their natural hair texture. Lawsuits continue to be filed against employers, schools, and businesses by people of color who have experienced discrimination for wearing their naturally textured hair.



Lamya, Diamond, and Drew's stories are examples of children who have had experiences which forced them to navigate the humiliation, shame, anger, and confusion of random discrimination based on hair texture. Post event, they are left to deal with stress, embarrassment, and rejection, which may have long-lasting effects. They are forced to cope with adults telling them, through action and words, that they are defective in some way. When hair is handled without permission, they must come to terms with the lack of control over their own bodies and of being touched by strangers or near-strangers. In this time of social media, they also have to deal with their personal rejection replayed widely, repeatedly, and forever.

Many more examples of this type of discrimination exist, including adults who were fired from their jobs regardless of how conservative their hairstyles may have been. Challenges to one's hair texture are challenges to one's identity. Such incidents often coincide with interpretations of discriminatory and arbitrary rules, and send a message to the wearer that they themselves are not acceptable. Hair discrimination strips the wearer of natural hair styles of their right to exercise agency over their bodies. Most practices that aim to marginalize strip the individual of control over their body.

In *Wrongful Termination*, the viewer is invited to participate in the hair care ritual by slowly turning plastic hair rollers. As the rollers are turned, narrow scrolls unfurl to reveal selections taken from newspaper editorials that feature negative comments about natural hair. For example:

- Wear your hair straight because natural hair will limit your opportunities. No one will hire you. No one will want you.
- In a civilized culture, there are norms. The majority wins.

The tightly rolled text forces the reader to slow down and to contemplate. Hair is also attached to the bottom of the book away from the text, almost out of sight and protected. Hair is body, and one's agency over it must be maintained.

Books containing hair, such as *Wrongful Termination*, offer an opportunity to expand the conversation about practices that are not mainstream – in this case hair culture similarities – and how marginalized persons can suffer based on common assumptions. The materials used in the book facilitate the ability to understand something more meaningful

BOOKS HELP

in the ritual. They present another point

of view, that of imagining hair and the act of grooming it as a site of resistance against Westernized beauty norms that insist that "other" equals something bad/unattractive/worth less/worthless. Some artists' books enter conversations in response to current events. Such works may initially be created as a personal protest or to examine some aspect of the event. In my practice, it usually takes a significant amount of time, often years, to examine and gain a clear perspective in order to respond to an event. For example, my mother passed away unexpectedly around the time of the contentious 2016 presidential election. The weekend before the election, we buried her, and very early the Wednesday morning after the election, we made the long drive back home. I was unmoored both by my mother's death and the random instances of violence against persons of color that resulted directly from the election. I remember returning home,

being so rattled, and going through my boxes of supplies, which helped to calm my spirit. I came across four round wooden boxes that had been in my stash for several years, just waiting to become a book, but up until that time I had no specific plans for them. About two years later, I picked up a small frame that held a square of linen that I'd knotted hair onto for another project. I removed the linen from the frame and stretched it over a circle of padded board, and affixed additional hair to cover the circle. After cutting down the bottom of the round box and inserting the hair-covered pad, I closed the lid. The next day, I opened the box and was shocked and surprised at how much the



padded hair base looked like the top of an actual head. That sensation of shock, sadness, and anger exactly expressed the emotions I experienced during that time.

In writing about racism, Audre Lorde's words easily expand to include the emotions of anger and despair that marginalized persons feel. She speaks of anger as a response to exclusion, of unquestioned privilege, of distortions, of silence, ill-use, stereotyping, defensiveness, mis-naming, betrayal, and co-option. She encourages us to use anger as an agent for growth. At the same time, Lorde acknowledges guilt and goes on to say that guilt and defensiveness are bricks in a wall in which we all flounder. As a marginalized person, Lorde cautions against

comparing levels of oppression between marginalized groups, which has the effect of further marginalization. Artists create books featuring subjects that they care about. Such books portray a vulnerability that can provide insight into emotional landscapes that have the potential to grab the viewer in unique ways. Anger is an emotion that can be used with intention; it can be the spark that engages a conversation.

