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POETRY

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There were two center-wide inspections at Tanforan. The first, on instructions from the Wartime Civil Control Administration in San Francisco, was entirely routine; it was made because the evacuees' baggage had not been thoroughly searched upon arrival. Potentially dangerous tools, such as saws and chisels, were confiscated, and Japanese phonograph records and literature were also taken away. (Bibles and religious books were later returned.)

The second inspection was conducted by the army. At this time a still more thorough search was made. Each section was placed under guard while the search was conducted. Because of the quarantine sign on my door they almost passed me by.

We inferred from the inspections that we would be moved to a permanent center fairly soon.

[ 108 ]



Rumors about the site and date and conditions of the relocation were always arising in Tanforan to make a brief stir among the residents. But in August, relocation assumed the shape of reality in the minds of all.

Posts strung with chicken-wire appeared on the northeast corner of the camp near the back gate by the railroad siding. The entire area around the gate, including the laundry building and the toilets, was completely fenced off, leaving one section open.

Although there was no official word on specific details, residents were putting two and two together and arriving at the same conclusion—that we were going to a relocation center in Utah. These relocation centers, ten in all, were under the War Relocation Authority, which superseded the Wartime Civil Control Administration.

[ 109 ]

## 1ST EDITION COPY OF CITIZEN I3660 (1946)

Miné Okubo

Courtesy of Maymanah Farhat

# CONTENTS

FOREWORD 7

BOOK ARTS AS FORMS OF DIFFERENTIAL  
CONSCIOUSNESS 9

Maymanah Farhat

POETRY IS NOT A LUXURY 15

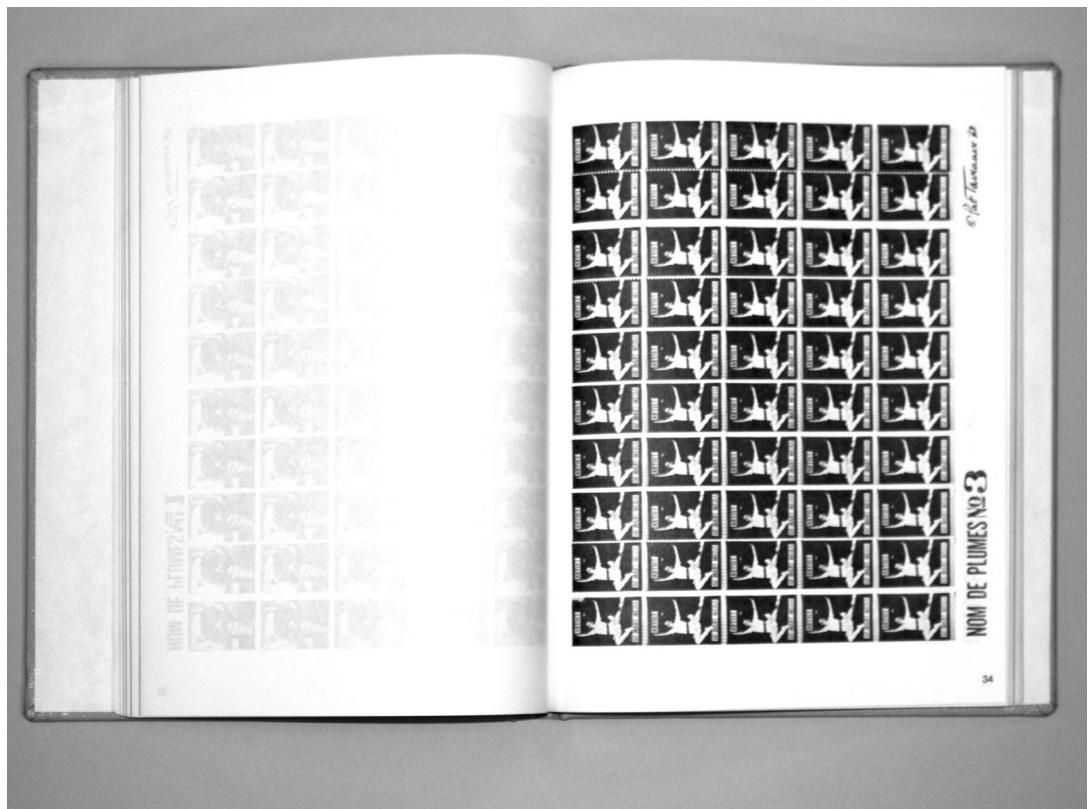
Audre Lorde

EXHIBITED WORKS 21

INDEX 34

ARTISTS EXHIBITED 38

ACKNOWLEDGEMENTS 47



## FOUR YEARS AND MORE (1979)

Patricia Tavenner

Courtesy of Sherri Jo Palmer

## FOREWORD

In her 1977 essay titled “Poetry is Not a Luxury,” writer and activist Audre Lorde described poetry as “a vital necessity of our existence.” She continues to describe how poetry can be used as a sanctuary to explore our feelings and to give language to new ideas. As a queer woman of color living and working in the years surrounding the signing of the Civil Rights Act, Lorde’s writing gives voice to a complex and nuanced experience of that time—a vocabulary that is still as powerful today as when it was first written. Audre Lorde’s idea of poetry as a safe space for developing new, personal languages of expression can also be applied across artistic disciplines.

With the exhibition *Poetry is Not a Luxury*, curator Maymanah Farhat amplifies Lorde’s statement through gathering a collection of artworks by artists that utilize the book arts as a sanctuary to render visible their personal experiences. We are proud to present *Poetry is Not a Luxury* at the Center for Book Arts. The diverse examples of artists books, zines and broadsides contained within this exhibition are not only artworks—they are, as Farhat describes them, “sites of resistance.” As promoters of the art of the book and the first Center for Book Arts, this exhibition re-affirms our dedication to an unbiased and inclusive space for exploration of this art form.

I wish to express my deepest thanks to Maymanah Farhat for organizing an exhibition that is so full of care. The timeliness of this exhibition’s opening, during the semi-centennial of the Stonewall uprising, speaks to the enduring force of Lorde’s writing. Farhat’s exhibition elevates unheard voices while simultaneously providing examples and models to inspire a new generation of book artists.

I would like to thank our staff at the Center, in particular Jenna Hamed, Zoe Katz and Theo Roth, for putting in the long hours to make *Poetry is Not a Luxury* a reality. This exhibition would not be possible without the generous support of our funders. The New York City Department of Cultural Affairs’ support of The Center’s visual art programs has been instrumental in our ability to present quality exhibitions of artists books and we are grateful for their continued support of this exhibition. Thank you to the New York State Council on the Arts for providing ongoing funding the Center’s exhibitions, residencies, and literary programs. Our visual arts programs are also funded in part by the National Endowment for the Arts Works, Governor Andrew Cuomo in partnership with the New York State Legislature, and Mayor Bill de Blasio. The Center for Book Arts also wishes to thank The Calamus Foundation, The Gladys Krieble Delmas Foundation, The Elbert Lenrow Fund, Thompson Family Foundation, Aileen Getty Foundation, and Pine Tree Foundation for their ongoing dedication to the The Center for Book Arts.

Corina Reynolds  
Executive Director, The Center for Book Arts



WPA (1940)

Miné Okubo

Oil on canvas

Image courtesy of Jost Fine Art

# BOOK ARTS AS FORMS OF DIFFERENTIAL CONSCIOUSNESS

By Maymanah Farhat

*Poetry is Not a Luxury* is titled after Audre Lorde's 1977 essay on the importance of poetry as a springboard for radical thought. In this seminal text Lorde argues that because "true" poetry requires an exploration of the depths of consciousness it allows us to identify that which is hidden or nameless: the hopes, fears, and dreams that are suppressed under structural oppression.<sup>1</sup> According to Lorde, meaningful action can be conceptualized from the ideas expressed in poetry when it serves as "a revelatory distillation of experience," making it "a vital necessity of existence" for women.<sup>2</sup>

Lorde's poetry and prose alongside her activism and teaching redirected feminist theory in the 1970s and 80s, particularly among women of color who challenged the narrow scope of second-wave feminism by drawing attention to the intersections of race, class, gender, and sexuality in their experiences of social inequality in the United States. As she combined creative and critical work (the personal and the political) despite the conventional view that poetry and theory are fundamentally in opposition, Lorde addressed these intersecting forms of oppression in everyday life in powerful ways.

*Poetry is Not a Luxury* explores how artists similarly foreground subjectivity when grappling with sociopolitical issues in artists' books, broadsides, and zines. Using Lorde's essay as a theoretical framework, the exhibition highlights more than a dozen artists from across the U.S. who approach book arts as a revelatory distillation of experience. In their works, subjectivity serves as a lens through which inequities are made visible, analogous to Lorde's understanding of poetry as "an illumination," and/or a means of problematizing dominant narratives. Selecting the featured works based on this premise has resulted in an exhibition of diverse objects that engage a range of subject matter, from an artist's detention in a World War II era concentration camp in Utah to a futurist reading of the historical links between natural resources, empire, and economic exploitation.

In keeping with the mission of the Center for Book Arts, *Poetry is Not a Luxury* aims to demonstrate how artists' books, broadsides, and zines frequently serve as sites of resistance. Part of the appeal of book arts for many of the exhibition's artists lies in the accessible nature of the media. Here, accessibility not only implies the ability to reach a wide audience but also the ease and immediacy with which viewers are engaged. Zines and broadsides can be easily and quickly produced in large quantities, making them ideal for distribution and therefore available for a wide audience, while the basic design of artists' books as objects that are experienced up close lends to intimate aesthetic experiences. Both factors are crucial to resistance, for every oppositional stance (the work of art)

<sup>1</sup> Audre Lorde. *Sister Outsider*. New York: Crossing Press, 2007.

<sup>2</sup> Audre Lorde, 2007.

requires positive affirmation (viewer engagement) in order to materialize into meaningful action. The accessible nature of book arts also stems from their recognizable forms. Book arts are inherently referential by virtue of the fact that they are based on a mode of communication that viewers encounter in their daily lives. Thus, a certain level of familiarity with the format of an artist book, broadside, or zine already exists when first encountering such works. We understand that there is a story to be told whether a work is to be read as a sequence of signifying images, verbatim as a written narrative, or as a freestanding three-dimensional object. And from the viewing experience, we not only gain knowledge based on the information conveyed in the object but also through perception as guided by its forms.

