

**Baker, Kristina S.**

*Sutton Law: A Gothic Western*

2014

Santa Rosa, CA

Edition of 10

*Sutton Law: A Gothic Western* is a collection of five years of experience examining Western esotericism among Generation Y. The novel is 214 pages with 80 photographs ranging from Instax film to medium format, self bound and printed. Completed in 2014, the work is a mixture of writings paired with photographs, conversations, and stream of consciousness. Cumulatively, the book explores patterns of behavior and underlying themes of habits, vices, ritual, and religion. The repetition and compulsiveness within the writing is coupled with the cycle of the destruction and creation illustrated by characters and plot. Sutton Law is a theory named after bank robber Willie Sutton. When taken into holding by police, he was interviewed by reporters who asked why he robbed banks. His response was, "Because that's where the money is." The law proposed that the most chaotic and seemingly unimaginable acts can be explained by the most obvious and ordinary of explanations. The subtitle, *A Gothic Western*, is a nod to Richard Brautigan as well as a description of the book's setting and context.

Kristina S. Baker was born and raised in Stockton, CA. In 2007 she graduated St. Mary's High School and moved to Seattle to apprentice as a tarot card reader. She studied language and art at the Universitat Autònoma de Barcelona and returned to California to complete her BFA at Sonoma State University where she interned as a biofeedback technician.

Her interests in neuropsychology and clairvoyance overlap into studies of mentalism focusing on handwriting analysis, body language, integral theory, and palmistry. She uses video, photography, and mixed media assemblage to discuss human behavior and the vices of environment. Through her pieces she compares and contrasts behaviors to find the varying means, but similar ends, that tie all actions to the gestalt of human nature. Her pieces examine the ways humans cope with the paradox of both wanting to live forever and trying to feel alive through some experience of dying.

Kristina begins her graduate studies in the Experimental and Documentary Arts program at Duke University this fall 2014. She is also an avid pool player, classical pianist, and sailor.

**Bennett, Chris**

*House of Sound*

2013

Portland, Oregon

Edition of 50

*House of Sound* is about listening, love, and preservation. Some will call it obsession, not just for music, rather for how it sounds, how it is listened to, and how it feels. I spent time

in record stores, vintage stereo repair shops, vintage retail shops, and people's houses photographing and having conversations about why they listen to music the way they do and how it affects their lives. Some have made careers, some a hobby and some want nothing more than to listen, but for all of them, myself included, it is an important part of our lives in some way.

*Darkwood*

2013

Portland, Oregon

Edition of 50

*Darkwood* explores how I interact visually and emotionally with the diverse landscape of the Pacific Northwest that I have come to call home. I have a simultaneous respect, wonder and fear of this landscape and how it can make me feel empowered and insignificant in just a single glance. My intention with this body of work is to depict both the sublime and the beauty I find in nature: focusing less on the picturesque and creating a dense and dark visual language to allow for a deeper personal narrative to emerge in the work.

Chris Bennett is a photographer, curator and photo educator living in Portland Oregon. He received his BFA from Indiana University in 1999 and his MFA from the Hartford Art School in 2014. In 2002 Chris founded Newspace Center for Photography where he is currently the Gallery Director.

**Boillot, Rachel**

*Post Script*

2014

Berkeley, CA

Edition of 100

In 2011, the United States Postal Service announced 3,653 rural post offices would close. A disproportionate number of the condemned are located in the South. Several thousand locations have since been added to this list of erasure as the Postal Service struggles to cement its foothold in an increasingly digitized world. The fate of the rural post office remains unclear.

Growing up in America, I scarcely thought about the post office. Its ubiquity in the American landscape rendered it nearly invisible to me. In *Post Script*, I explore how the post office embodies the identity of place.

The post office serves as town center in rural communities. Often acting as a town's sole address, this location embodies the numerical identity of place. Without its presence in the landscape, a ZIP code is lost. Yet residents remain anchored in place. In spite of post office departure or a vanished code, the home stands. Attachment to land lingers, rooted deeper than digits.

I was initially intrigued by the dilemma of the Postal Service because of the parallel to my own field. Like the letter, the analog photograph seems threatened at present. Though photography flourishes, the transition from analog to digital has rendered aspects of my own practice obsolete—even entirely extinct. As remains of the analog world coexist with the emergent digital technology, this moment of change begs consideration.

Upon reflection, I realized the similarity between photographs and letters. From the moment the envelope is sealed, or the shutter clicked, both objects bring messages from the past. As the object arrives, it brings this past into our presence, whispering across distance. As each takes flight, the sender relinquishes all control. Their very message relies upon the grasping interpretations of a recipient. Both are full of gaps, filled with mystery and the struggle to communicate across time and space.

This is a work about post offices. It is also a work about place—in this case, many different places in the rural South—but more importantly, the very notion of place: how we name it and if we can claim it.

Rachel Boillot (b. 1987) grew up in New York and Singapore. Her undergraduate coursework was completed at Tufts University and The School of the Museum of Fine Arts. She spent the following two years working as a photographic archivist for the Boston Housing Authority. Before returning to graduate school, she taught photography at My Life, My Choice helping victims of sexual exploitation tell their own stories. Rachel graduated from Duke University's MFA/EDA program this past May. *Post Script* was her thesis work. The project is available as a limited edition photobook and also marked her first solo exhibition at the Cassilhaus Gallery.

All of Rachel's photographic work explores the American home and sociocultural landscape. Other projects have looked at her own home, foreclosed homes, public housing developments, and former mining boomtowns.

As the recipient of a post-graduate fellowship, she will continue to photograph in North Carolina and Tennessee this upcoming year.

**Canipe, Aaron**

*Late Autumn Fragments*

2014

Durham, NC

This book came about after paging through negative sleeves I left tucked away in an unmarked binder. Although I felt compelled to make photographs of my first North Carolina autumn in four years, I made less than 50 images during that particular season in 2012. My great-grandmother was in poor health and in assisted living and my only way to cope was once removed through a camera's lens. Just as the leaves were in full bloom of warm color and dying, each moment spent with my great-grandmother became sweetly and bitterly weighted with the thought of it being our last. I made my last photographs of her, her environment, my own walks out in the cold, and eventually her funeral. I

processed the negatives and couldn't bear to look through them until almost two years later. This book is about loss, the healing luxury of time and distance, and the necessary danger brought up in me of photographing the last days of a loved one.