Artists whose works are featured in this exhibition made books with intention. An intention is an aim, plan, or determination to act in a certain way. Whether it is beforehand or during creation, the artist determines the tone, how the viewer should move through the work, and how the scale, imagery, and words will help to relay the story. Some may have considered beforehand how they wanted or hoped the work would participate in a conversation. For some, the intent is to help with healing, which is a medical definition of intention.

My first intention when creating a book is to share an experience or story or thought. Sometimes the theme runs counter to a negative event.

This is not a defensive measure, rather it is a consequence of the systemic nature of racism in our society. Creating books is my way of ordering, of figuring out, of working through.

A book about joy has a bit of pain as an undercurrent. For example, a book can be both a celebration of Black haircare and a statement against natural hair bias. A book that features hair straightening stories from a conversation between a group of women can be lively and restorative, even when some of the experiences were unpleasant (traumatic, even), or loaded with negative subliminal messages. Such a book can tell someone they are not alone.

Artists' books can provide spaces for understanding by investigating individual actions with compassion. A book in the form of a shrine can document a ritual for bad weather and serve as witness to the fear and helplessness of being upended by violent storms. Those who have been visited by deadly natural events can appreciate the magnitude of the fear that comes through in the ritual. At the same time, artists' books welcome readers without those experiences to reach out in solidarity. Because at their heart,

EVERY STORY IS AN INVITATION

human experiences are human, so those who may not have witnessed deadly storms might be able to catch a kernel of the fear of lightning, strong wind, or other weather events they may have experienced. All that's needed is a spark to initiate a moment of understanding.

Why is changing the conversation important and how might we do this? Or perhaps a better question to ask is: is changing the conversation even possible, given the long history of ill-doings of humans over the millennia? We want to change the conversation in order to make ourselves and our communities whole. We must remember our past and current struggles in order to fashion our futures and to stop the cycle of societies and governments repeating the same transgressions over and over. We need lots of stories of all kinds. We need stories that challenge us, but also relevant are stories about love and joy, because they speak to our multi-dimensionality as marginalized persons and communities. Stories about joy are as politically valid as stories about pain.

Every story is an invitation. It's necessary to have stories that speak to various experiences within marginalized

communities, as well as those that speak from outside. Works of solidarity from the mainstream are needed, particularly when they are centered on healing and support because the mainstream is also affected by the marginalization of others.

In her essay, "Choosing the Margin as a Space of Radical Openness", bell hooks writes, "In much new, exciting cultural practice and cultural texts... there is an effort to remember that is expressive of the need to create spaces where one is able to redeem and reclaim the past, legacies of pain, suffering, and triumph in ways that transform present reality."

Books help us to order and make sense of experiences, particularly when those experiences are negative. They allow us to move past discrimination, stereotype, bias, and racism and on to healing, inclusiveness, justice, and understanding. As artists we make books to underscore what truly matters. We are able to spark or contribute to conversations through works, for example, that feature stories of the transformative power of action, understanding, and experience. We can get to the kernel of life and speak to the unboundedness of love.

We must focus on the big stories and the small stories, because systems meant to marginalize are woven into every aspect of our culture. A wide variety of stories help us to see commonalities with those for whom we may think to have nothing in common. They help us as individuals reconsider views that humans tend to make, based on our limited personal experience or the experience within our limited circles. Each community and each person that populates this Earth has experiences that are unique. Our limitations, or our limited

experience, can trick us into thinking that we know it all. Changing a conversation is akin to changing the gaze – looking inward as well as outward, centering self, centering community. It's also about how we respect and nurture ourselves because a society cannot heal, or even consider others, without first respecting ourselves. This is hard work. It's hard to intentionally turn inward. It's hard to consider that we ourselves might be inadvertently contributing to an issue; that we are unintentionally supporting the machine that is deeply entrenched in systemic racism by othering, stereotyping, sabotaging, ghosting, co-opting. But self-examination is required for fundamental change, and the process can be initiated when one comes into contact with a story that, though different, feels vaguely familiar.

Recently, I created a book that began as an exercise of self-examination. It started by focusing on negative thoughts and reactions that I expressed in response to situations beyond my control. I realized that there are many ways in which I might respond to or consider events and information. The book contains an inventory, or arsenal, of responses. It places the reader in the central position to consider multiple ways in which one can internalize stimuli, data, events, and information, and come to conclusions based on one's analysis of or interaction with them. How should I be? What is my approach and why? Do I really want to respond this way? Why do I think that? In the end, we cannot force others to change, but we have the power within us to decide how we react and perhaps that reaction can change a conversation.