In the introduction to the second edition of her influential survey *The Century of Artists' Books* (2004), book artist and critical theorist Johanna Drucker notes that the field of book arts has grown since the early twentieth century, resulting in an expansive subcategory of art, or “zone of activity,” that is no longer limited to the realm of fine printing or independent publishing.<sup>3</sup> Artists’ books are now exhibited alongside painting and sculpture or as part of conceptual and installation art, while broadsides and zines have long been associated with counterculture ephemera and are cyclically revisited for grassroots political organizing.<sup>4</sup> These forms appear, and sometimes overlap, in *Poetry is Not a Luxury*, and are brought together to underscore how book arts frequently serve as the conceptual armatures of radical gestures.

Alongside Lorde’s assessment of creative resistance as a necessity, the exhibition adopts Chela Sandoval’s theory of differential consciousness as a curatorial concept. As a postcolonial theorist who builds on the work of Lorde and other key figures of U.S. third world feminism, Sandoval proposes that sites of resistance among marginalized communities can be mapped as a topography of subjectivities in order to collectively form an effective method of opposition.<sup>5</sup> In situating the selected works as a topography of oppositional subjectivities, *Poetry is Not a Luxury* proposes that the field of book arts should be mined as part of a larger movement toward differential consciousness in the U.S.

## SITES OF RESISTANCE

### CITIZEN I3660

Miné Okubo’s 1946 illustrated memoir *Citizen I3660* is not an artist’s book in the traditional sense but rather an extension of the grassroots movement of self-publishing that Japanese American artists and writers developed while incarcerated during World War II under the federal government’s Executive Order 9066. Okubo was one of more than 120,000 Americans who were forcibly removed from their West Coast communities and imprisoned in remote and desolate concentration camps west of the Mississippi. Prior to being incarcerated, Okubo received fine art degrees from the University

<sup>3</sup> Johanna Drucker. *The Century of Artists' Books*. New York: Granary Books, 2004.

<sup>4</sup> Drucker, 2004.

<sup>5</sup> Chela Sandoval. *Methodology of the Oppressed*. Minneapolis: University of Minnesota, 2000.

of California, Berkeley and trained in Fernand Leger's Paris studio after securing a graduate traveling fellowship, which allowed her to crisscross Europe between 1938 and 1939.

Upon returning to the U.S. in the fall of 1939, Okubo began actively exhibiting her work at prominent Bay Area venues like the San Francisco Museum of Art (now the San Francisco Museum of Modern Art).<sup>6</sup> During this time, she was commissioned to produce public murals under the Works Progress Administration's Federal Art Project and served as a guide while Diego Rivera completed his mural *Pan American Unity* in preparation for the Golden Gate International Exposition. Ironically, when Executive Order 9066 was issued, Okubo had to apply for a special permit that would allow her to travel further than a five-mile radius from her home in order to complete a WPA mosaic project at the Service Men's Hospitality House in Oakland.

Not long after arriving at the camps, Okubo and other artists and writers established art schools onsite and launched local newspapers and literary magazines. While at Topaz Relocation Center in Utah, Okubo served as the art editor of *Trek*, a literary and arts magazine that was published quarterly between 1942 and 1943. In addition to regularly contributing content, Okubo designed the cover of each issue. Her *Trek* illustrations contain depictions of life in the camps in tightly composed scenes that fit neatly within the borders of the magazine's vertical layout while also emphasizing the crammed, stripped down interiors of the barracks that served as living quarters and communal spaces. These drawings were part of a larger cache of more than 2,000 works that Okubo created while incarcerated. After coming across one of her *Trek* drawings in the *San Francisco Chronicle*, editors from *Fortune* magazine commissioned Okubo to illustrate a special issue on Japan, and subsequently petitioned for her release from the camp, eventually helping her move to New York City.

As a precursor to the modern graphic novel, *Citizen I3660* describes life in the camps with Okubo's narration in the form of written captions and drawings in which she is either a witness or the protagonist of a given scene. The captions were added once she settled in New York and combine detailed accounts with reflective observations, an approach that mirrors her illustrations, which are devoid of sentimentality yet stylized in a way that makes them approachable. Okubo appears to have adjusted her artistic style while at Topaz. In the early 1940s, her brand of realism aligned with that of other WPA era muralists and printmakers, traces of which are still visible in *Citizen I3660*. Her incarceration drawings, however, lie somewhere between the figuration of American comics of the period and the softened linework of eighteenth-century Japanese woodblock prints.

One of the most striking features of the more than two hundred drawings that appear in the book is the apparent tension between the incarcerated men, women, and children who are forced to navigate the bleak spaces of the camps. Okubo deliberately portrays her figures (including herself) with elegant contours that seem to recoil as the angular forms of fenced-in yards, unfinished rooms, and makeshift stalls close in on them. This subtle yet affective aesthetic device serves as a continual reminder of their

<sup>6</sup>Greg Robinson. *The Great Unknown: Japanese American Sketches*. Boulder: University of Colorado, 2016.<sup>7</sup>

displacement while alluding to the callousness of a wartime policy that attempted to strip an entire population of their humanity. Okubo was known to carry her sketchbook everywhere she went with the intent of documenting her/their incarceration but later admitted that to truly know what it was like in the camps “one would have had to live the shock, humiliation, loss and misery, sorrows, and tears.”<sup>7</sup> Nevertheless, examining Okubo’s wartime project at length confirms the necessity of artists’ books long before book arts were embraced as experimental or alternative art media.

## FOUR YEARS AND MORE

In the early 1970s, Patricia Tavenner entered the field of book arts as a way of democratizing artistic practice. As a co-founder of the Northern California Women’s Caucus for Art in 1972, much of her work was tied to the nascent feminist art movement and its battle against the exclusionary practices of cultural and academic institutions. Tavenner organized pickets of Bay Area art museums as part of larger feminist actions and sought to change institutional culture from within by teaching some of the first college-level courses on the “hidden” history of women artists. During this time, Tavenner also began experimenting with mail art, crowning herself as the “Mail Queen,” and was affiliated with the Bay Area Dadaists (B.A.D), a multidisciplinary group of artists that incorporated self-publishing as a forward-thinking approach to creating and distributing art, particularly outside of formal settings.<sup>8</sup>

For Tavenner, mail art was the most accessible artistic medium given that its materials, tools, and methods of production were available to virtually anyone who wanted to participate in an unrestricted network of collaboration and exchange.<sup>9</sup> As a burgeoning international movement, mail art rejected the commodification of art in service of the market, and provided a means of bypassing government censors in places where crackdowns on cultural or political activism inhibited artistic practice. Alongside her own artistic output, Tavenner sought to support like-minded artists while encouraging the expansion of the mail art field with the launch of the distribution newspaper *Mail Order Art* (1971-72), which she produced through an independent publishing project called the Eternal Press. The purpose of the newspaper, Tavenner wrote, was to facilitate “communication embellished by fun and fantasy.”<sup>10</sup>

*Four Years and More* (1979) is one of several artist’s books that resulted from this long-term project. Resembling a textbook, in many ways it is Tavenner’s artistic manifesto and includes an account of how her work developed from experiments in mail art, collage, montage, drawing, and Xerox printing, which often overlapped. Reproductions of photo-stamps in which she takes on various personas—Mail Queen, Farmer’s Daughter, Artist of Ideas, Artist of Many Media and so forth—trace the evolution of her identity as an artist and the social roles she playfully satirized, while a page containing corresponding

<sup>7</sup> Miné Okubo. *Citizen I3660*. Seattle: University of Washington Press, 2014.

<sup>8</sup> Tanya Zimbardo (2012). “Receipt of Delivery: Patricia Tavenner – Mail Queen.” Open Space, 2012. <https://openspace.sfmoma.org/2012/11/receipt-of-delivery22-2/>. Accessed May 31, 2019.9

<sup>9</sup> Zimbardo, 2012.

<sup>10</sup> Patricia Tavenner. *Four Years and More*. Oakland: Eternal Press, 1979.1

rubberstamps serves as an introduction to her mail art practice, which, in its appropriation of bureaucratic imagery (the stamp as a hallmark of authority), points to the subversive nature of the movement and of feminist art more broadly.

Chela Sandoval's theory of differential consciousness takes into account how power is reinforced through signs, i.e. visual culture, and identifies semiotic perception and deconstruction as survival strategies that simultaneously serve as oppositional "technologies." According to Sandoval, destabilizing power and the hierarchies that reinforce it requires the ability to "self-consciously navigate modes of dominant consciousness, learning to interrupt the 'turnstile' that alternately reveals history..."<sup>11</sup> As demonstrated above, Miné Okubo's *Citizen I3660* and Patricia Tavener's *Four Years and More* use autobiographical narratives to disrupt manifestations of power. Tavener's reading of how seemingly banal objects transmit dominant consciousness is particularly pertinent to understanding book arts as potential sites of resistance. A number of artists in the exhibition rework the semiotic inferences of objects in order to invert their meaning.

## FAMILY ALBUM

Joyce Dallal's *Family Album* (1992) recreates the laden setting of a home where news of war is magnified by exile and grief becomes a pervasive aspect of daily life. Arranged as a small seating area open to viewers, the multimedia installation includes two artist's books placed on side tables in addition to a collaged prayer rug adorned with calligraphy, arabesque motifs, and inlaid newspaper clippings and photocopied documents.

*Family Album* was created in response to the 1991 US-led attack on Iraq, specifically the onslaught of large-scale violence that destroyed its capital but was filtered through American news media. At the time, constant televised coverage of the war was produced by major news outlets using new satellite technology, live broadcasts, and recorded footage of missile strikes and bombings from the American military's camera-equipped weaponry. Working closely with US officials and the armed forces, American television networks shaped the public's understanding of the war as a sanitized spectacle, a controlled event that was far removed, without human consequences yet heavily dramatized much like a video game. For Dallal's Iraqi parents, however, this wartime coverage compounded the reality of reported military strikes directed at areas of Baghdad that were once central to their lives. Behind the flashes of light generated by missiles and the continuous sound of gunfire and bombs were the homes, neighborhoods, and public spaces that remained imprinted on their memories.<sup>12</sup>

Dallal's experience of watching the conflict unfold through the eyes of her father, whose reactions to the televised war included a nostalgic mapping of his former life in Baghdad, is described in the

<sup>11</sup> Sandoval, 2000.