Aaron Canipe was born and raised in Hickory, NC. He studied at the Corcoran College of Art + Design where he received a BFA in fine art photography in 2012. While there, he became interested in how the photobook could better tell a kind of narrative than images on a wall. He co-founded the publishing collective called Empty Stretch with fellow Corcoran students, Jordan and Nate. He comes to photography best through the written word, his own and through his favorite Southern writers. He's now enrolled in Duke University's Experimental and Documentary Arts MFA program.

**Collett, Sebastian**

*TESSERACT*

2014

USA

Unlimited edition

*TESSERACT* engages memory and desire through encounters with people at a pivotal point in their lives.

Growing up gay in a small college town in Ohio, I lived in a state of perpetual yearning. Visions of the life I desired surrounded me like a mirage, but they seemed always just out of reach. Twenty years later, a grown man yet still full of longing, I returned for my high school reunion.

Photography provided a tool for time travel. As I walked those familiar streets, I felt awoken inside me, the boy I had been, and the boys I had longed to be. They were still living, but frozen in time – trapped in the body of a man twice their age. The experience was surreal – at once disturbing and awe-inspiring.

Immersed in the landscape of my youth, I found myself scouting for “stand-ins” for characters from my past. Archetypal figures appeared: those I had wanted, or wanted to be, and those I was afraid to become. Looking into their eyes, I encountered my alternate selves. As they met my gaze, I saw them look forward to their own aging with a mixture of curiosity and trepidation.

We stood at a crossroads: each of us perched on the cusp of becoming the other. I waited for moments of transition – when the subject seemed on the verge of becoming or vanishing. I photograph to describe these liminal states – evoking the eternal quest to situate the self in time.

Sebastian Collett grew up in Ohio and France. Following an early career as a pianist, he fell in love with photography in college, where he studied with Stephen Shore and Larry Fink. Upon graduating he traveled the world for fifteen years, then earned his MFA at the Hartford Art School. He was recently awarded a grant from Light Work, and residencies

at the Hambidge Center and the Virginia Center for the Creative Arts. His portfolios have been featured online in Fraction Magazine, L'Oeil de la Photographie, Feature Shoot, Crusade for Art, The Latent Image, and Vice Magazine. Sebastian has self-published several books, and is included in the Mossless survey of American photography, "*The United States, 2003-2013*." His photographs have been exhibited at Aperture Gallery, the Philadelphia Museum of Art, Kominek Gallery in Berlin, 25CPW in New York, Project Basho, the Philadelphia Photo Art Center, the Atlanta Contemporary Art Center, and the Houston Center for Photography. Sebastian's work can be found in many private collections, and in the permanent collection of the Philadelphia Museum of Art.

**Collier, Brian**

*The Collier Classification System for Very Small Objects: Catalog of the Master Collection (fourth edition)*

2007

Bloomington, IL

Edition of one

*The Collier Classification System for Very Small Objects: Catalog of the Master Collection* is a handmade book containing highly detailed photographs of objects from the larger project. Each original object is from 2mm to 25mm and printed at 200% to 500% its original size. The book also includes an introduction and a chart of the new taxonomy I invented to classify these things I have defined as Very Small Objects. The book is a 221 page accordion book made from archival digital prints with a fabric and board cover and a cherry wood slipcase. This book, although designed to exist as an independent object, is part of a larger project that includes a physical collection of specimens in glass vials housed in wood cases and a website. This project is a long term, ongoing project started in 2004 with the invention of the new classification system and a collection of newly named specimens and photographs of 120 Very Small Objects. The project has been widely exhibited nationally and internationally and a portion of the project text was recently published in the book *The Object*, the most recent edition of the Whitechapel Documents of Contemporary Art series from MIT press.

Project Website: <http://verysmallobjects.com/>

Artist, educator and re-naturalist Brian D Collier's interdisciplinary projects manifest as a combination of sanctioned and unsanctioned public projects and exhibitions in a wide range of media including: photography, artist books, video, sculpture, drawing, web design and performance.

He has exhibited widely in the U.S. and abroad. A partial list of exhibition venues include: Neues Museum Weserberg Bremen, in Bremen, Germany; Boulder Museum of Contemporary Art, Boulder, CO; Centro de Desarrollo de las Artes Visuales, Havana, Cuba; Deutsche Bank's 60 Wall Gallery in NYC; University of Kansas Natural History Museum; University of Colorado Museum of Natural History; Wesleyan University in CT; Cepa Gallery, Buffalo, NY; Galeria Raul Martinez, Havana, Cuba; and the Contemporary Art Center, North Adams, MA.

Collier and his work have been written about in numerous publications including *Art in America*, *Afterimage*, *Orion: Nature Culture Place*, *Art Papers Magazine*, *The New York Times*, *Burlington Free Press* and in the books *Art & Ecology Now*, Thames & Hudson Press; *The Object*, MIT press; *Say It Isn't So: Art Trains its Sights on the Natural Sciences*; and *Weather Report: Art and Climate Change*.

In 2007 Collier founded The Society for a Re-Natural Environment, a multi-faceted, re-environmental organization dedicated to identifying, protecting, and occasionally enhancing elements of wild, non-human nature that exist or have re-inserted themselves into human dominated habitats. Collier was born in Bay Shore, NY and currently lives and works in the Burlington, VT area where he is an Assistant Professor of Art at Saint Michael's College.

**Cunningham, Alex**

*Moonsoot*

2012

Edition of 150

When I studied and traveled around the Indian subcontinent in 2011, I found myself having trouble being a photographer. Trouble using a camera to look and to look away. It wasn't until I found, in the depths of the Chandni Chowk market in Old Delhi, a red plastic camera.

The camera has often been used to cope with those situations we can't make sense of. This small tool became an extension of my body and I fired it off without aiming, without thinking of the photograph, at times when my eyes alone could not make sense of the passing unfamiliarity. *Moonsoot* is a collection of photographs taken at those moments of confusion and bewilderment, an attempt to discover the undiscoverable. Though an unfamiliar place such as this does not make itself explainable, nothing is hidden to the camera: the light between blinks, the time between breaths, even the void between dreams.

Alex Cunningham earned his BFA studying film and photography at Ithaca College. While focusing mainly on experimental cinema, he made several trips to India during this time to produce work, including a photobook *Moonsoot*, and a documentary on the Ganges called *Rose Apple Tree Island*.

His work, while often blurring the lines of experimental, documentary, and fiction, explores humans' place and relationship with their environment. The forms of his work include 16mm film installations, photography books, short films, and live filmic performances. He will begin pursuing his MFA at Duke in the fall of 2014.