In the late 1940's, leaders from several nations gathered to create protocols with the intent of avoiding repeat instances of genocide, torture, and other inhumane actions that marked a devastating war. One of the documents created was the Universal Declaration of Human Rights, which outlines a common standard

of achievement for all peoples and all nations. The Declaration was signed just after the end of World War II on December 10, 1948 at the UN General Assembly in Paris. The document contains language of the time, binary and at times patriarchal, but it underscores the need to acknowledge the right of every human to live freely with dignity, a life of liberty and security. The Declaration, signed unanimously so many years ago, bears witness to the harm that we do to each other as countries, communities, and individuals. It is aspirational. Each of the signees had issues going on in their respective countries at the time of signing, and none of the countries were truly in alignment with The Declaration. For example, in the US, at the time this document was signed:

- Racial violence continued against Black Americans across the country. In the South, Jim Crow statutes maintained a program of terror through harassment, night raids, and lynching.

- Over a million Black Americans served in World War II, yet upon returning home, many suffered harassment, physical violence, and in some cases, were slain, particularly if they asserted their rights or wore their uniform. Many were also denied GI Bill benefits promised to them upon enlistment.

- Also in the US, women had gained the right to vote in 1920, but Black men and women across the South risked harassment, imprisonment, or death for attempting to vote and would not be able to do so safely until after the passage of the Civil Rights Act in 1965.

- Women and persons of color, earned substantially lower wages for equal work.

- Over 200,000 Filipino men were recruited into the US Army to fight in World War II with the promise of US citizenship and full GI benefits. In 1946, Congress passed the Rescission Act,

which classified their service as inactive, rendering them ineligible for GI benefits.

- A second wave of the eugenics movement was taking hold. While encouraging members of the clergy, college graduates, and middle-class citizens to have more children, proponents of eugenics justified sterilization for poor people on the basis of their assumed inability to care for their children. In North Carolina for example, 60% of those sterilized were in mental institutions and 40% were non-institutionalized poor.

- Six hundred indigent Black men in Macon County, Alabama—399 with syphilis—were enrolled in the Tuskegee Study of Untreated Syphilis in the Negro Male (now referred to as the US Public Health Service Syphilis Study at Tuskegee). The goal of the study was to investigate, through autopsy, the effects of untreated syphilis. The men were enrolled without informed consent and with the promise of free medical care and insurance. Penicillin had just become the standard treatment of choice for syphilis. Congress passed the Henderson Act requiring tests and treatments for venereal diseases to be publicly funded yet the men enrolled in the study were denied access to treatment. A list was distributed to doctors in the community, identifying enrollees and instructing providers to refuse treatment. By the time the Declaration was signed, many of the subjects had died and their wives and children were infected. The study would continue for another 30 years until it was leaked to the press by a whistle-blower.

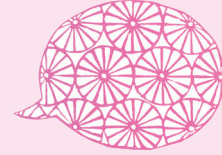
This is just a snapshot. Many more transgressions were occurring in the United States at the time the Declaration was signed. So why did the delegates sign the document knowing full well their countries were not in alignment with the goals outlined within it? The Declaration is a beacon. It's a "gold

standard.” The leaders signed because they understood that societies are continually in flux and can move far away from the framework of the Declaration. We are required to periodically recalibrate to move closer into alignment with the standard.

The Declaration is a living document in that it is ever relevant. And it is incumbent upon each of us to work towards making it a reality. Can we expect to reach the gold standard? No, because we are human. However, we each possess the choice to work toward the standard. As humans, we are also social creatures, meaning we live in communities and we are affected by our actions within the community. Each of us is called to do our part, whatever that might be, to attend to the health of our community. This includes turning the tide toward humane and equal treatment for all. The breadth of topics covered in the Declaration underscore the need to change the conversation on many levels.