<sup>12</sup> Joyce Dallal. *Family Album* (project statement). <https://www.joycedallal.com/immigration#/familyalbum/> Accessed June 5, 2019.

eponymous artist's book of the installation. *Family Album* is a handbound book that combines annotated newspaper clippings with Dallal's personal reflections as she recounts the difficulties of navigating this wartime trauma. A xeroxed photograph of the artist is partially obscured by a transparent sheet of paper that reads: "He sees an Iraqi mother on television fleeing with her children to Syria and tells me – she looks just like you..." Presumably referring to a comment made by her father during this time, the altered portrait makes visible the hidden, and often nameless, spaces of war.

*Family Album* (the book) is placed opposite a leather-bound artist's book that details the story of Dallal's paternal uncle and his execution in 1949 as part of a larger anti-communist campaign in Iraq through additional archival materials. Pairing the two books provides a more complete picture of the complex political timeline of the country and the ways in which the artist's familial narrative intersects with major events. The contents of the books are alluded to in the imagery of Dallal's prayer rug, which the viewer first encounters when entering the installation.

Although the shape and size of the rug allude to a religious ritual, its various Hebrew and Arabic texts refer to the artist's Iraqi-Jewish identity as well as her family history. The niche of the rug resembles the outlined bust of a figure, perhaps signaling absence, rather than the traditional architectural design that orients a worshiper during prayer. Whereas the ornamentation of prayer rugs typically features images and texts that remind worshipers of religious tenets or significant historical landmarks, Dallal modifies these signifiers in order to describe a different type of collective memory. Additionally, by referencing the textiles that are central to private and spiritual life throughout North Africa and many parts of Asia, the artist invokes the experiences of immigrants for whom such items become crucial to establishing a new home.

Dallal's installation underscores the versatility of book arts, as it demonstrates that the formal ambiguity of the media often inspires artists to experiment with new material and conceptual practices. This introductory essay discusses three out of five of the exhibition's works created in the twentieth century in an attempt to approximate how book arts have developed as forms of differential consciousness when art is not a luxury but a necessity. Moreover, the twentieth century witnessed such a significant expansion of the field of book arts that art historical discourse has yet to catch up. In bringing together the works of artists from across the United States, *Poetry is Not a Luxury* not only seeks to present artists' books, zines, and broadsides as sites of resistance amidst fluctuating political contexts but to offer a theoretical framework with which the field can be recognized as formative to American art and visual culture. The majority of the exhibition's works were produced in the last fifteen years, a fact that speaks to the boundless potential of book arts and a return to alternative methods of creating and distributing art.

# POETRY IS NOT A LUXURY

by Audre Lorde (1977)

The quality of light by which we scrutinize our lives has direct bearing upon the product which we live, and upon the changes which we hope to bring about through those lives. It is within this light that we form those ideas by which we pursue our magic and make it realized. This is poetry as illumination, for it is through poetry that we give name to those ideas which are, until the poem, nameless and formless-about to be birthed, but already felt. That distillation of experience from which true poetry springs births thought as dream births concept, as feeling births idea, as knowledge births (precedes) understanding.

As we learn to bear the intimacy of scrutiny, and to flourish within it, as we learn to use the products of that scrutiny for power within our living, those fears which rule our lives and form our silences begin to lose their control over us.

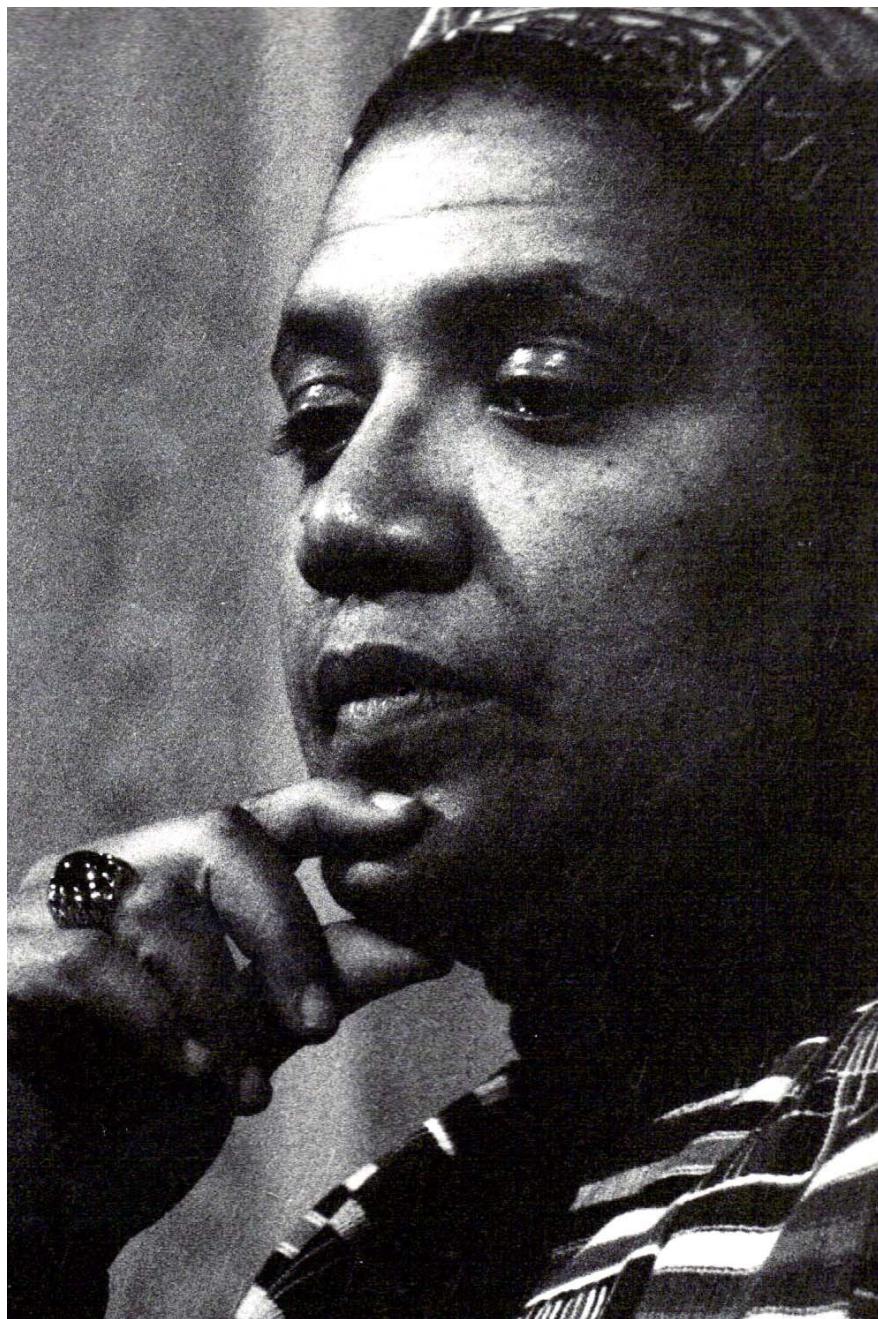
For each of us as women, there is a dark place within where hidden and growing our true spirit rises, "Beautiful and tough as chestnut/stanchions against our nightmare of weakness" and of impotence.

These places of possibility within ourselves are dark because they are ancient and hidden; they have survived and grown strong through darkness. Within these deep places, each one of us holds an incredible reserve of creativity and power, of unexamined and unrecorded emotion and feeling. The woman's place of power within each of us is neither white nor surface; it is dark, it is ancient, and it is deep.

When we view living, in the European mode, only as a problem to be solved, we then rely solely upon our ideas to make us free, for these were what the white fathers told us were precious. But as we become more in touch with our own ancient, black, non-European view of living as a situation to be experienced and interacted with, we learn more and more to cherish our feelings, and to respect those hidden sources of our power from where true knowledge and therefore lasting action comes.

At this point in time, I believe that women carry within ourselves the possibility for fusion of these two approaches as keystone for survival, and we come closest to this combination in our poetry. I speak here of poetry as the revelation or distillation of experience, not the sterile word play that, too often, the white fathers distorted the word poetry to mean — in order to cover their desperate wish for imagination without insight.

For women, then, poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action.



AUDRE LORDE (1980)  
K. Kendall

Poetry is the way we help give name to the nameless so it can be thought. The farthest external horizons of our hopes and fears are cobbled by our poems, carved from the rock experiences of our daily lives.

As they become known and accepted to ourselves, our feelings, and the honest exploration of them, become sanctuaries and fortresses and spawning grounds for the most radical and daring of ideas, the house of difference so necessary to change and the conceptualization of any meaningful action. Right now, I could name at least ten ideas I would have once found intolerable or incomprehensible and frightening, except as they came after dreams and poems. This is not idle fantasy, but the true meaning of “it feels right to me.” We can train ourselves to respect our feelings, and to discipline (transpose) them into a language that matches those feelings so they can be shared. And where that language does not yet exist, it is our poetry which helps to fashion it. Poetry is not only dream or vision, it is the skeleton architecture of our lives.

Possibility is neither forever nor instant. It is also not easy to sustain belief in its efficacy. We can sometimes work long and hard to establish one beachhead of real resistance to the deaths we are expected to live, only to have that beachhead assaulted or threatened by canards we have been socialized to fear, or by the withdrawal of those approvals that we have been warned to seek for safety. We see ourselves diminished or softened by the falsely benign accusations of childishness, of non-universality, of self-centeredness, of sensuality. And who asks the question: am I altering your aura, your ideas, your dreams, or am I merely moving you to temporary and reactive action? (Even the latter is no mean task, but one that must be rather seen within the context of a true alteration of the texture of our lives.)

The white fathers told us, I think therefore I am; and the black mothers in each of us—the poetwhispers in our dreams, I feel therefore I can be free. Poetry coins the language to express and charter this revolutionary awareness and demand, the implementation of that freedom. However, experience has taught us that the action in the now is also always necessary. Our children cannot dream unless they live, they cannot live unless they are nourished, and who else will feed them the real food without which their dreams will be no different from ours?

Sometimes we drug ourselves with dreams of new ideas. The head will save us. The brain alone will set us free. But there are no new ideas still waiting in the wings to save us as women, as human. There are only old and forgotten ones, new combinations, extrapolations and recognitions from within ourselves, along with the renewed courage to try them out. And we must constantly encourage ourselves and each other to attempt the heretical actions our dreams imply and some of our old ideas disparage. In the forefront of our move toward change, there is only our poetry to hint at possibility made real. Our poems formulate the implications of ourselves, what we feel within and dare make real (or bring action into accordance with), our fears, our hopes, our most cherished terrors.