**Dages, Marianne**

*Oculus Song*

2013

Philadelphia, PA  
Edition of 16

*Oculus Song* is a meditation on the night sky and our mind's interiors. The book uses found photographic images of space and architecture, including the first satellite images of the dark side of the moon taken on The Lunik III Reconnaissance and published in 1960 to evoke the feeling of lying awake at night in thought. The text is an original poem. This artist's book was made in a limited edition of 16. The text was handset in 12 pt Futura and letterpress printed. The imagery is letterpress and risograph printed on a mix of recycled paper. The cover is letterpress on handmade Cave Paper. Written, designed, printed, and hand bound by Marianne Dages, Huldra Press, 2013.

Marianne Dages is a mixed media artist who works with a personal and idiosyncratic catalogue of symbols to examine modes of communication and the line between the readable and the unreadable. She combines traditional letterpress materials with unconventional techniques and materials to create work in the form of books, drawings, prints, and installations. Inspired by hieroglyphics, mythology, and the use of codes to obscure information, she employs chance operations to create experimental texts and uses type to create images that suggest writing but cannot be read. She prints on a Vandercook No. 4 and is the owner of Huldra Press studio which publishes artist's books and editions.

**Darby, Bryon**

*Seeking the Source: Water in the Desert*  
2013  
Lawrence, KS  
Unlimited edition

*Seeking the Source; Water in the Desert*. In 2009, to enhance the educational efforts of the Phoenix Water Services Department, the Phoenix Office of Arts and Culture's Public Art Program commissioned D. Bryon Darby to explore the story of water. Over the next two years, Darby worked closely with the City Water Services Department, the Salt River Project, and the Office of Arts and Culture to create a portfolio of photographic work that stands as a document for future generations.

As a conceptual base, Darby focused his pursuits on tracing the theoretical path of the Phoenix water supply from Central Phoenix back through the SRP and CAP canals to the Salt, Verde, and Colorado rivers while a sub-narrative reveals the mechanical and chemical process of water treatment and production. The resulting body of work is a poetic look at the modern practice and history of water delivery and processing in the desert.

D. Bryon Darby's creative research investigates perceptions of place as mediated through technology, photography, and personal experience. His work has been featured in numerous solo and group exhibitions throughout the United States and internationally including recent exhibitions at the International Photography Festival in Pingyao, China, the Museum of Contemporary Art in Jacksonville, and as part of the 2012 International

Symposium on Electronic Art at 516 Arts in Albuquerque. His work is held in private and public collections including the Tempe Center for the Arts and the City of Phoenix Portable Works Collection for which he was awarded a public art commission in 2009.

Darby received a Bachelor of Fine Arts in Graphic Design from Utah State University in 2001 and went on to receive a Master of Fine Arts in Photography from Arizona State University in 2011. He currently resides with his wife and daughter in Lawrence, Kansas where he is Assistant Professor of Photo Media at the University of Kansas.

**DeNinno, Kristine**

*Textures of San Miguel*

Kristine is currently a graduate student in arts education at the Corcoran College of Art and Design. She lives in Silver Spring, MD and spends the majority of her time at her studio in Pyramid Atlantic art center where she works as a printer maker and Outreach Community Engagement Associate. Her focus is working as a teaching artist in the community and showing her artwork at the Washington Print Gallery in Washington, DC.

**F/9 collective**

*F/9 Issue 2*

2013

Raleigh, NC

Edition of 100

*F/9 Issue 2*. Photographers: Film 9 Collective (Ian F. G. Dunn, Monica Damron, Nick Pironio, Miller Taylor, & Georgia Ponton)

Film 9 is a collective of photographers devoted to the analog process. On display in *Issue 2* are large format portraits of sons as they recount memories of their deceased fathers, images of the American West taken from a moving car, NYC street scenes, industrial landscapes, and portraits of summer seen through the lens of a disposable camera. Photos vary in style, content, and format, but all begin with an analog process.

This book was made possible by a 2014 Regional Artist Project Grant from the United Arts Council of Raleigh & Wake County.

We are a group of artists devoted to the process and preservation of analog photography. The decline of darkrooms and the traditional process has become a side effect of our highly digitized age of instant gratification; as a group, we represent that film is indeed alive. From exposing an image on film, to printing an image on paper, the traditional process is something that cannot be replaced by pixels or processors. Founded in Raleigh, NC, Film 9 now has members spanning from Seattle to NYC. While each member has their own unique aesthetic and photographic sensibility, everyone is united in their appreciation of the analog process.

See more at: [film9collective.com](http://film9collective.com)

**Farwell, Brad**

*The A Train*

2005

Chicago

Edition of 150

The subway is New York's most shared space. Populations converge, the train pulling a core sample from around the stations as it travels. I was interested in trying to capture the change that occurs above ground, around the subway, as expressed by the population within the car. The car is a constant, unchanging, a datum against which to measure the flux of the neighborhood that is being served.

I chose the "A" line because it runs from a mostly black working-class neighborhood in queens through Brooklyn to Wall Street in Manhattan, up through the village, Times Square, the upper-class neighborhoods on the Upper West Side, through Harlem, to end in Washington Heights, another working-class black and latino neighborhood just below the Bronx. It also has a convenient 37 stops, meaning an entire journey will fit on one roll of film. Standing at one end of the car, I snapped one frame at each stop after the doors closed, documenting everyone who was onboard at that particular location. The photos are in order from Far Rockaway, Queens, through Brooklyn to Washington Heights, at the uppermost tip of Manhattan.

If you look closely, there is one person that is in both the first and last frames. For some, the subway is more than a linking space. It is a dwelling.

**Farwell, Brad**

*This is a Pornographic Picture*

2012

Brooklyn, NY

Edition Open

*This is a Pornographic Picture*. This book records every bit (either a zero or a one) of a small pornographic jpeg found on the internet in 2009. The replacement of the negative (a unique physical object which can be looked at and understood) with the electronic file is a huge conceptual shift. With an electronic file, all instances of that file are equal. With no privileged original form, all manifestations of the photo are equally removed from each other, and print on paper is just as 'original' as an image on a coffee cup or computer screen. Garage-sale photographs from 1920, torn and stained but still legible, are ironically more accessible than a brand-new image file that is simply missing the '.jpg' at the end of its name - the underlying file is incomprehensible, with nothing about the zeroes and ones being essentially "image" rather than sound or text or gibberish. Presenting us with an erotic image in a form which cannot be read, the book exposes the paradox of digital photography. The image is simultaneously universal (photography is

now an artform without a tie to any particular physical medium) and occult (we cannot see it without translation, and so are always at a distance from the image.)