How might artists’ books steer the conversation toward realizing the ideals signed by the Declaration? Seeing ourselves in another’s story can help us to consider another view, and can help eliminate the need for our views to be validated and approved. We become less apt to immediately think, “I’d never do this” or “I don’t see how people do/think that.” Those responses melt away as we become more aware of ourselves and considerate of others. This isn’t absolution from critique or from pushing back, but it can open the way for thoughtful conversations and solutions. When we sincerely consider other ways of being and thinking, and our reactions to them, possibilities open. We can become braver and more confident. We can use resources respectfully and creatively. We can accept and appreciate ourselves and others. We can celebrate diversity of thought and of being. We can strive for an inclusiveness that does not negate or stratify, but for an inclusiveness that recognizes and accepts. We fight for it because we realize diversity is our strength. In this way, we can change the conversation.

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ARTISTS' BOOKS DO CHANGE THE CONVERSATION

By Jane Carlin and Sha Towers

As librarians we are passionate about artists' books and share a commitment to raising awareness

about how artists' books, zines and broadsides can impact and enhance the student learning experience. The books shared in this catalog really do change the conversation. Each book tells a unique story, has a distinctive point of view, and pushes the reader to engage with the content in new and meaningful ways. Whether confronting immigration as depicted in the JustSeeds broadsides', Migration Now or Philip Zimmermann's moving *Sanctus Sonorensis*, confronting lynching and racism in the compelling work *Billy Rabbit* by Ann Tyler, or addressing the issue of the indigenous experience in *Urban Cedar* by Paige Pettibon, all of the books invite the reader to reflect on issues in ways a traditional textbook or scholarly monograph can't. We believe artists' books add value to the learning experience whether at the K-12 level or in higher education. They can be used as artifacts to start meaningful discussions and ultimately to change the conversation.

The University of Puget Sound and Baylor University are very different institutions, but our experiences in using artists' books in the classroom share the common thread of student engagement and offer ways for students to reflect and raise awareness of form and artistic expression and the impact of text and image working together to tell a story.

Artists' books serve as primary sources and share the voices of contemporary artists and writers, whose own work is

often not part of the traditional scholarly publishing canon. They contribute to the concept of decolonizing traditional library collections by giving voice to often under-represented communities. As Marshal Weber shares in his essay, artists' books can serve as entry to community engagement and what better location than to engage in critical and difficult conversations but a library – a symbol of freedom and access in our society. Professor Amy Ryken writes that artists' books provide the opportunity for students in education to engage in thoughtful and reflective thinking about their own approaches to confrontational issues. From this, they gain awareness of their own biases and strive for inclusive teaching.

As educators, we often struggle with how to engage in thoughtful dialog about difficult issues. A question we often pose is: how do we address these difficult issues in the classroom? Using artists' books to help frame the dialog about difficult issues can reduce tension in the classroom. We believe that artists' books can serve as catalysts for conversation – a starting point for critical dialogue.

We share a few examples of how artists' books can be used in the classroom and in community programs. The ideas we suggest can easily be adapted and we hope they inspire you to consider how you can use artists' books to change the conversation.

Whether in a classroom tied to a specific topic or course or a professional development session, using artists'

books to jumpstart conversations has proven to be an effective method. This provides the opportunity for the viewer to focus on the words and images of the artist/creator and removes some of the personal pressure which often limits conversation. At Puget Sound we have used this format to engage our students in a number of courses. In a one hour class, students are asked to spend time reviewing books that are grouped by themes. This provides an opportunity for personal reflection. During the second half of the class, students work in groups to discuss the books and to respond to prompts associated with the content, for example:

- What issues of identity are being explored?
- How is the book structured to engage the reader?
- What message is the creator trying to convey about the topic?
- How does the book make you feel about the topic?
- How would you describe the book to someone?

Some of the books shared in this catalog are ones created by students as a result of class session based on this model. For example, Megan Miller's *But What Should I Wear: A Choose Your Own Outfit Adventure* uses a paper doll theme to explore issues of gender identity. Kyle Buchberger's *Lipstick on a Pig* is a reflection of his family's housing practices. This format can be used with just a few books or several books. As one student shared in a follow-up survey, "When using the format of books as an

alternative medium to express themes of social justice, it caused me to reflect on how this format is advantageous in causing the reader to be closely attuned to the artists' message."