For within structures defined by profit, by linear power, by institutional dehumanization, our feelings were not meant to survive. Kept around as unavoidable adjuncts or pleasant pastimes, feelings were meant to kneel to thought as we were meant to kneel to men. But women have survived. As poets. And there are no new pains. We have felt them all already. We have hidden that fact in the same place where we have hidden our power. They lie in our dreams, and it is our dreams that point the way to freedom. They are made realizable through our poems that give us the strength and courage to see, to feel, to speak, and to dare.

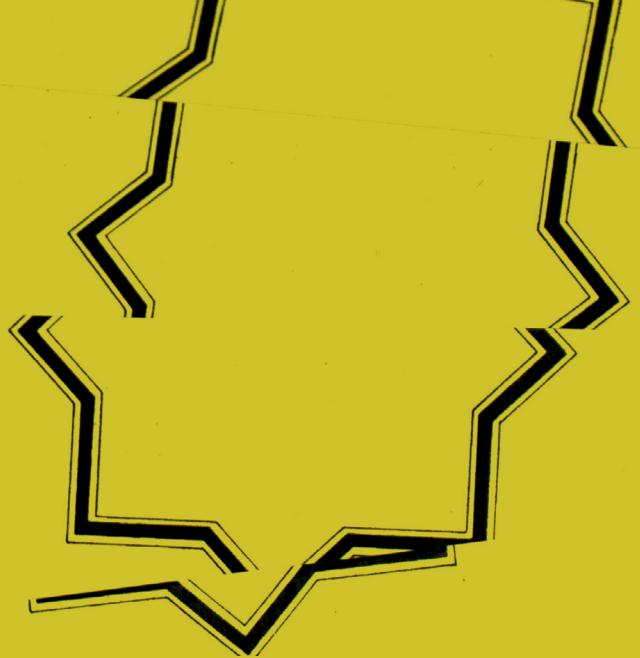
If what we need to dream, to move our spirits most deeply and directly toward and through promise, is a luxury, then we have given up the core—the fountain-of our power, our womanness; we have give up the future of our worlds.

For there are no new ideas. There are only new ways of making them felt, of examining what our ideas really mean (feel like) on Sunday morning at 7 AM, after brunch, during wild love, making war, giving birth; while we suffer the old longings, battle the old warnings and fears of being silent and impotent and alone, while tasting our new possibilities and strengths.

Audre Lorde. *Sister Outsider*. Crossing Press, 1984, 2007. Used herein by permission of the Charlotte Sheedy Literary Agency

## AUDRE LORDE

A writer, activist, and mother of two, Audre Lorde grew up in 1930s Harlem. She earned a master's degree in library science from Columbia University, received a National Endowment for the Arts grant for poetry, and was New York State's Poet Laureate from 1991 to 1993. She is the author of twelve books, including *Zami: A New Spelling of My Name* and *The Black Unicorn*. Lorde died of cancer at the age of fifty-eight in 1992.



budding gourmet food novel 1

postcards : \$320.

'double postcards,' incl. postage

printing : 112.28

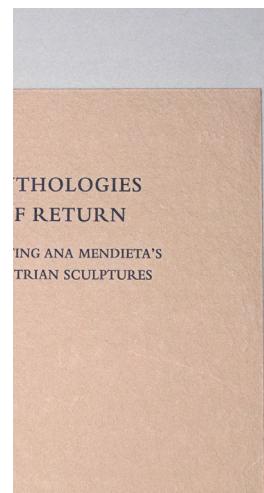
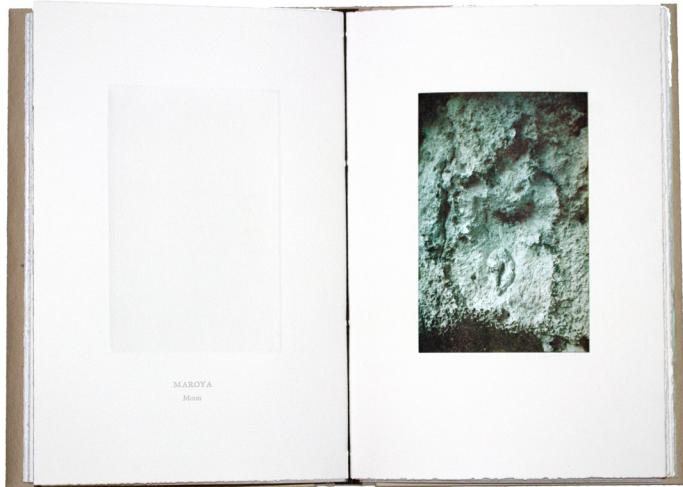
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Pellaprat, The Art of French Cooking;  
Diat, Gourmet's Basic French Cookbook;  
Graves, Great Dinners from Life;  
hundreds of publications on gourmetism;  
conversations--and ads. . .

: Pellaprat, Diat, Graves

, run of approx. 325, originally printed by  
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Gestetner. Orig. cost, about \$1.50/set.

## EXHIBITED WORKS

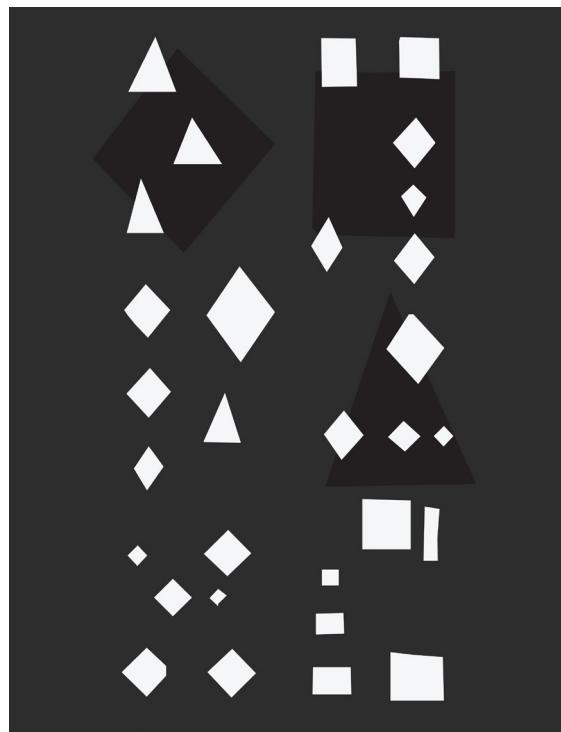
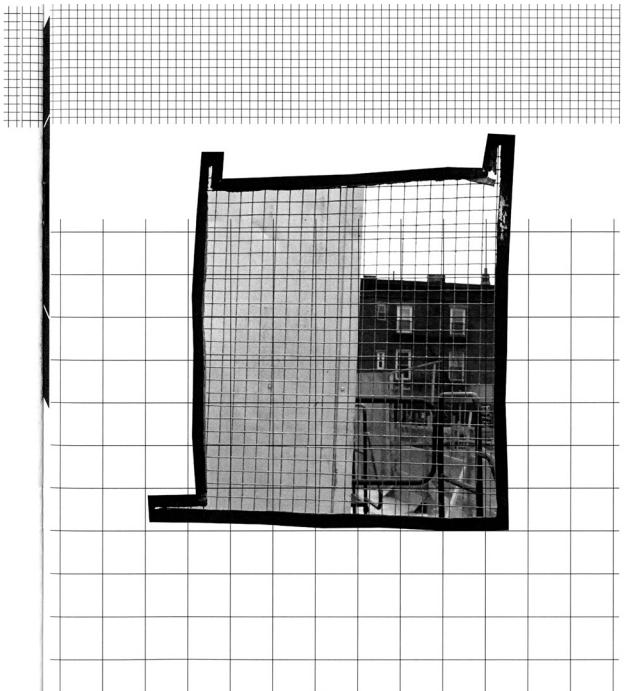
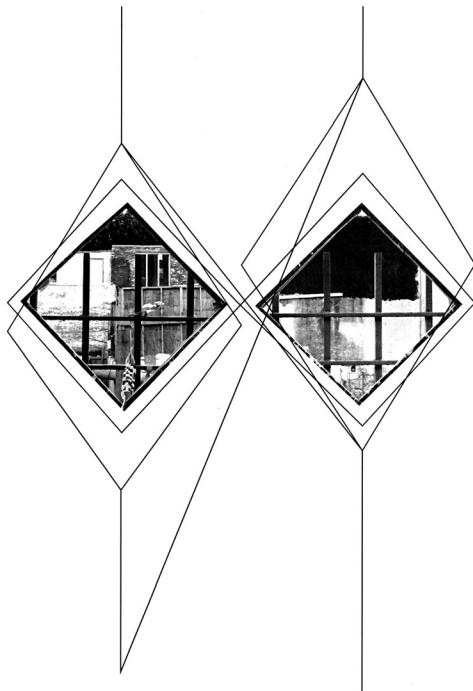


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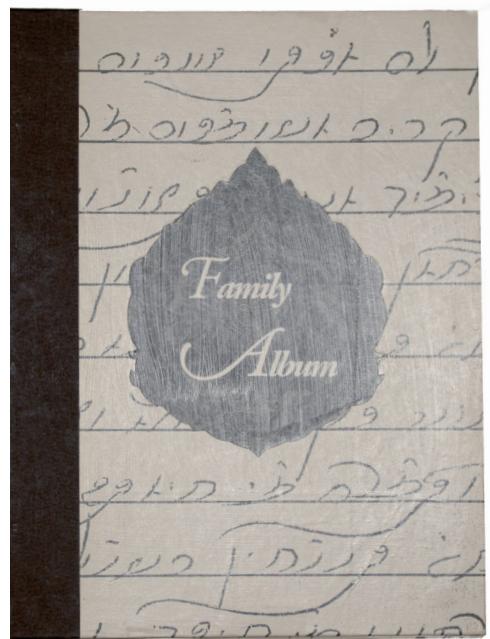


