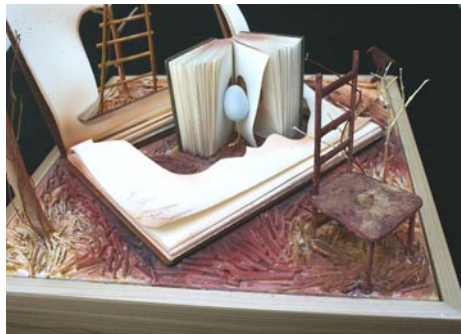


Barton College in Wilson, NC

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the authority of printed language,” she said. “I borrow that tone of authority to explore the comforts and limitations of community: what kinds of things bind people together, and why it is difficult to hold that in place. I am fascinated by the way language can be used to prevent communication as easily as it can be used to foster it.”

Lisa Beth Robinson, exhibiting the book *Migration*, and *Nomad: Orientation* is the proprietor of Somnambulist Tango Press



Work by Donald Martin

where she makes artists' books (letterpress, papermaking, and printmaking). She describes her books as a visualization of the relationship between language and experience, making connections between dissipated objects and concerns. With degrees from the Johnston Center at the University of Redlands and the University of Wisconsin-Madison, Robinson also serves as an instructor at East Carolina University in Greenville.

Katherine McCannless Ruffin, Book Arts Program Director at Wellesley College, publishes limited editions under her own imprint of Shinola Press. *Portrait of a Universal One* was originally printed in response to an invitation from the Center for Book Arts' Vandercook Book, in celebration of the centennial of the Vandercook company. Ruffin says, “I set for myself the challenge of printing a portrait of my Vandercook Universal One press with metal and wood type in my studio. The main body of the press is printed from wood type. Franklin Gothic capital Ms and Ws make up the gears on the bed of the press. The press in the portrait is on - the power switch is in the on position, the red light is on, and the rollers are engaged.”

Exhibiting three broadsides, Lauren Scanlon, born and raised in Memphis, TN, currently serves as an assistant professor of visual art at Penn State Altoona. “My recent work uses bed sheet designs as an entry point for investigating the pattern, structure, and impact of a specific line of romance novels that I read when I was very young,” shared Scanlon. “The series was *Harlequin Presents*. I was about 10 years old when I read them. Both the books and the bed sheet patterns are strategically designed repetitions intended to induce a feeling of familiarity. This familiarity - and associated ease of recognition - can engender a sense of predictability, stability, and safety. But something that's familiar isn't always safe.”

Shawn Sheehy, of Chicago, IL, shared, “Artists' books can uniquely communicate complex narrative concepts through image-based and text-based channels.” Exhibiting two pop-up books, *Beyond the 6th Extinction: a Fifth Millennium Bestiary* and *Welcome to my Neighborhood: A Pop-up Book of Animal Architecture*, he further explained, “Within the book arts, I am most attracted to creating pop-ups — I enjoy working sculpturally within the book format. I enjoy the engineering challenge involved in developing intricate dimensional forms that fold flat.”

Artist Robbin Ami Siverberg is the founding director of Dobbin Mill, a hand-papermaking studio, and Dobbin Books, a collaborative artist book studio, which publishes small editions by Siverberg, in collaboration with other artists. Her artwork is divided between solo & collaborative artists' books and large paper installations. She explained that her work conceptually focuses on word cognition and interlinearity, with an emphasis on process and paper as activated substrate. Exhibited books include: *Dustpan*, *Nightmare's Resolution*, *Affidavit*, and *Proverbial Threads: Series 100*.

Now working in his studio in western Tennessee, Dolph Smith, is a professor

emeritus at Memphis College of Art. In this exhibition, he has on view, *How to Make a Highbred Paper Airplane*. Regarding his book art, he explained that he is “currently working with creating unique books as kinetic sculpture. I see the book as a quite animated three-dimensional object with moving parts. A book has 30 pages; I see 30 moving parts, plus the covers. I have found a niche apart from the traditional pop-up. I believe the illustrations in a 3-D object should also be 3-D!”

Kathy Steinsberger of Raleigh, NC, has been a book artist and ceramic artist for over 15 years. Steinsberger's two books on view, *Oh Asia* and *Tao: Book 1 and 2* showcase glazed clay covers, and handmade and Japanese paper. She has taught book arts classes at Pullen Arts Center in Raleigh since 2008, and she also currently teaches at the Cary Arts Center in Cary, NC, and the Beaufort Arts Center in Beaufort, NC. Steinsberger explained, “I define myself as a potter turned maker of books. Like clay is to ceramics, print, paper, words, and imagery are the concrete aspects of books. The structure of a book shaped like parts of the human heart and held close when reading, represents humanity and life... much as clay vessels mirror the human body.”

Melissa Walker of Seagrove, NC, described her altered book work as being influenced by abstract expressionism and incorporates mixed elements. “I find the intuitive experimentation and discovery involved in creating abstract art very challenging,” she added. “Working with acrylic and collage allows me to work quickly and keeps my artwork fresh and loose. Building layers with collage and adding gestural lines, as well as journaling and stamping, are just some of the techniques.”

Jessica C. White studied iron casting as an undergraduate at East Carolina University and, following a stint in book and paper conservation, she earned a Master of Fine Arts degree in Printmaking and a Certificate in Book Studies at the University of Iowa. She currently works as a studio artist, teaches workshops, serves an adjunct professor of papermaking and book arts at Warren Wilson College in Swannanoa, NC, and is the co-director of Ladies of Letterpress. White also is the proprietor of Heroes & Criminals Press, a small printing and binding venture that specializes in fine press and artist books, letterpress prints, and a variety of printed ephemera and chapbooks. *The Lost Land* and *The Bad Sparrow* are on display.

Dorothy A. Yule has on view three sculptural books; *Memories of Science, A Book for Ian*, and *Souvenirs of Great Cities*. She first started making books while in grade



Work by Lauren Scanlon

school and eventually earned a Master of Arts degree in Book Arts from Mills College. Yule is fascinated by paper engineering and has created many unusual pop-up and movable books. She often collaborates with her twin sister, Susan Hunt Yule, on books produced under her imprint, Left Coast Press, two of which were published as trade books by Chronicle Books in 2005, *Souvenir of New York* and *Souvenir of San Francisco*. Yule teaches book arts at the Academy of Art University in San Francisco and has taught pop-ups and movable structures as a visiting instructor at California College of the Arts in Oakland.

As part of the exhibition, *Il Libro: Art of the Book*, Barton College's senior Evan Fulks of Wilson will display his artists' books in the North Exhibition Corridor of Case Art Building.

Also on the Barton Art Galleries'

continued above on next column to the right

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schedule is Lisa Beth Robinson, proprietor of Somnambulist Tango Press and East Carolina University instructor, who will be the featured lecturer discussing “Marginalia, Mischief, and the Ornamented Book” on Sunday, Sept. 18, 2011, from 3:30 to 5pm. Sponsored by the Barton College Friends of Visual Arts, this event is also open to the

public free of charge, and the community is invited to attend.

For further information check our NC Institutional Gallery listings, contact Bonnie LoSchiavo in the Barton Art Galleries at 252/399-6477 or visit (<http://www.barton.edu/galleries/education>).

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