Brad Farwell was born in San Luis Obispo, California, in 1975, the fourth generation of a working-class family in what had been a small town. After studying architecture at Yale University and working in that field for several years, he came to the conclusion that it was easier to explore his ideas with a camera rather than a building. In 2006, he received his MFA in photography from The School of the Art Institute of Chicago.

His work has been featured in The New York Times Magazine, McSweeney's Quarterly, and The Collector's Guide to New Art Photography, and shown at the Noorderlicht Photofestival in the Netherlands, the American Academy in Rome, and the Jones Center in Austin. He was the recipient of a generous studio residency award on Governor's Island from the Lower Manhattan Cultural Council, did an intensive summer camp of sorts with Alec Soth, and once found a dollar on the street. Brad currently teaches photography in NYC, and his writing on student hubris (his own) was featured in the book "Draw it with your eyes closed: The art of the art assignment."

Brad lives in the Bronx with his brilliant wife and two small but disproportionately mischievous children.

**Febre, Rick**

*Work*

2008

Poughkeepsie, NY

Edition of 10

This book is a portrait of the office work space I spent two years in. The book is printed via laser printer, consists of multiple signatures sewn together, and hard cover bound.

Rick Febre is a visual artist, a graphic artist, and an Assistant Professor of Art at Humboldt State University where he teaches courses in graphic design, typography, web design, and branding. As a graphic artist, he designs a range of print, web, and advertising materials for a range of clients both regionally and nationally.

Prior to working in design, Rick worked in product-advertising photography in the San Francisco Bay Area, and continues to make and exhibit photography.

**Forrester, Adam**

*SUPERMOON*

2013

Athens, GA

Edition of 300

The photographic series entitled *SUPERMOON* is a collection of images and text based on the impact of the moon's gravitational pull upon nature and human behavior.

*SUPERMOON* utilizes photography's evidentiary nature to depict objects, scenes, and metaphorical representations of the stories provided. Each story included in this series utilizes factual data such as specific dates and lunar distances, while local myth, criminal records, as well as hearsay provide the basis for the short form narratives found throughout the series. This series addresses peculiar phenomena related to lunar distance. At the same time, this work is intended to promote a discourse regarding the veracity of photography by calling attention to the amalgamation of fact and fiction that may sometimes occur as historical accounts are passed from one person to the next.

Adam Forrester (b. 1980) is an artist and filmmaker currently based in Louisiana, where he is an Assistant Professor of Art at Louisiana Tech University. He received his Masters of Fine Arts from the Lamar Dodd School of Art at the University of Georgia, and was awarded the Willson Center for Humanities and Arts Research and Performance Grant for his documentary featurette, *Eat White Dirt*. His work has been screened and exhibited nationally and internationally, most notably at the Contemporary Art Gallery Bunkier Sztuki in Kraków, Poland and the Atlanta Contemporary Art Center in Atlanta, GA. His work has been featured by NPR, The Bitter Southerner, and VICE Magazine. Forrester makes work about bizarre myths, abiding folktales, and mumbled truths.

**Foster, Julianna**

*Swell*

2013

Edition Open

Julianna Foster's most recent work, *Swell*, depicts a fantastic event that allegedly occurred last year in a small coastal town. As the story goes, a nor'easter was forming in the Atlantic Ocean from the remnants of a hurricane when several residents reported seeing something they had never witnessed before and have never seen since. Like Kirkwood, Foster's previous series of images that explored a similarly unexplained phenomenon that took place in that small suburban community, *Swell* operates on several levels to recount the stories of what happened through a series of photographs. The series Kirkwood, depicts fantastic scenarios that occur in everyday settings. Unlike much of her past work, the human figure is absent in these images. But traces of its existence can be found in the vacant domestic architecture and in the events that take place within it. Tapping into the tradition of magical realism, these images depict the "unreal" in an utterly realistic manner. Foster began exploring these ideas in a previous series of work, *From Morning On*, which took its inspiration from the Russian filmmaker Andrei Tarkovsky and was exhibited at Vox Populi in Philadelphia in 2009.

Previous work represents distinct narratives; which are informed for the most part by Foster's interest in cinema and its relationship to photography. The images reflect an ongoing investigation into the ways that the photographic image can portray a psychological relationship between the characters in each image or series of images and of course between the viewer and the subject. By exploring how the individual image can transcend its own limits, and by association, provide the opportunity for a pictorial

narrative to unfold each story forms something of a larger narrative that continues to reveal itself in a variety of forms, be it a photograph, book or video. All of which rely on the fundamentals of narrative to examine and comment on the human experience.

Julianna Foster lives in Philadelphia and teaches at The University of the Arts, Photography Program and MFA Book Arts and Printmaking Department, where she received her MFA in 2006. Foster has been an artist member of Vox Populi Gallery in Philadelphia since 2006, where she has had four solo exhibitions, including *From Morning On, Kirkwood* and most recently *Swell* in 2012. She has also participated in group exhibitions in London and NYC. In addition to her individual ventures, over the years she has collaborated with various artists on projects that include creating artist multiples, artist books and series of photographs. Foster received a Faculty Professional Development Grant from the Pre-College Programs to attend classes at International Center for Photography and was a recipient of the Faculty Enrichment grant awards in 2010 and 2012.

Exhibitions in Philadelphia include, Philadelphia Art Alliance, Painted Bride Art Center and Rosenwald Wolf Gallery. Other exhibitions include, PhotoSynthesis, Pennsylvania College of Art and Design; NewSpace Center for Photography, Portland, Oregon; Bulk, Hanes Fine Art Center, Chapel Hill, NC; Landing Place, Manifesta 8, Murcia, Spain and X-Initiative, No Sale for Sale, A festival for Independents, London and NYC.

### **Hardin, Trey and Jennifer Hardin**

*Mississippi*

2011

Mississippi

Edition of one

As a native Mississippian, I am intimately familiar with the character and identity of the state of Mississippi. Growing up there, I constantly heard outsiders portraying it through the lenses of pessimism, judgement, and disdain. This book is a statement on the inherent beauty of the Magnolia state, as well as the unique culture present there. It is an attempt to create an identity for Mississippi that is truer to its rural charm and devoid of the negative stereotypes that plague the state. Solid pine covers (an homage to the Pine Belt of Mississippi), twine binding, leather-burned hand-lettering, and artificial distressing give it the spirit of a book born of Mississippi's rich history and unique character.