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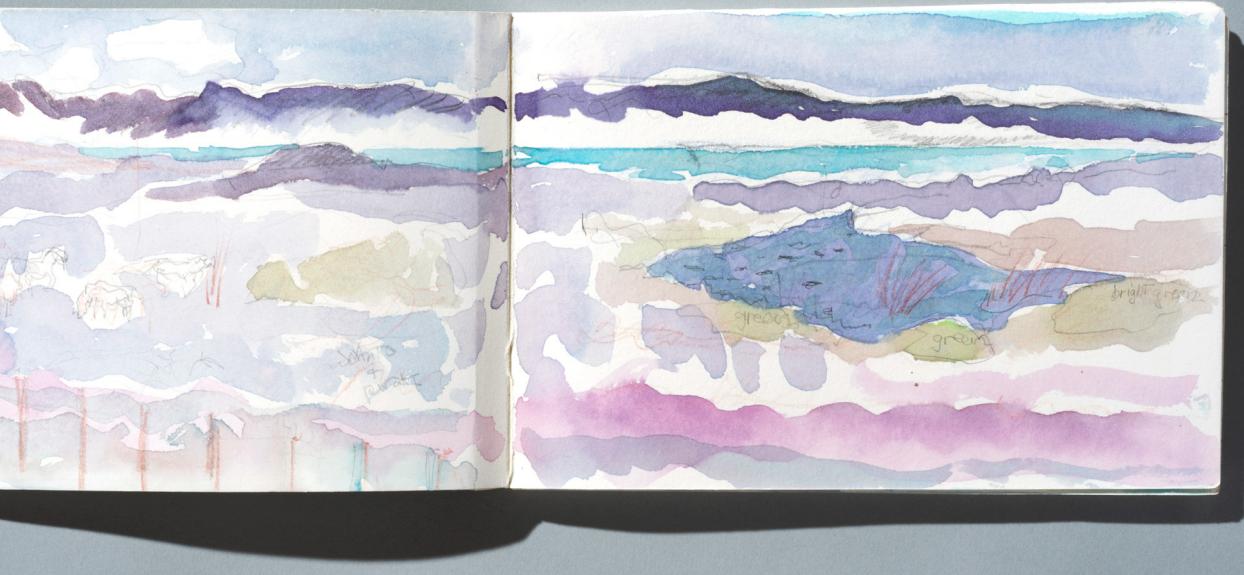


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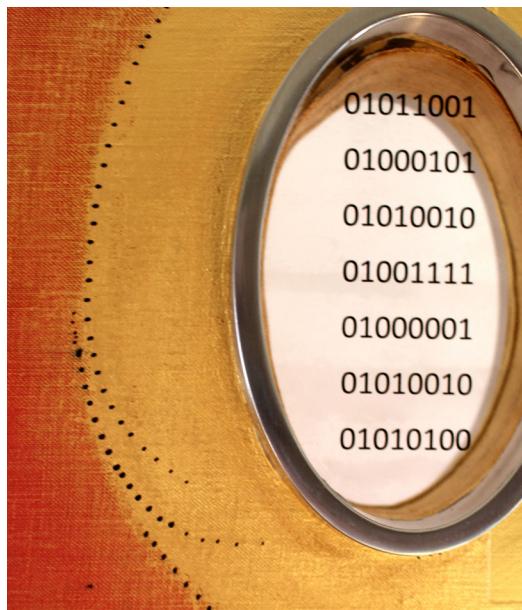
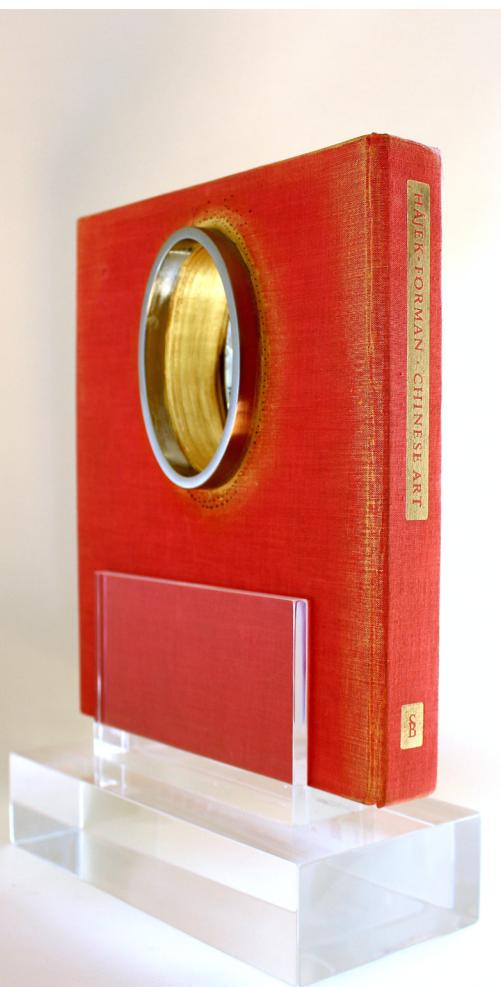




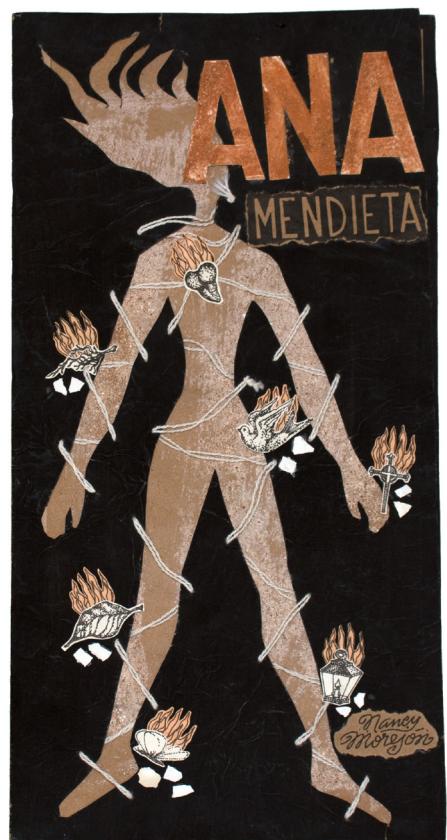
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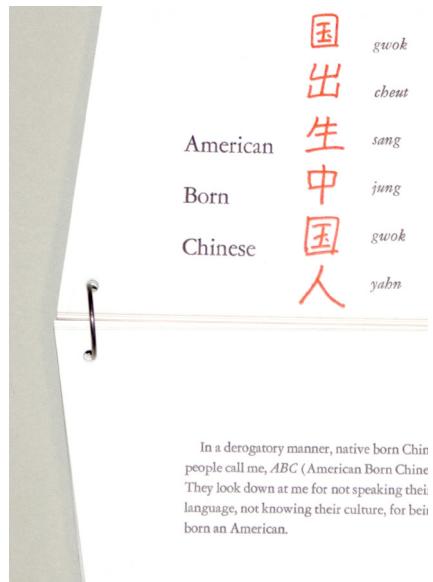


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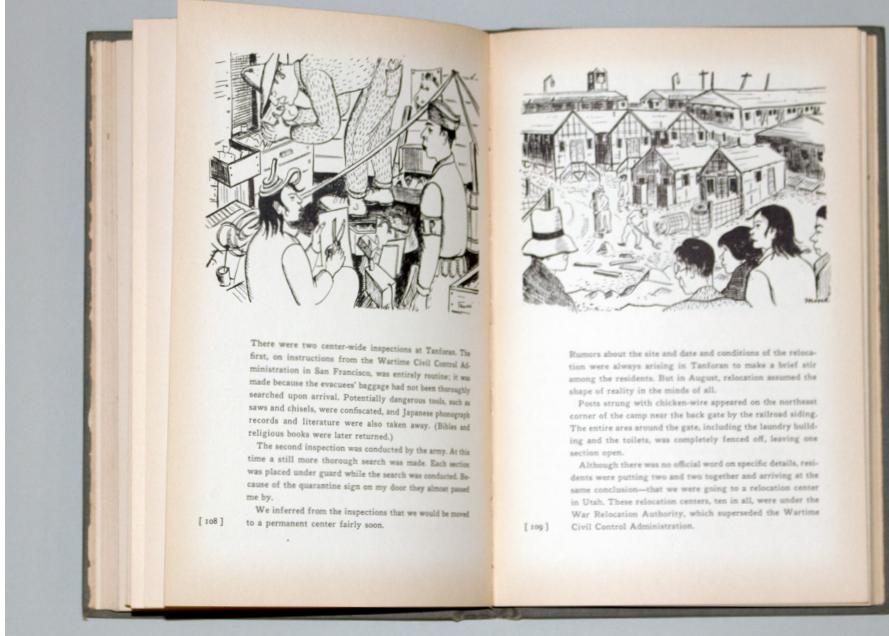


10.



In a derogatory manner, native born Chin people call me, ABC (American Born Chine). They look down at me for not speaking their language, not knowing their culture, for being born an American.





11



There were two center-wide inspections at Tanforan. The first, on instructions from the War-time Civil Control Administration in San Francisco, was entirely routine; it was made because the evacuees' baggage had not been thoroughly searched upon arrival. Potentially dangerous tools, such as saws and chisels, were confiscated, and Japanese photographic records and literature were also taken away. (Bibles and religious books were later returned.)

The second inspection was conducted by the army. At this time a still more thorough search was made. Each section was placed under guard while the search was conducted. Because of the quarantine sign on my door they almost passed me by.

[ 108 ] We inferred from the inspections that we would be moved to a permanent center fairly soon.

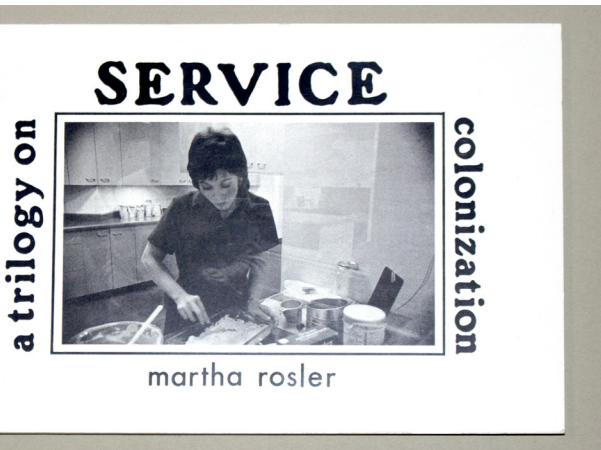
Rumors about the site and date and conditions of the relocation were always arising in Tanforan to make a brief stir among the residents. But in August, relocation assumed the shape of reality in the minds of all.

Posts strung with chicken-wire appeared on the northeast corner of the camp near the back gate by the railroad siding. The entire area around the gate, including the laundry building and the toilets, was completely fenced off, leaving one section open.