A similar approach is in place at Baylor University. Each semester we work with several sections of the Introduction to Art course (with 60-100 students in each section). For these classes, we usually set up a book fair style approach in large instructional spaces in the library to accommodate these large classes and have ample room for many tables filled with artists' books. This active learning experience, with students engaging with the art objects directly, contrasts with much of their other art exposure, where the artwork is represented in images or if in person, is not intended to be handled by the viewer. For these classes, we often poll students before viewing the collection on their ideas of what makes something a book, using online polling tools like mentimeter.com that display the responses on a large screen. I then talk briefly about artists using the nature of books or the "idea of the book" as their medium or canvas and the ways in which the viewer or reader is called into a more active, tactile, intimate experience with book arts. As students begin exploring the collection on their own, I invite them to consider the definitions and attributes of books that we shared and ask them to watch for ways in which the definitions are affirmed or challenged or stretched.

Another example of an impactful method for use of artists' books is to create read aloud events. So many artists' books are a collaboration of artist/writer and poet. One such example is using the book *Sanctus Sonorensis* in a community forum about immigration/migration. Participants were seated in a circle as the book was passed around with each

individual reading one of the lines from each page. The result was a moving and reflective method for engaging a group to be receptive to a provocative follow-up conversation on the topic. This can be a powerful method for engaging students in discussions.

Artists' books can be used to support and enhance non-arts courses, such as history, literature, and medical humanities. For example, at Baylor, for a history course discussing the Atlantic slave trade, the class was introduced to several artist's books that dealt with this topic in various ways, many of which had drawn on archival collections and primary sources as their inspiration. These artists demonstrated how creative and alternative methods of communication can heighten the senses beyond traditional textual sources. In literature courses, artists' books are used to showcase ways in which artists bring new approaches and insights to literary texts through various methods of printing and text design, combining with other art forms, and creative presentation. In medical humanities courses, artist's books explore artistic representation of the human condition and human expression, science, life, and mortality. This experience often invites those in healthcare professions to pause and reflect on the complex layers of human interaction and emotion in the profession.

Like Puget Sound, Baylor has a strong collection of artists' books associated with social justice. Recently we used the artists' book collection in a contemporary art history course, looking at issues related to social justice, politics, identity, and protest. We presented a wide variety of work and allowed students to explore and then identify themes among the selections. Students and instructors then identified a smaller group of works

from the collection for a more in-depth investigation at the next class meeting. The class was divided into six groups of three to four students; each group then spent time engaging with a single work and reflecting and discussing a pair of questions at each station including questions, such as:

- What new ideas and questions do you have about your book?
- How are the ideas and information connected to what you already know?
- What new ideas did you get that broadened your thinking or extended it in different directions?
- What values does this work invite us to think about? Are they your values? Others' values? Whose? Does the work affirm or challenge or raise questions about these values?
- Who is this work speaking about? And who is the work trying to speak to? (Not necessarily the same people!) Is anyone left out of the story that should be in it? Do you fit in or not so much for this story? Why?

In conclusion, artists' books in the classroom – and really in any setting where people can experience them and engage with them – provides rich opportunities to explore a multitude of artistic expression and commentary. Through the works of book artists, we are called to be active participants in the unfolding of their voices and messages. We are called to engage, kinesthetically in this art, in our own, intimate, self-controlled way. Just as in the way these artists challenge our notion of art or book, they also challenge us to think in new ways about ourselves and our world.