Trey Hardin is currently a graphic design student at Mississippi State University in Starkville, MS. Though he primarily works in digital design, his true joy is found in work that is hand-crafted, tangible, and meaningful. He aims to apply these passions to his work in a way that is as much about personal fulfillment as it is about accomplishing a task or communicating a message. From logos and websites, to eccentric furniture and conceptual sculpture, Trey finds expression through a variety of media, but all with the same underlying purpose of conveying emotion and provoking thought, both in others and in himself.

**Hastert, Wolfgang**

*DAYS AT HOME*

2010

Edition of one

We all have time machines. Some take us back to memories while others propel us forward to our dreams. In *DAYS AT HOME* the world is arranged by clocks in mechanical time intervals. Still and moving images shot with Super- 8 and pinhole- and other experimental cameras interplay. Perceptions of time and photographic modes of recording time generate a narrative of joy, grief, and clear sightings of a world at home.

*Days at Home* also exists as a "bookfilm" with audio narrative. This presentation challenges ways of showing a book's content and the book as object in a "bookfilm."

Wolfgang Hastert is an experimental & documentary photographer/ filmmaker and media artist. His documentaries on Paul Outerbridge, and photographer Shelby Lee Adams have been shown world-wide. Wolfgang uses experimental media approaches at the intersection of the moving/still image. His works range from 35mm hand-processed movies to pinhole imagery and artist books. Wolfgang Holds an MFA from Duke University and teaches at the University of California in San Diego.

**May, Roger**

*Testify: A Visual Love Letter to Appalachia*

2014

Durham, NC

Edition of 300

Foreword by Silas House, Published by Horse and Buggy Press.

*Testify* is a limited edition, two-volume set of books featuring fifty images (black and white, as well as full color), an introduction by photographer Roger May, and a foreword by Silas House. Interior pages are printed on a high-end Indigo press using 100b Mohawk Superfine eggshell finish text paper. The covers are hand-printed on the letterpress, and each book is hand-sewn with linen thread. The limited edition of 300 copies is signed and numbered by Roger. The two volumes are presented together with a full-bleed printed bellyband, and include a bookmark and photographic print (suitable for framing) housed in a translucent envelope.

Roger May (b. 1975) is an Appalachian American photographer currently living in Raleigh, North Carolina. He was born in the Tug River Valley, located on the West Virginia and Kentucky state line, in the heart of Hatfield and McCoy country. May's photographs focus on solely on Appalachia - its people, culture, and landscape. He explores issues of Appalachian identity, stereotype, and visual representation on his blog, Walk your camera. He is the director of the crowdsourced photographic project Looking at Appalachia | 50 Years After the War on Poverty, which explores the diversity of the

Appalachian region and serves to establish a visual counterpoint to the War on Poverty pictures.

**McDonald, Rob**

*Native Ground* (one)

2013

Edition of 25

Photographs by Rob McDonald

Books designed and handmade by Amanda C. Berrios

The first of a planned two-volume set of photographic meditations on places that inspired the imaginations of great writers of the American South. Volume one features Ellen Glasgow, Zora Neale Hurston, Jean Toomer, Marjorie Kinnan Rawlings, William Faulkner, Lillian E. Smith, Margaret Mitchell, Thomas Wolfe, Erskine Caldwell, Robert Penn Warren, James Still, James Agee, Eudora Welty, Tennessee Williams, and Carson McCullers.

Offered in an edition of 25, the book is hand-stitched with linen thread and features a cover of a richly textured handmade paper. The printing throughout was done on an Indigo press by the expert craftspeople at the historic Good Printers in Bridgewater, Virginia, using Rainforest Alliance Certified paper. Each copy includes 19 Indigo-printed photographs that were trimmed and inserted by hand. A special set of 7 signed and numbered artist proofs, each accompanied by a different frameable 3" x 3" original photograph from the series, is also available.

Published December 2013.

**McPhee, Tyler**

*Revolutionary*

2007-present (ongoing publication)

Portland, OR

Edition of 100

*Revolutionary* is an ongoing artist book project that questions class-consciousness, the possibilities of revolution, and the relationships that people make with these personas.

Using the visages of figures such as Yassar Arafat, Osama Bin Laden, Che Guevara, Fidel Castro, Malcolm X, Ayatollah Khomeini, Karl Marx, and John Walker Lindh, my work explores inherent contradictions in these "larger than life" public figures, and ways in which our understanding of them can become polarizing.

Born in Portland, Maine, Tyler McPhee received his undergraduate education in Philosophy from the University of Maine. After living in Montreal under the U.S. Department of Education FLAS program, he completed a MFA in Sculpture at Syracuse

University. In 2011, he was a participant at the Skowhegan School of Painting and Sculpture.

He has completed residencies at École Nationale d'Arts Paris – Cergy (2006), Lighthouse Works on Fisher's Island, NY (2013), Mildred's Lane, Beach Lake PA (2009), and Skulpturenpark Berlin\_zentrum (2009). He has received fellowships from the United States Department of Education (2008), Lighthouse Works (2013), and Mildred's Lane (2009). He has received grants from John Kittredge Foundation and Mayer Foundation (2013).

Recently, he exhibited artwork at at the Napoleon in Philadelphia, Jekyll & Hyde Gallery, MoMA Studio, (New York, NY), Tufts University Art Gallery, Center for Maine Contemporary Art Biennial, Space Gallery (Portland, ME), Real Art Ways (Hartford, CT), and Skulpturenpark Berlin\_Zentrum in Berlin, Germany.

He lives and works in New York City.

**Meng, Hsiang-Lu**

*Parts of a Whole*

2013

Rochester, NY

Edition of one

Artist book *Parts of a Whole* is a book version of the large-scale and same-named installation. A singular white box with lighting device embedded contains two separate books. The outer book holds within it, an insert, which resembles the life size installation, the fabric strips, the buttons with the portraits between them, on a significantly smaller scale relative to the original installation.

The inner book documents the installation itself, consisting of photographs of the performance aspect of the project along with the artist statement. The inner book fits nicely within the window of the outer book just as each button fits perfectly through its designated buttonhole.

The installation and the artist book explore Meng's fascination with the relationship between the individual and the collective. In the installation, different passport photos found on online were sandwiched between clear acrylic buttons. Hundreds of buttons were attached to their corresponding buttonholes to hold the entire nine feet tall structure. Individual faces are transformed into an array of sameness; the black threads of the buttonholes run across the eyes obliterating difference and suggesting conformity. The performance aspect of this production is meant to mirror the building of a society. The process is steady, consistent and repetitive. The strips of fabric and each button clinging on to one another lends stability but the weight created also produces a drag on the entire structure.