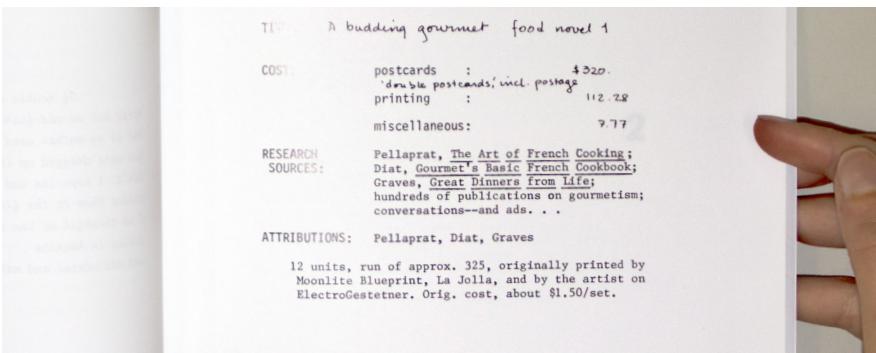
Although there was no official word on specific details, residents were putting two and two together and arriving at the same conclusion—that we were going to a relocation center in Utah. These relocation centers, ten in all, were under the

in Utah. These relocation centers, ten in all, were under the War Relocation Authority, which superseded the Wartime Civil Control Administration.

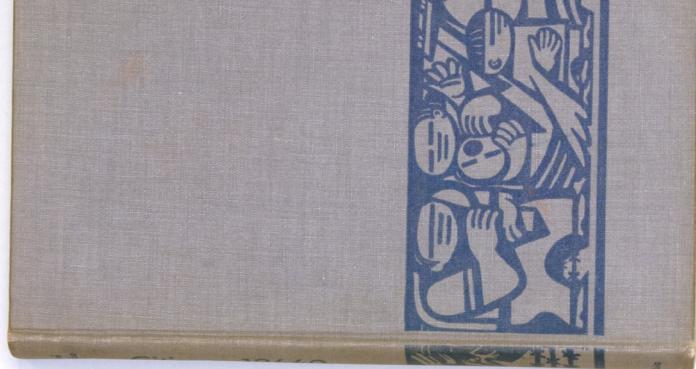
[109]



12



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3.





14.

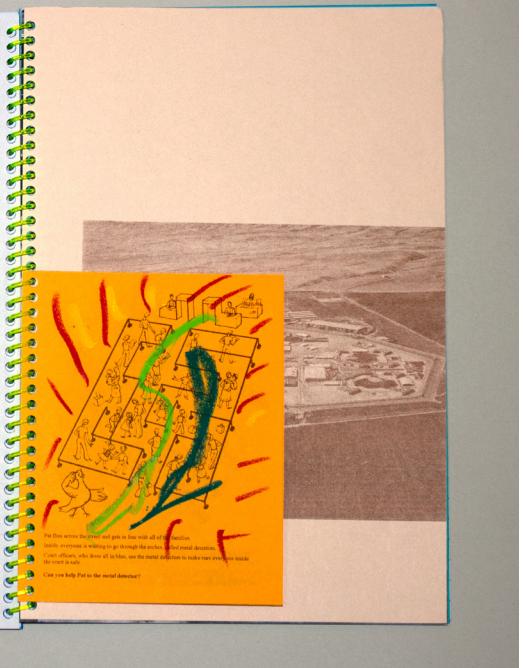
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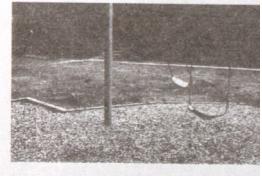


16.

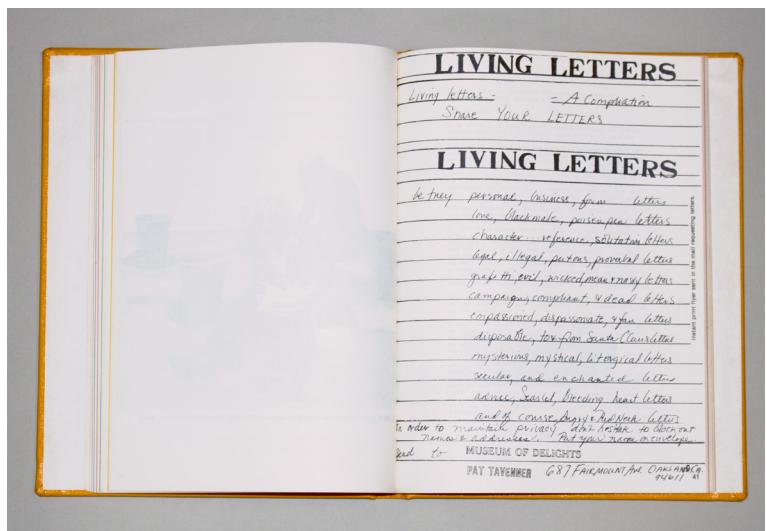




17.



18.





19.



20.



# INDEX

## 1. MYTHOLOGIES OF RETURN: REVISITING ANA MENDIETA'S RUPESTRIAN SCULPTURES (2018)

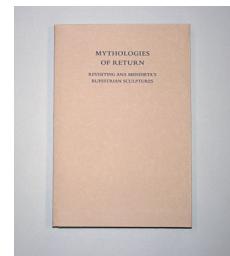
Aurora De Armendi

Essay Contribution by Adriana Méndez Rodenas

Letterpress, photogravure images

6.9" x 10.24"

Courtesy of the Center for Book Arts



## 2. HOMELAND INSECURITY (animation) (2016)

## HOMELAND INSECURITY MANUAL (2019)

Zeina Barakeh

Digital, Hahnemühle German Etching Paper

8.5" x 11" (each print)

Courtesy of the artist



## 3. POST NO BILLS (2016)

## CONSTRUCTION WALL VOID STUDIES #1 & 2 (2019)

Janine Biunno

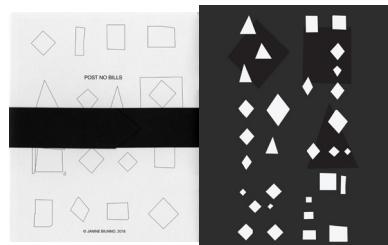
Photocopied zine, saddle stitch binding

8.5" x 14" (opened)

Hand cut paper

25" x 19" (each panel)

Courtesy of the artist



## 4. SURVEY (2010)

Ana Paula Cordeiro

Letterpress, woodcuts, accordion binding

14.37" x 7"

Courtesy of the Center for Book Arts



## 5. FAMILY ALBUM, RUG (1992)

## FAMILY ALBUM, BOOK I (1992)

## FAMILY ALBUM, BOOK II (1992)

Joyce Dallal

rug: Vinyl flooring, newspaper clippings

5' x 7'

book I: Perfect binding, vellum, bond paper  
12" x 18" (opened)

book 2: Saddle stitch, vellum, bond paper  
9" x 15" (opened)

Courtesy of the artist



## 6. PATAGONIA JOURNAL (2012)

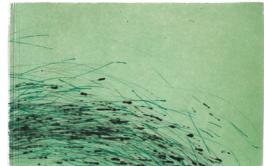
Nancy Genn

Watercolor, ink, graphite, perfect binding

6" x 9"

6" x 18" (opened)

Courtesy of the artist



## 7. AIRGRAMS (2012)

CONVERGENCES (2014)

Gelare Khoshgozaran

B&W limited edition books, perfect binding

6" x 9"

Wooden backgammon board

17.3"x 19.2" x 2" (opened)

Courtesy of the artist



## 8. BOOK OF ZERO (CHINESE ART HISTORY) (2019)

(2019)

Brenda Louie

Found object (book), mixed media

Courtesy of Naim Farhat



## 9. ANA MENDIETA (unknown) Nancy Morejon with

Ronaldo Estevez |ordan

and Marciel Ruiz

Mixed media

15.5" x 7.9"

Courtesy of the Center for Book Arts



## 10. BANANA YELLOW (1992)

Katherine Ng

Letterpress, Chinese take-out box wire, barrier rag

4.75" x 5" x 3/4"

4.75" x 7.86" x .75" (opened)

Courtesy of Jaime Villaneda



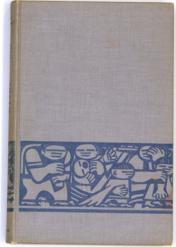
**II. 1ST EDITION COPY OF CITIZEN I3660 (1946)**

Miné Okubo

9.5" x 6.25"

9.5" x 12.5" (opened)

Courtesy of Maymanah Farhat



**I2. SERVICE: A TRILOGY ON COLONIZATION (SECOND EDITION) (2008)**

Martha Rosler

Offset printing, glue bound

8" x 5"

16" x 5" (opened)

Courtesy of Maymanah Farhat



**I3. DAILY CONVERSATIONS WITH MYSELF (2017)**

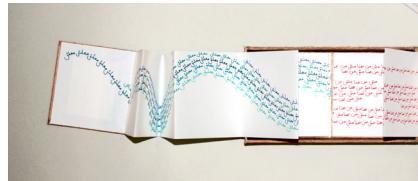
Zeinab Saab

Ink, enclosure binding, Mohawk paper

3" x 6" x 1"

3" x 48" x 1" (opened)

Courtesy of the artist



**I4. CHEW THAT (2005)**

**IMEE (2005)**

Jacqueline Reem Salloum

Chewing gum, cartoons

Postcards

Gum: 1.18" x .79"

Cartoons: 2.36" x 2.5"

Broadside: 8" x 6"

Postcards: 5.5" x 4"

Courtesy of the Center for Book Arts



**I5. IF IT WERE ZACK (2009)**

Patricia Sarrafian Ward

Paper sculpture, inkjet printing, glue, acrylic

14" x 2.25" x 2"

Courtesy of the artist



## 16. LANGUAGE MÖBIUS/ JONGNO-GU (2011)

Jana Sim

Letterpress, Jacob's Ladder box, moriki

10" x 5.5" x 2.5"

Courtesy of the artist



## 17. LANDSCAPES & PLAYGROUNDS (2017)

Sable Elyse Smith

Risograph, ring binding

7" x 10"

14" x 10" (opened)

Courtesy of Maymanah Farhat



## 18. FOUR YEARS AND MORE (1979)

Patricia Tavenner

Hardcover

8" x 11"

16" x 11" (opened)

Courtesy of Sherri Jo Palmer



## 19. WORKING TOGETHER (2017)

Christine Wong Yap

Letterpress, linoleum cuts with handset type

8.5" x 7"

Courtesy of the Center for Book Arts



## 20. BOOKS WITHOUT WORDS (2008)

Helen Zughaib

Gouache on canvas, thread

6" x 96"

Courtesy of the artist



# ARTISTS EXHIBITED

## AURORA DE ARMENDI

Aurora De Armendi works in printmaking, video, and artist books. Through research and experimentation, her projects explore how we inhabit or imagine both identity and place in our constant redefinition of home. Histories of the periphery are documented using photography, presented as physical ink printed on paper via photogravure. The torn edges and color-saturated pages in her books invite viewers to engage with the haptic qualities they signify, as materials conflate with metaphor. Aurora has worked collaboratively in many educational initiatives in the United States, Central America, and the Caribbean as an artist and teacher.