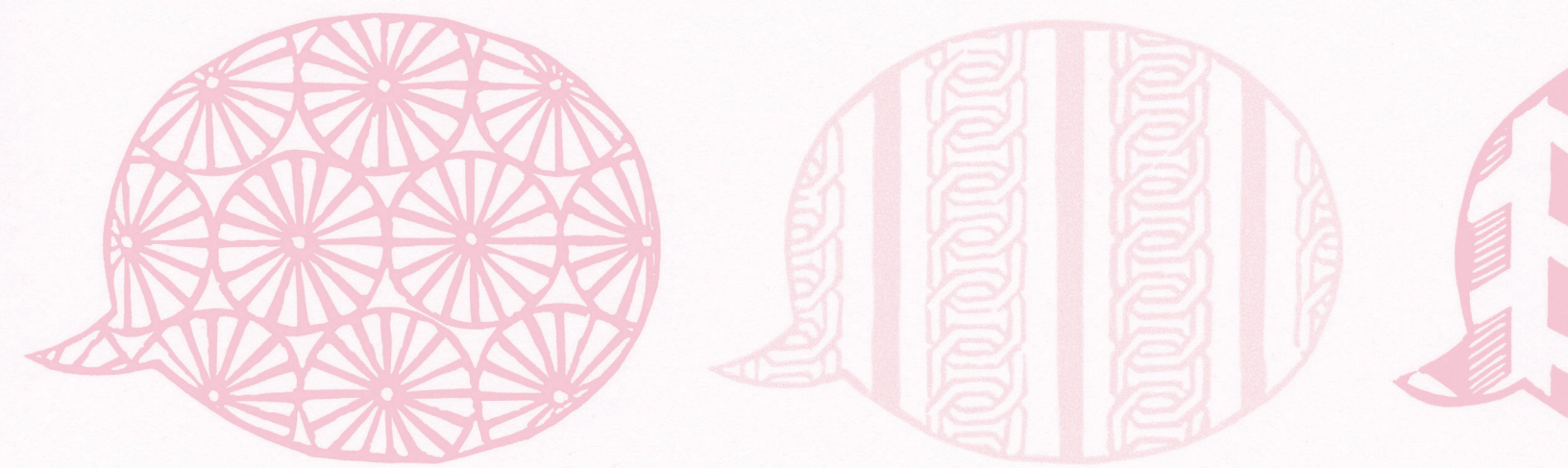
The books represented in this exhibition are cataloged in PRIMO, the online catalog of the University of Puget Sound. In most cases we used colophon statements found in the PRIMO catalog or the actual book along with statements from the artists to prepare our content.

This catalog was designed by Jeanne Young using Univers LT Std font family, and the images used were from the Collins Library digital image collection. The design process was inspired by the strong colors and playful elements in the broadside graphic, and from powerful verbiage in the essays.

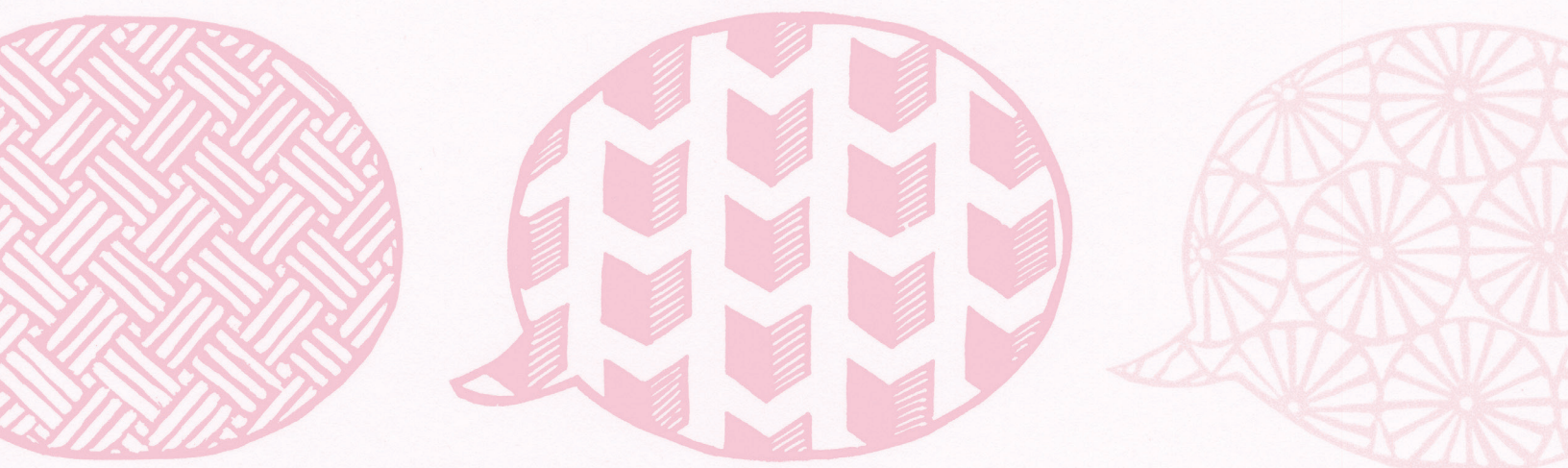
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