As individuals, we all try to find a place from which we can coexist within the environment. We differentiate ourselves by education, occupation and interests. Yet, what is the real difference between us? How can we link ourselves to the collective and still find the light from which we can shine?

Hsiang-Lu Meng is a multidisciplinary artist living and working in San Francisco. She was born in 1982 in Taipei, Taiwan. Meng received her BA in Drama and Theater from National Taiwan University and MFA in Imaging Art from Rochester Institute of Technology, NY. Cultivated and influenced by the early study in chemical engineering and theater design, Meng has broad interests in materials and crafts. She works in diverse mediums and formats, including installation, photography, sculpture, video, and performance.

**Moyer, Lynda**

*Bounty*

2011

Charlottesville, VA

Edition Open

To pursue an animal in the wild – to hunt – is an activity revered by enthusiasts as serious sport. Unlike the workman butcher, the hunter is a hero and the documentation of his or her bounty is a record of dominance.

It is these hunters' records that provide the basis for *Bounty*. Using a Google image search for variations on the term hunters and then culling through the results for what appear to be personal, rather than professional, photographs, I amassed a collection of images documenting hunters and their recent kills. I then removed the hunters. What remains is a suggestive stain lingering over his or her kill. In some cases the animals appear to be sleeping peacefully; in others their postures are strange and in defiance of gravity or there is obvious blood. Our attention shifts from the beaming faces of victorious hunters to their bounty.

Lydia Moyer is a visual artist and media maker who lives and works in Central Virginia. Her self-published books and zines are exhibited regularly and have been included in shows at Printed Matter in New York City and the Center for Book and Paper at Columbia College in Chicago, among others. More about her work can be seen at [goodfornow.net](http://goodfornow.net).

**O'Leary, Maureen and Terri Phillips**

*Belle Mort*

2013

Los Angeles, CA

*Belle Mort* is a photo book integrating black and white gelatin silver prints of Maureen O'Leary and Terri Phillips. The photographs are interwoven by a "song" written by Phillips. Each line of Phillips' song corresponds to one photograph in sequence.

Whether portraits, landscapes or still-lives, the book traces observations made by each woman in her separate travels through Los Angeles, Paris, Memphis and Washington, D.C. over more than twenty years. Even though these trips were not made together, the “song” delineates common emotions from the voyage of each person. Images of love found and lost, families seen close and at arm’s length, and the discoveries of running away, unite to form one story of two strangers.

Botanical symbols indicate the artist who made each photograph (O’Leary the leaf and Phillips the acorn). The book was self-published by the artists at Paper Chase Press, Los Angeles, California in 2013.

O’Leary and Phillips recently showed prints of the photography from “Belle Mort” at Marshall Arts gallery, Memphis, Tennessee (May, 2014), along with a performance piece by Phillips, funded by ArtsMemphis, that was derived from the book.

Maureen O’Leary is a painter and photographer whose work examines ordinariness and the oddities of how we assemble and disassemble the things and beings around us. She was educated at Yale University, the Art Students League, New York and the International Center for Photography. She is a past recipient of the Harriet Hale Woolley Fellowship in painting at the Fondation des Etats-Unis, Paris. She has recently shown at Lucky Gallery, Red Hook, New York; Loft 594, Bushwick, New York; and Aljira Center for Contemporary Art, Newark, New Jersey. She is currently a member of the artist collective ArtShape Mammoth and lives and works in Mount Sinai, New York.

Terri Phillips’ work spans sculpture, writing, film and performance. She uses abstract narratives to explore history, memory, meaning and identity. Phillips received her MFA from CalArts after studying at the Beaux-Arts, Paris. Her work has been exhibited at the Hammer Museum, the Torrance Art Museum, and PS1. She was a founding member of the artist collaborative space WPA in Chinatown, Los Angeles, and has published three books of poetry. Phillips recently performed with Michael Mahalchick at Danspace, New York as part of a tribute to the history of Judson Dance Theatre. She lives and works in Memphis, Tennessee.

**Oh, Joan**

*Overdue: Collecting the Abandoned*

2014

Washington, DC

Edition Open

What started off as the perfect bookmark became an ever growing collection of library due date cards deemed obsolete by the computerization of digital cataloging. *Overdue* is an accumulation of beautifully aged objects that are often overlooked.

Joan Oh is a Midwest native with a BFA in Photography from the Corcoran College of Art + Design and is currently pursuing an MFA in Interdisciplinary Arts at the University of Pennsylvania. She currently lives and works in Philadelphia, PA.

More often than not, her work examines the residual effects cyberculture has brought forth to our tangible existence. To resurface and analyze humanity's perception of "common sense" that adheres to the expansive yet invisible virtual environment are among the few underlying themes that can be found in her work. She has become compelled to construct projects that deal with digital culture, the (de)value of imagery in today's society, and the over saturation of social medias.

**Reynolds, Tamara**

*Southern Routes*

2014

Edition Open

Born in the South in 1960, I was undoubtedly affected by one of the momentous and impassioned periods of the country's Southern history. There were deep chasms that divided black from white, rich from poor, neighbor from neighbor. We were a region riven with extremes and the bearers of a cultural isolation that sometimes pronounced itself with self-righteous pride and a willful rebelliousness.

The South carries the burden of having fought for and been completely defeated before relinquishing a way of life so rich but yet so ugly it nearly divided the country. On one hand, I have admiration for Southern resilience while it courageously fought against a tremendous social and financial transformation while paying an enormous price; on the other, I feel ashamed by its stubborn justification of a social system based on abuse and inequality.

The country has stereotyped the South as hillbilly, religious fanatic, and racist. Although there is evidence of it, I have also learned that there is a restrained dignity and a generous affection that Southerners possess intrinsically. We are a singular place, rich in culture, strong through adversity. We are a people that have persevered under the judgment of the rest of the world, carrying the sins of the country seemingly alone.

There is more to be revealed under the surface of things. Like kudzu, things may appear different from above than what lies beneath. While questioning my appreciation of the South, I found the beauty that is. And through compassion I have come to accept.

Tamara graduated with a BFA degree and has been enjoying a successful career in commercial photography for the past 25 years.

She has been recognized commercially, garnering several awards such Communication Arts Award, International Photography Award, American Photography Award 29 and 30. Recently her pursuits for her personal project of the Southern vernacular, titled Southern Route, has been recognized by The Review Santa Fe 100, Photo Lucida 2012,

2013 Finalist List, featured on One One Thousand, Lenscratch, Southern Photography Blog, Bitter Southerner, Light Leaked and Oxford American-Eyes on the South. A selection of the series was included in Art Beat of Columbus March 2014 and will be included in Slow Exposure September 2014.