De Armendi received her BFA from The Cooper Union and her MFA from The University of Iowa. She participated in the AIM program at The Bronx Museum and was a fellow at The Center for Book Arts, New York in 2013. In 2016, she completed artist residencies at Anderson Ranch Arts Center and Jamaica Flux and was a finalist for the Cintas Foundation Fellowship.

## ZEINA BARAKEH

Zeina Barakeh was born in Beirut, Lebanon, and is an artist based in the San Francisco Bay Area whose work focuses on narratives of war.

Barakeh's work has been featured in exhibitions organized at national and international galleries and museums

including, San Francisco Arts Commission Galleries; Fort Mason Center for Arts & Culture, San Francisco; San Jose Institute of Contemporary Art; Newport Art Museum, Rhode Island; Zimmerli Art Museum, New Jersey; SOHO20 Chelsea Gallery, New York; Bernstein Gallery, Princeton University, New Jersey; and Yinchuan MOCA, China. Her animations have screened at film festivals such as New People Cinema, San Francisco; Harlem International Film Festival (IIth), MIST Harlem, New York; and International Film Awards Berlin, KINO im Kulturhaus Spandau, Berlin. She has been awarded residencies at the Brodsky Center for Innovative Editions, Rutgers University, New Jersey and Vermont Studio Center.

## JANINE BIUNNO

Janine Biunno is a visual artist and archivist based in Brooklyn, NY whose work is mainly focused on analyzing and interpreting the semiotics of the built environment. Biunno's artwork addresses the subjective practice of understanding and representing the architecture, infrastructure, and density of urban space, as well as how our general perception of physical space is being altered due to the increasing influence of the digital realm. As an archivist, she is focused on research and collections at the intersection of the fields of art, architecture, and design.

Biunno received her BFA from Carnegie Mellon University, MFA from the School of the Museum of Fine Arts, Boston at Tufts University, and MLS from Queens

College, CUNY. Her work has been exhibited at the International Print Center of New York, Tiger Strikes Asteroid and Transmitter Gallery in Brooklyn, Satellite Art Fair, Miami, the Museum of Fine Arts, Boston, and ACRE Projects in Chicago.

## *ANA PAULA CORDEIRO*

Ana Paula Cordeiro is a New York City-based, Brazilian-born visual artist working primarily in the book form. From an artistic-alienated background, Cordeiro's first contact with visual arts was through photography, working as assistant for large format professionals. After two solo shows, she was driven towards a set of skills for translating visual experiences into practical objects, starting as work/study at The Center for Book Arts in 2002, and as intern at the Women's Studio Workshop in 2003. She was awarded a Stein Scholar Residency in 2005 at The Center for Book Arts, which followed assistantships and continuous workshops both as a teacher and a student.

Cordeiro's work layers photography with letterpress printing, and has been collected by institutions such as the Boston Athenaeum, the Houghton Library at Harvard University, the Library of Human Imagination, the Sterling and Francine Clark Art Institute Library, and the Thomas J. Watson Library at the Metropolitan Museum of Art. She co-authored *BookForms*, which was published in 2019 by Rockport

Publishing/Quarto Knows, and co-organized the multi-media group exhibition *Introspective Collective: A Joseph Cornell Co-op* in the LES gallery at The Clemente in New York City in December 2018.

## *JOYCE DALLAL*

Joyce Dallal is an artist who works in a variety of media. The themes that surface in Dallal's artwork are those of collective and personal history, community, memory, and the evolution of contemporary cultural identity. A first-generation Iraqi-Jewish American born in Indiana to parents from Baghdad, both her personal work and public art are informed by the experience of navigating and integrating these various identities.

Dallal is the recipient of several grants and fellowships, among them a National Endowment for the Arts Regional Arts Fellowship in Photography, a Brody Arts Fellowship, and a City of Los Angeles Individual Artist Fellowship. She has exhibited nationally and internationally, and her temporary and permanent public art projects have been commissioned by the Los Angeles International Airport, the Los Angeles Public Libraries, the Community Redevelopment Agency, and the Los Angeles Department of Cultural Affairs. She received her MFA from the University of Southern California, and is a professor at El Camino College in Southern California.

## RONALDO ESTEVEZ JORDAN

Ronaldo Estevez Jordan is poet and artist who works in a variety of media, including drawing, painting, installation, and book arts. His artist's books are housed in the collections of the British National Library, Museum of Modern Art, New York, and the Library of Congress, among other international collections. He is based in Matanzas, Cuba.

## NANCY GENN

Nancy Genn is an artist living and painting in California. She has been influenced by her travels. As an artist Nancy's art is held in museum, corporate and private collections in the United States and abroad. In 2018 a monograph of her work was published by Skira of Milan, edited by Francesca Valente "Architecture From Within". The monograph accompanied a major exhibition of her artwork at the Palazzo Ferro Fini during the 2018 Venice Biennale. Her artworks are exhibited and her paintings are currently on exhibition at Marignana Arte in Venice, Italy.

## GELARE KHOSHGOZARAN

Gelare Khoshgozaran is an artist and writer who, in 2009 was transplanted from street protests in a city of four seasons to the windowless rooms of the University of

Southern California, where aesthetics and politics were discussed in endless summers. Using time-based media and experimental film, Khoshgozaran's interdisciplinary practice spans literary theory, translation, and fiction writing. Her essays and interviews on art, politics and culture have been published in contemporary, The Brooklyn Rail, Parkett, X-TRA, Ajam Media Collective and Temporary Art Review, among others. Her films, video essays, installations and performances have been presented in solo and group exhibitions at venues such as the New Museum, the Queens Museum, the Hammer Museum, LA><ART, Human Resources, Articule (Montreal), Beursschouwburg (Brussels) and Pori Art Museum (Pori, Finland). She was the recipient of a Creative Capital | Andy Warhol Foundation Arts Writers Grant (2015) and an Art Matters Award (2017).

## BRENDA LOUIE

Brenda Louie is a California-based multidisciplinary artist who has exhibited in national and international museums and galleries since the late 1980s, including the Monterey Museum of Art, Oceanside Museum of Art, Crocker Museum of Art, Nelson Art Gallery at the University of California, Davis, Institute for East Asian Studies Gallery at University of California, Berkeley as well as Zhejiang Art Museum, and Art and Design Gallery at Ningbo University, P.R. China.

Louie holds a Master of Arts in Painting from California State University Sacramento (1991) and a Master

of Fine Arts from Stanford University in Visual Arts (1993). While at Stanford, she received training under contemporary artists such as David Hannah, Nathan Oliveira, and Frank Lobdell. She was the recipient of the Gordon Hampton Fellowship, the Robert Mondavi Fellowship, and the San Francisco Foundation's Edwin A. and Adeline B. Cadogan Scholarship as well as awards and honors from Sacramento Metropolitan Arts Commissions.

Since 1996, Louie has been a faculty member of the Art Department at California State University in Sacramento. Her work is housed in collections in national and international collections, notably the Crocker Museum of Art, Sacramento, University of California, Davis, China Academy of Arts, Hangzhou, Zhejiang Art Museum, Hangzhou, and Ningbo University, Zhejiang, P. R. China.

## ADRIANA MÉNDEZ RODENAS

Adriana Méndez Rodenas is Professor of Caribbean and Latin American Literatures in the Department of Romance Languages and Literatures at the University of Missouri, where she also directs the Afro-Romance Institute. She has written amply on Cuban literature, including her signature book, *Gender and Nationalism in Colonial Cuba: The Travels of Santa Cruz y Montalvo, Condesa de Merlin* (1998), followed by a critical edition of Merlin's *Viaje a la Habana* (2009).

Her research on travel writing resulted in *Transatlantic Travels to Nineteenth Century Latin America: European Women Pilgrims* (2014), and *Review—Literature and the Arts of the Americas* 84 (2012), dedicated to "Women Travelers to Latin America."

She has won a number of prestigious grants and awards from the NEH (National Endowment for the Humanities), the Fulbright Distinguished Chair of American Studies at Uppsala University (2008-2009), and, most recently, a research fellowship at the Huntington Library in San Marino, California to study Caribbean ecologies.

## NANCY MOREJÓN

Nancy Morejón is a world-renowned, award-winning Cuban poet. She studied Caribbean and French literature at the University of Havana, where she was the first Afro-Cuban student to graduate from the faculty of arts. Morejón is widely acknowledged as one of the first poets to explore the experiences of black Cubans in poetry, and has earned international acclaim as a poet, critic, and translator. She is the recipient of the Critic's Prize (1986), Cuba's National Prize for Literature (2001), and the Order of Arts and Letters of the French Republic (2013), among other honors. In 2009, the University of Cergy-Pontoise, Paris, France awarded her an honorary doctorate. She has served as the Director of the Cuban Academy of Language and the Director of the Caribbean Studies Center at Casa de las Américas. Morejón's multidisciplinary work has led her to collaborate with other prominent poets in addition to musicians, artists, and playwrights.

## KATHERINE NG

Katherine Ng, a native of Los Angeles and proprietor of Pressious Jade, is a book artist, origamist and printer. Her artist books are sculptural in structure and document various cultures within society: Asian American, gender issues, mental health and cross-cultural similarities. Her artist books are collected internationally and have been exhibited throughout the United States at the National Museum of Women in the Arts, the Smithsonian, the Walker Art Center and other museums and galleries. Her work can be viewed at the Getty Center Research Library, Smithsonian Institution Library, the Los Angeles Public Library Rare Books Collection, UCLA Special Collections and other special collection libraries.

