

Sialia Rieke

Into This World #11, 2011, bound 2013 (edition of 50)

woodblock prints, hand-marbled paper, grey buffalo leather, acrylic paint, Japanese silk threads, beeswax

Courtesy of the artist

Sialia Rieke

Into This World #13, 2011, bound 2013 (edition of 50)

woodblock prints, hand-marbled paper, grey buffalo leather

Courtesy of the artist

Into this World is a collaboration between three artists. Natalie Goldberg composed the text, Clare Dunne designed and printed the woodcuts, and Sialia Rieke printed the text and set the binding. Printed in an edition of 50, Rieke bound each volume using different materials and techniques, resulting in works that are individually unique while simultaneously belonging to an edition that is unified in theme and content.

The two books shown here are examples from the *Into this World* edition. #11, bound in grey leather, features an abstract painting of a female figure, while #13 highlights hand-marbled paper on its cover.

.Sialia Rieke

Pond Life, bound 2012, original publication ca. 1913

black buffalo leather, handmade paper, maple leaves, agate, riveted copper panels with repoussé

Courtesy of the artist

Originally published around 1913, *Pond Life*, written and illustrated by Edward C. Ash, is an example of a rebound book. To create this elaborate cover, Sialia Rieke collaborated with papermaker Mick Fredrickson and metalsmith Jacob Baudhuin. Rieke describes the process:

This new design binding, done for a book originally published in a dust jacket, has the original jacket bound in at the end of the text. The flyleaves are handmade paper with inclusions of maple leaves. The design features a slice of agate set into the front board and copper panels depicting the life cycle of a frog. The repoussé panels, made by Jacob Baudhuin, are riveted through the boards in a collaborative process between metalsmith and binder.

Penne Mobley

She Was Born Free, 2016

feed bag, cotton, thread, wood, wire, paint

Courtesy of the artist

Penne Mobley

Never Forget, 2016

fabric, ink, paint

Courtesy of the artist

Mobley's books assume the form of handmade dresses, merging narrative and fashion. Based in historical research, these works address traumatic events such as the Holocaust and American slavery. By employing clothing as the support for her work, Mobley emphasizes the humanity of her subjects, reminding viewers that these experiences happened to real people.

Tom Leech

The Scottish Play, Act IV, Scene I, 2013

letterpress on black Arches cover

Courtesy of the artist

Based in Santa Fe, Tom Leech is the Director of the Palace Press at the New Mexico History Museum and Palace of the Governors. A living exhibit, Palace Press introduces visitors to the practices of 19th-century publishing, and features several vintage presses, including one used by Santa Fe woodblock printer Gustave Baumann (1881-1971).

Leech printed this book using letterpress from the Palace workshop. The text comes from William Shakespeare's tragedy *MacBeth*, and describes three witches reciting an incantation, a section of which is shown below:

*Double, double toil and trouble;
Fire burn and caldron bubble.
Fillet of a fenny snake,
In the caldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and owlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble...*

For more information about how this book was made, see Leech's text on the next label.

Colophon to the Scottish Play

The Scottish Play derives its title from a theatrical superstition that the name "Macbeth" must not be spoken in a theater outside of the actual play. To do so is to tempt fate. The words of Shakespeare have always been subject to the whims and mischief of printers, so I feel justified by History in taking a few liberties with text. And speaking of History, Macbeth was first performed around 1610, the year that saw construction of the old Palace of the Governors, where this book was printed.

We call this iconoclastic typography "Shishkabob." Different fonts of 36-point type (worn, orphaned, and otherwise headed straight for the hellbox), were collected in a single jobcase. This particular *shishkabob* skewers together Craw Clarendon, Cheltenham Bold Condensed, Bodoni, Onyx and God-only-knows what else. Admittedly it is hellish typography, but Caslon and Spectrum also appear in the book, making it slightly more respectable. The witches' "Double, double..." incantations were set in Cooper Black, double-inked on our Vandercook 4. The paper is Arches Cover Black, and we doubled-up on double-sided archival tape to assemble the accordion. Of twenty-six copies printed, this is the thirteenth.

Tom Leech

The Press at the Palace of the Governors

Santa Fe, 2013

Tom Leech and Patricia Musick (calligraphy)

And Yet the Books/The Book Throwing Incident,
2015

Marbled, handmade paper, collaged page
fragments from Plutarch's *Lives*
Courtesy of the artist

In addition to his work at the Palace Press, Leech is highly accomplished at paper marbling, a decorative technique that emulates the appearance of marble and similar stones. To marble paper, ink is floated on top of water or a similar aqueous surface, and abstract designs are created using hair, sticks, combs, and other tools. A sheet of paper is then placed on top of the water, and it absorbs the patterned ink. The paper is then removed from the water, rinsed, and dried. Often used as a writing surface for calligraphy, or as the endpapers for elaborately-bound volumes, marbled paper has long been connected with the book arts.

The actual text of this work contrasts differing attitudes toward books. *And Yet the Books* is a poem by Polish author Czeslaw Milosz (1911-2004) that reveres books as seemingly immortal objects that will long outlive their human creators. The “book throwing incident”, by contrast, refers to a 2015 event, when a Santa Fe teacher was accused of throwing books at two students.