Tamara is represented by RepGirl since 1999. She lives in Nashville, Tennessee.

### **The American Guide**

*Rural Life*

April 22, 2014

Nashville, TN

Unlimited edition

The brainchild of Tammy Mercure and Brett Klein, *Rural Life* is neither an encyclopedia nor an encomium of rural America. Instead, it is a collection exploring the unique tensions and allure of existence beyond the town limits. In the words of Klein's opening essay, "Things can be deceiving out here." Space pulls neighbors together and the isolation can lead to a particular intimacy.

*The American Guide* project as a whole aims to produce a self-portrait of place, inspired by the mission of a 1930s Federal Writers Project series by the same name. *Rural Life* is no exception: a collaborative zine featuring many regular *American Guide* contributors. The photographers live where they shoot. These are not outsiders parachuting in to grab a roll of vacation snapshots. They are careful chroniclers, residents themselves, and their landscapes frame the manifestations of human presence—a golden Cadillac ensconced in the shade of Florida pines, shot-peppered PBR cans sprouting from a field, a weather-beaten door giving way to late autumn woods.

It is a lifestyle at the heart of America's image of itself, but one that is on the wane. Rural counties are losing population as young people leave farming and mining areas for city jobs and retirees opt for urban living over far-flung retirement homes. In 2013, the USDA reported that rural counties were facing overall population decline for the first time in our nation's history. *Rural Life* is a glimpse at those who remain.

Brett Klein is a Maine native currently residing in Connecticut with his wife and two Maine Coon cats. Work keeps him busy flying and driving all across the country, but prefers nothing more than time in the driver's seat crisscrossing the backroads of New England and upstate New York. Any chance to get rural is a mental vacation. Rarely without a camera, he enjoys getting lost among the familiar and unfamiliar to document the cracks on the face of America.

Tammy Mercure was recently named one of the "100 under 100: The New Superstars of Southern Art" by Oxford American magazine. She has been featured on CNN Photos, VICE, Daily Mail, NPR Big Picture Show, and more. She was published in the Guardian UK (Big Picture), Darwin magazine, and in the book "*Place, Art, and Self*" by Yi-Fu

Tuan. She has a BA from Columbia College Chicago and an MFA from East Tennessee State University. She is currently living in New Orleans, LA.

All Rural Life photographers are contributors to *The American Guide* project and individual biographies can be found at [theamericanguide.org/guides/](http://theamericanguide.org/guides/).

**Shaw, Tate**

*The Ground*

2013

Rochester, NY

Edition of 500

The subject of *The Ground* is landscapes where the infrastructure of the energy industry is highly visible including areas in Iceland industrialized for geothermal energy, in Tioga County, Pennsylvania depicting sites related to hydrofracking for natural gas, and the site of an ongoing, underground fire in abandoned coalmine tunnels below what was the town of Centralia, Pennsylvania.

Images for *The Ground* were made by photographing at the above sites from 2010-2012, inkjet printing the photographs on a printmaking paper, and then applying water to the prints in order to wash out and pull away areas of the ink from the paper. Water became part of the process in part because geothermal plants convert underground steam into energy. In hydrofracking, millions of gallons of water mixed with thousands of gallons of chemicals and sand is injected underground to fracture shale in order to extract natural gas; so millions of gallons of water flooded the tunnels in Centralia, but were not able to extinguish the coal mine fire.

Interwoven with the images is an essay about a time when I lived in Tioga County before the natural gas industry began leasing land there. The essay includes a broader discussion of the ground both literally and metaphorically where I find myself challenged by my own complicity in exploiting the ground as a source of energy for my own artworks.

Tate Shaw is an artist and writer living in Rochester, NY. He is the Director of the nonprofit artist space Visual Studies Workshop and an Assistant Professor of English at The College at Brockport, SUNY. Shaw's work is in many collections for artists' books internationally including the library of the Tate Modern in London, Yale University Special Collections, The School of the Art Institute of Chicago, and the library of the Museum of Fine Arts, Houston. His essays and reviews have appeared in *Aperture's The Photobook Review*, *JAB: the Journal of Artists' Books*, and *Afterimage: the Journal of Media Arts and Cultural Criticism*, amongst other publications.

**Sittler, Rebecca**

*All the Presidents' Men*

2014

Pasadena, CA

Edition of 100

*All the Presidents' Men* combines images made in presidential museums and historic sites across the United States with images from my father and grandfather's homes.

In 1959, after a spontaneous all-night road trip, my 18-year-old father met former president Harry Truman out for a morning walk on the streets of Independence, Missouri. He doesn't remember what they talked about, only the thrill of meeting a "powerful" yet "unassuming" man. Nearly 50 years later, I visited Truman's presidential museum and noticed there was little evidence of the restlessness and uncertainty that have shaped my father's generation and characterized Truman's legacy.

I am intrigued by photography's role within an increasingly immersive museum environment, and its effect on the stories that we tell about our personal and political lives. Sections of museum displays are isolated photographically in order to partially suspend their illustrative function and suggest other emotive, personal or narrative dimensions that complicate the intended message. Paradoxically, these mythologies persist, despite the tenuous grasp they hold on the complexities of history and the multifaceted lives of men.

Rebecca Sittler has exhibited her work in over 60 exhibitions in the last 10 years at venues such as: Sam Lee Gallery, Daniel Cooney Gallery, Shoshana Wayne Gallery, the Photographic Center Northwest, Torrance Museum of Art, the Griffin Museum, Atlantic Center for the Arts, RayKo Gallery, Photographic Resource Center, as well as the University of Florida, Texas Woman's University, Boston University, and Washington State University. Internationally Sittler's photographs have been shown in Russia, South Korea, China and England. She received her MFA from Massachusetts College of Art in 2003 where she studied with photographer Abelardo Morell. She is currently an Associate Professor at California State University, Long Beach.

**Smith-Allen, Hannah**

*The Battle of Monmouth*

2010

Brooklyn, NY

Edition Open

The photographic artist book, *The Battle of Monmouth*, pictures a Revolutionary War site located outside of Freehold, New Jersey. Today the Battle of Monmouth exists in fragments; excavated bullets, cloudy horizon lines, and illegible texts mark the conflict. This book does not attempt to retell a single, historic narrative. Instead, It presents a collection of image fragments that suggest the limits and possibilities of historic meaning. Allen is interested in how we can begin to imagine a war that pre-dates the invention of photography.