As an artist, Katherine has given lectures and workshops for artists and professional development for teachers throughout the United States. She has been the recipient of California Arts Council grant and a Brody Arts Fund Fellowship. Her artwork has been included in several publications including Unique Handmade Books by Alisa Golden and the art catalog, *The World from Here: Treasures of the Great Libraries of Los Angeles*. She has a Masters in Art Education and a Single Subject Credential in art. Katherine currently teaches art to elementary school students in Los Angeles.

## MINÉ OKUBO

Miné Okubo (1912-2001) was a Japanese American artist known for her WPA period work in addition to a large

series of drawings that she produced while incarcerated in American detention camps during World War II, some of which were later published in her critically acclaimed book *Citizen 13660*.

Okubo was born in Riverside, California, and received her initial artistic training at the University of California, Berkeley. In 1938, she was awarded a prestigious fellowship and traveled to Europe, where she lived for two years and studied with Fernand Léger. Upon returning to the United States, Okubo became Diego Rivera's assistant while he painted his final mural in San Francisco. During this time, she also produced frescos for the Federal Art Project.

Okubo created over 2,000 drawings while detained at the Topaz War Relocation Center in Utah between 1942 and 1944. She was released from detention after Fortune magazine discovered her work, leading her to move to New York, where she resumed her career as an artist and illustrator, contributing to Fortune in addition to Time magazine and the New York Times. During her decades long career, Okubo exhibited at the San Francisco Museum of Modern Art (1940; 1941) and the Oakland Museum of California (1972), among other institutions, and was the recipient of numerous awards, including the American Book Award in 1984.

## MARTHA ROSLER

Brooklyn-based artist Martha Rosler works in video, photography, text, installation, and performance. Her

work often addresses matters of the public sphere and landscapes of everyday life – actual and virtual – especially as they affect women. For many years Rosler has produced works on war and the national security climate, connecting life at home with the conduct of war abroad, in which her photomontage series played a critical part. She has also published several books of photographs, texts, and commentary on public space, ranging from airports and roads to housing and gentrification.

## ZEINAB SAAB

Originally from Dearborn, Michigan, Zeinab Saab is currently based in Portland, Oregon. Her current work deals with the history of bookmaking within Islamic art history, and re-contextualizing narratives and philosophies pertaining to life, death, and the afterlife within Islam. She received her BFA in printmaking from Bowling Green State University from Bowling Green, OH in 2015 and recently completed her MFA in printmaking at Northern Illinois University in DeKalb, IL. Her work has been exhibited nationally and internationally in Detroit, New York, California, Dubai, New Mexico, and Hawaii, among other places, and is held in several permanent collections, including Zayed University in Dubai, UAE, the Arab American National Museum, and the University of Iowa's Special Collections Library.

## JACQUELINE REEM SALLOUM

Jacqueline Reem Salloum is a Brooklyn-based artist and filmmaker of Palestinian and Syrian descent. Her multimedia-based artwork focuses on documenting histories and memories of people, including her family, that have been altered or erased. The success of her experimental video *Planet of the Arabs*, which screened at the Sundance Film Festival, led her to direct the award-winning feature documentary on the Palestinian Hip Hop scene, *Slingshot Hip Hop*, which premiered at the Sundance film festival.

Salloum's art and video work have been exhibited in solo and group shows in the U.S. and internationally, including Mori Art Museum, Japan; Reina Sofia, Spain; Museum of Contemporary Art Taipei, Taiwan; Institute of Contemporary Arts, London; Palazzo Papesse Centre for Contemporary Art, Sienna, Italy, Wallspace Gallery, New York and Void Gallery, Ireland as well as film festivals; IDFA, New Directors New Films, Tiff kids, DoxBox Syria and Beirut International Film Festival. Recently, as an Artist-in-Residence at New York University (where she also received her MFA) Salloum taught the class, "Memory Metamorphosis."

## PATRICIA SARRAFIAN WARD

Patricia Sarrafiyan Ward was born and raised in Beirut, Lebanon, moving to the United States at the age of

eighteen. Her first novel, *The Bullet Collection*, about two sisters growing up in wartime Beirut, was published by Graywolf Press in 2003. Her second novel, *Skinner Luce*, is an urban fantasy published by Talos Press in 2016. She also has published numerous short stories, poems, and essays in journals, and anthologies. Ward received her B.A. from Sarah Lawrence College and M.F.A. from the University of Michigan, where she received several awards, including Hopwood Awards in Novel and Short Fiction.

Ward took a hiatus from writing for about five years in order to pursue her passion for book arts. She focused particularly on miniature books, dioramas, and other small 3D pieces exploring themes of war, displacement, and identity. Working in this tactile, visual medium continues to provide balance and counterpoint to her writing.

She currently lives in Vermont and is working on her third novel.

## JANA SIM

Jana Sim is a book artist born and raised in Korea who came to the U.S. in 2002. While Sim studied art at University of Illinois at Urbana-Champaign, she became fascinated by book arts, and dedicated her artistic practice to learning how to make books. Sim earned her BFA in painting from UIUC and her MFA

in the Interdisciplinary Book and Paper Arts program at Columbia College, Chicago. Her works are at numerous exhibitions internationally and her works have been collected at universities, museums, and private collectors.

## SABLE ELYSE SMITH

Using video, sculpture, photography, and text, Sable Elyse Smith (b.1986, Los Angeles, California) points to the carceral, the personal, the political, and the quotidian to speak about a violence that is largely unseen, and potentially imperceptible. Her work examines the complex languages and emotional landscapes embedded in systems of surveillance and structures of constraint, and the often-invisible ways that they shape our minds and direct our bodies.

Smith was a 2018-2019 artist-in-residence at the Studio Museum in Harlem. Recently she has presented solo exhibitions of work at JTT, the Haggerty Museum at Marquette University in Milwaukee, the Queens Museum in New York, and Recess, Brooklyn. Her work has been included in numerous group exhibitions, including Matthew Brown Los Angeles, the Highline, the Contemporary Art Museum in Houston, SITE Santa Fe, Brooklyn Academy of Music, the New Museum, the Studio Museum in Harlem, Socrates Sculpture Park, El Museo Del Barrio, Rachel Uffner, and Andrea Rosen Gallery.

## PATRICIA TAVENNER

Patricia Tavenner (b. 1935, d. 2013) was born and raised in Michigan but spent much of her life as an artist, author, curator, and art professor in the San Francisco Bay Area. After moving to Oakland, California to pursue graduate studies at the California College of Arts & Crafts and the University of California, Berkeley in the 1960s, she was instrumental to the formation of the Women's Caucus for Art, often organizing pickets at museums in the Bay Area, in addition to co-founding the Northern California Women's Caucus for Art in 1972.

As an artist, Tavenner worked in photo silkscreen, artists' books, self-publishing, and correspondence art. She was an internationally recognized mail artist known as the "Mail Queen" and a member of the Bay Area Dadaist scene. In the early 1970s, she published an influential zine called Mail Order Art while initiating a wide network of artists who traded (and often reworked then redistributed) custom-made stamps, letters, and postcards with the aim of democratizing and expanding artistic practices across social, political, and geographic boundaries. Tavenner's work has been exhibited at the Herbert F. Johnson Museum of Art at Cornell University, Los Angeles County Museum of Art, Museum of Contemporary Art, Chicago, San Francisco Museum of Modern Art, the Berkeley Art Museum and Pacific Film Archive, and most recently at the San Francisco Center for Book Arts.

## CHRISTINE WONG YAP

Christine Wong Yap is a project-based artist who explores psychological wellbeing. Yap often works in printmaking, drawing, sculpture, installation, and social practice. Recently, she has explored belonging, collaboration, and interdependence by conducting surveys and presenting findings via publications, site-specific signs, drawings, and maps.

Yap was a longtime resident of the San Francisco Bay Area before relocating to Queens, NY in 2010. She holds a BFA and MFA from the California College of the Arts. She has exhibited extensively in the S.F. Bay Area, as well as in New York; Los Angeles; Portland, OR; Manila; and Poland. Her work has been supported by the Queens Council on the Arts, the Jerome Foundation, and the Center for Cultural Innovation. She has participated in 13 artists' residency and studio programs. In 2018–2019, she was the inaugural artist-in-residence at the Haas Institute for a Fair and Inclusive Society at UC Berkeley.

She created *Working Together* as a 2016 Center for Book Arts Workspace Artist-in-Residence.

## HELEN ZUGHAIB

Helen Zughaib was born in Beirut, Lebanon, living mostly in the Middle East and Europe before coming to the United States to study art at Syracuse University,

earning her BFA from the College of Visual and Performing Arts.

Zughaib currently lives and works in Washington, DC. She paints primarily in gouache and ink on board and canvas. More recently, she has worked with wood, shoes, and cloth in mixed-media installations.

Zughaib's work has been widely exhibited in galleries and museums in the United States, Europe and Lebanon. Her paintings are included in many private and public collections, including the White House, World Bank, Library of Congress, US Consulate General, Vancouver, Canada, American Embassy in Baghdad, Iraq, and the Arab American National Museum in Detroit, Michigan. Her paintings are also included in the DC Art Bank Collection, and she has received the DC Commission on the Arts and Humanities Fellowship award in 2015, 2016, 2017, and 2018. Her work has been featured in Art in Embassy State Department exhibitions abroad, including Brunei, Nicaragua, Mauritius, Iraq, Belgium, Lebanon and Saudi Arabia. President Obama and former Secretary of State Hillary Clinton have gifted her paintings to heads of state.

## MAYMANAH FARHAT

Maymanah Farhat is a New York based art historian who has written widely on twentieth and twenty-first century art, and whose essays and features have been included in edited volumes, artist monographs, and museum and gallery catalogs. She has also contributed to publications such as *Art Journal*, *Journal of Middle East Women's Studies*, *Callaloo: A Journal of African Diaspora Arts and Letters*, *Vogue Arabia*, *Harper's Bazaar Arabia*, *Art + Auction*, and *Apollo*.

Farhat has curated exhibitions throughout the U.S. and abroad, notably at the Arab American National Museum, Virginia Commonwealth University Gallery in Doha, Qatar, Art Dubai, and Beirut Exhibition Center. In 2014, she was included among *Foreign Policy's* annual list of 100 Leading Global Thinkers in recognition of her scholarship on Syrian art after the uprising.

# ACKNOWLEDGEMENTS

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