And Yet the Books

*And yet the books will be there on the shelves, separate beings,
That appeared once, still wet
As shining chestnuts under a tree in autumn,
And, touched, coddled, began to live
In spite of fires on the horizon, castles blown up,
Tribes on the march, planets in motion.
“We are,” they said, even as their pages
Were being torn out, or a buzzing flame
Licked away their letters. So much more durable
Than we are, whose frail warmth
Cools down with memory, disperses, perishes.
I imagine the earth when I am no more:
Nothing happens, no loss, it's still a strange pageant,
Women's dresses, dewy lilacs, a song in the valley.
Yet the books will be there on the shelves, well born,
Derived from people, but also from radiance, heights.*

The Book-Throwing Incident

“The Santa Fe district attorney on Friday dismissed criminal charges against a teacher and the principal of a middle school in a book-throwing episode that caused deep resentments between the police and school administrators. The trouble began on the afternoon of April 30, after a fire drill. When the final bell rang for the day, the teacher told her eighth grade students to stay seated. Four kids began walking out...and the teacher threw paperback books at them. No one was injured. At least one student called the books 'flimsy.' 'The act of throwing books at her students is defined by law as a violent act, and should have been reported to law enforcement by school personnel,' the district attorney said in her statement. 'The officer investigating the matter charged the technically correct statute.' The principal, who had been charged with obstructing a child-abuse investigation in the book-throwing incident, said he was happy that the cases were dropped. The confrontation, now cooled, can be a basis for improving the school, said the principal. 'This was handled in an adult manner and everyone has learned from what happened.'”

--from an article in the *Santa Fe New Mexican*, 29 May 2015

Katya Reka

Cellar, 2013

mixed media, handmade paper

Courtesy of the artist

Katya Reka

Kitchen, 2013

mixed media, handmade paper

Courtesy of the artist

Katya Reka

Bath, 2013

mixed media, handmade paper

As an artist, Katya Reka strives to broaden the viewer's understanding of the book as form through the use of unconventional shapes and materials. In these examples, books are transformed into a hanging installation, with their content dictated through images rather than words.

Katya Reka

Desert Dirt, 2015-2016

Mixed media

Courtesy of the artist

Katya Reka explores the physicality of existence in her work, with her books addressing such themes as the body and ecology. For *Desert Dirt*, she created her own papers using indigenous New Mexico vegetation and soil, turning these raw materials into tactile and visual meditations on the natural environment.

Gail Rieke

Paris Journal video, 2010-2016
DVD slide show of digital photographs
Courtesy of the artist

The following slide show features photographs taken by Gail Rieke during the Paris trips that inspired her journal. It also includes photographs of her studio, and the assembly of the journal itself.

Gail Rieke
Paris Journal, 2013-2016

mixed media
Courtesy of the artist

Santa Fe artist Gail Rieke combines collage, found art, drawing, and other techniques to create her mixed media books and journals. For *Paris Journal*, she has taken a suitcase and filled it with ephemera that she collected, altered, or created during her travels abroad. The resulting tactile journal has a physical presence that can be rearranged and altered, paralleling the variability of memory itself.

Victoria Rabinowe
Octagon Star, 2015

Rives BFK paper with sumi ink
Courtesy of the artist

Rabinowe's books are abstract, often nonverbal narratives based on dreams. Working in a variety of media, Rabinowe regularly uses unusual book formats such as accordion constructions, decks of cards, and geometric shapes such as the octagon.

Victoria Rabinowe
Labryinth, 2016
acrylic paint on plywood

Courtesy of the artist

Labryinth is based on a deck of cards, a form that Rabinowe often employs for her abstract books. Designed to be displayed in a variety of ways, *Labryinth's* construction as a work of art is ongoing, becoming a new installation each time it is assembled.

Zachariah Rieke

Canvas Book, 2004-2010

unrefined earth pigments, ground bone,
charcoal, acrylic medium, found Chinese

papers, raw canvas; bound in water buffalo
leather on hardboard
Courtesy of the artist

Canvas Book plays with our expectations of books as text-based objects. Bound with a traditional leather cover, its raw canvas pages contain abstract paintings rather than text. Combining medieval bookmaking techniques and Abstract Expressionist aesthetics, *Canvas Book* expresses meaning through a nonverbal language of line and texture.

Joy Campbell
Kusudama Flowers, 2015
altered music book pages
Courtesy of the artist

Kusudama, translated as “medicine ball,” is a type of modular Japanese origami consisting of pyramidal units of paper that are folded into stylized flowers. These flowers are then sewn or glued together to form a larger shape such as a sphere, bouquet, or in the case of Campbell’s work, a pyramid. An ancient art form, *Kusudama* constructions were initially used for potpourri or incense, but today are primarily decorative in nature.

Susan Moore

The Dirty Dozen, 2015

altered paperback books

Courtesy of the artist

Assembled from twelve romance novels, *The Dirty Dozen* humorously acknowledges its source material through its title. Moore uses discarded books for much of her work, transforming these mundane, textual objects into new, sculptural forms through deconstruction and collage.