Hannah Smith Allen holds an MFA in Photography from the School of Visual Arts and a BFA from the Rhode Island School of Design. Her work has been exhibited nationwide

and is included in several private and public collections. Allen is the recipient of a 2007 Individual Photographer's Fellowship from the Aaron Siskind Foundation, a 2010 NYFA Artist Fellowship in Photography from the New York Foundation for the Arts, and a 2011 A.I.M. residency at the Bronx Museum of Art. She recently completed a 2012-2013 A.I.R. Gallery fellowship. Allen lives in Brooklyn, New York and teaches at Adelphi University.

**Sun, Yuanling**

*The Great Wall*

2009

*The Great Wall* has been a major symbol of Chinese tradition and culture, and it has been the pride of the Chinese nation, stretching through time as long as the Great Wall itself. The concept of wall has played an important role in Chinese architecture and urban planning for several thousand years. Even every city and every family had their own walls. In modern Chinese society, however, the concept of wall symbolizes closure and lack of connection. This book project investigates the metaphorical nature of the Great Wall, the current movement of urbanization in China, and its cultural impacts. This book also offers a unique visual experience by embracing a variety of creative approaches including paper cutting, folding, and image manipulation.

*Transculture*

2010

In ancient times, a square was believed the shape of China, and it symbolized perfection and harmony. However, a square is flat and has no connections to the outside. Nowadays, modern technology, transportation, and a global economy have made the world into a village. The influence of the emerging global culture can be seen everywhere in modern China. This artist book incorporates elements of three-dimensional shapes and structure developed by precise measurements, calculations, and construction. The project transforms the meaningful geometric shapes, Eastern philosophy, and personal stories into an interactive and appealing visual experience for the viewers.

Yuanliang Sun is an Assistant Professor of Graphic Design at Western Michigan University. His work has been deeply rooted in his personal living experience and observations in both Western and Eastern cultures. For the past 20 years coinciding with his diverse creative experiences across a wide spectrum of print design, book design, environmental design, motion graphics, and interactive design, Yuanliang has developed a great interest in the social and cultural impact of Graphic Design. His main research areas are the exploration of dimensional and spatial elements in print-based design, the hand-crafted experimentation in design methodologies, and the use of digital technology as a creative tool and medium for visual communication. Yuanliang earned his MFA degree at Michigan State University. He has previously taught at Michigan State University, the University of Michigan, and Tianjin Real Estate Management School in Tianjin, China.

**Van Iersel, Wil**

*ASTORIA-MEGLER BRIDGE*  
2007

*ASTORIA-MEGLER BRIDGE* is a Flip book and comes together with *VIEWFINDER* a 24 minute Loop on a DVD. In the book you see on the one side a lorry passing the Astoria-Megler bridge over the river Columbia. The Photos are taken from Google Street View. On the opposite pages I printed the lyrics to “America” from Allan Ginsberg. The text is divided over 350 pages so there arises a different rhythm of reading. The book idea was born during the making of my stop-motion film *VIEWFINDER*. This film lasts 12 minutes and consists of more than 1800 screenshots of Google Street View with 196 steel construction bridges in the USA. The book and the film is about the meeting of camera and bridge and how they and their movements, sometimes parallel, sometimes in opposition, frame the landscape which surrounds them.

Wil van Iersel, based in Amsterdam, works as a documentary photographer. Since the early 90s he developed photo and artist’s books in small editions. In 2007 he made 52 print-on-demand books, the project Every Week a New Book was exhibited at the Nederlands Foto Museum and since then part of the museum collection. Member of ABC Artists Books Cooperative.

**Volles, Emily**

*Windows*

2013

Richmond, VA

Edition of one

*Windows* is an exploration into what is considered a landscape photograph. By photographing the interiors of cars (as well as what the reflections in the car windows reveal) and categorizing them into their respective Richmond, VA neighborhoods, you get an unconventional view of not only the physical landscape of the areas but also the social landscape that these distinct neighborhoods seem to fall into. The book is hand-bound and self-printed on high quality matte, double sided photo paper. '*Windows*' contains four neighborhood sections with ten photographs per.

I have a passion for artistic objects that are tactile in nature and are able to be held and personally enjoyed by the viewer, and my photo books are a natural manifestation of that affinity. Being able to create art with my own two hands and being able to hold what I've created is the most gratifying type of work I do, whether it be photographic in nature or not. My photo books hold a deep personal connection to what i care about and who I am as a person.

**Voltz, Karen and Evan Larson-Voltz**

*False Starts and Transformations*

2014

Detroit, MI

Edition of 50

*False Starts and Transformations* is a collaborative project that investigates the reciprocal relationships between representation and materiality. Through image and physical forms, the book delves into an autofiction that oscillates between past, present and the future of human psyche. Using interpretative structures to build connections, the pages act as visual riddles while the three chapters dissolve the objective and subjective world into a relational exchange.

Karen Larson-Voltz received her MFA from the School of the Art Institute of Chicago. Her artistic practice is invested in photography, collage, and book arts. Larson-Voltz uses these forms to investigate the dialectics of beholding, the translation between experience and memory, and the ways people navigate/interpret public and private spaces. She has exhibited nationally and internationally in venues such as: Pingyao International Photography Festival, Pingyao, China, Kunstlerhaus Bethanien Kreuzberg, Berlin, Germany, Marin Museum of Contemporary Art, Novato, CA, and in Cooper Union, New York City, NY. Her work is in the permanent collection of The Joan Flasch Artist Book Collection at SAIC in Chicago, IL, University of Wisconsin Green Bay, and the NES Residencies collection, Skagastrond, Iceland.

Evan Larson-Voltz received his MFA from Cranbrook Academy of Art. After he was awarded a William J. Fulbright Research Grant to study metal craft traditions in Korea. Larson-Voltz is fascinated by the action of handwork as a prime human endeavor that shapes cognition. Currently his research investigates the intersection between aberrations in perception and crafts ability to invert (re-energize) the power dynamics within cultures of art. He has exhibited artwork nationally and internationally at The Museum of Arts & Crafts, Itami, Japan, Jyvaskyla Art Museum, Finland, Internationalen Handwerksmesse, Munich, Germany, at the National Ornamental Museum, Memphis, Tennessee and the San Francisco Craft & Folk Art Museum in California. He has given lectures at Shanghai University, Seoul National University, Gerrit Rietveld Academie, amongst many other institutions.