A PORTABLE, CONSTANT OBSESSION

The Book Art of Karen Guancione
A PORTABLE CONSTANT OBSESSION

Nice 2 (2011)
Karen Guancione is a New Jersey based, internationally recognized visual artist whose interdisciplinary work includes large-scale installations, performance, sculpture, printmaking, papermaking, bookart and video. Karen has been awarded a Mid Atlantic Arts Foundation Artists and Communities Grant, three New Jersey State Council on the Arts Fellowships, a Ford Foundation Grant, a Puffin Foundation Grant and an Arts and Culture Exhibition Grant from the Nathan Cummings Foundation. She was the first recipient of the Erena Rae Award for Art and Social Justice. Karen’s work has been exhibited worldwide and is in numerous public and private collections. She has curated many exhibitions, is an adjunct professor of art at Montclair State University, Middlesex County College and SUNY Purchase, and has been a visiting artist and lecturer at Pratt Institute, Rutgers University and numerous schools and institutions in the United States and abroad. Since 2007, she has been the Artistic Director of the annual New Jersey Book Arts Symposium and Exhibition.

A Portable, Constant Obsession: the Book Art of Karen Guancione is the first exhibition dedicated solely to Karen’s books and bookworks, which form one of the major areas of her extensive and significant body of work.
The DNA of a Portable, Constant Obsession

Michael Joseph, curator

You do not write an essay about the artwork of a friend, particularly an artist whom you admire most among book artists, without a sense of humility and of being immensely lucky. Therefore, I shall say briefly what moves me most when Karen Guancione’s work becomes my sight and my thought, and simply hope that others will be drawn to it, and find, if not my pleasures, others equally important and lasting. The books and bookworks in A Portable, Constant Obsession (artist’s title) possess three elements that are so crucial to the nature and character of her work, one might call them Karen’s artistic DNA. Though each is primary in its own way, AUTOBIOGRAPHY might be a convenient place to start because it is the easiest of the three to explain. Karen began making books when she was 7, and never stopped. Her earliest books sought to capture the immediate impressions of her family’s road vacations, but, as their purpose expanded, Karen’s books became more subjective, less a diary of fleeting experiences than a performative response to them. One might say, paraphrasing Oscar Wilde, they gradually took more of an interest in revealing their own secrets and less of an interest in the objective realities of experience. But even as they matured into a highly individualized medium of expression, Karen’s books never relinquished qualities of personal
engagement or sensual immediacy, as one can see in many of her hybrid autobiographical works, such as "Untitled Artist Book (Key West), Untitled Artist Book (Italy, Cape Cod, Yogaville, Virginia and Key West), Untitled Artist Book (Yogaville, Virginia and California), Untitled Artist Book (Travels in Massachusetts, New York, Texas, New Jersey, Virginia, West Virginia, Ohio, Kentucky and Pennsylvania)."

A second, no less integral unit is **POLITICS**. Every commentator on Karen’s installation art has remarked on her wholehearted immersion in community and social issues. Generalizing about her themes in *Neo-Constructivism: Art, Architecture, and Activism* (2008), Anonda Bell
notes, that Karen unflinchingly confronts “controversial topics, such as prostitution, domestic work, immigration, faith, violence, and war.”¹

The affirmation of empathy and social conscience is consistent throughout Karen’s oeuvre. During the summer of 2010, working in Pátzcuaro, a large town and municipality located in the western Mexican state of Michoacán, she conceived of a large, solo installation that features rebozos—hand-woven, multi-purpose garments that are worn and used as slings to carry babies or supplies by indigenous women. The title of the work, Corazones y Rebozos de Pátzcuaro (Hearts and Rebozos of Pátzcuaro), attests to Karen’s compelling recognition of the reciprocity between cultural and personal identity, and states that this dynamic can be the locus of a genuine art. In March 2011, Karen told Maria Karadis that she was inspired by “the lives of ordinary people, especially women. I want to show the value of people’s work and the beauty that comes from it.”²

In this remark one can see the intensity of Karen’s dedication to art as art-work, to the unyielding demands of process in all of its emotional, intellectual and physical complexity.

We find a similar egalitarian and feminist cipher in the materials she chooses for her books (e.g., thread, buttons, pins, ruffles, fabrics, upholstery), which are culturally marked as female, and typically found in the domestic sphere. (See, for example, Guide de la Correspondance Amoureuse, Pátzcuaro (number 1), Fait à Nice, France (Made in Nice, France), the art of labor.)

Her choice of the book as a medium for her art must also be considered as an

¹Jorge Daniel Veneciano and Anonda Bell, Neo-Constructivism: Art, Architecture, and Activism (New Jersey: New Jersey Institute of Technology, 2008), 53.

egalitarian, feminist and post-conceptualist comment, in view of the fact that books have historically not been associated with fine art—the world of painting and sculpture, long-dominated by men—but rather with female spaces, such as homes and libraries, and with democratic (more or less), invisible (more or less) access to the human record. Re-fashioning the symbolic embodiment of human knowledge in feminine ruffles, silks and stripes lays claim to a powerful irony about women’s primary importance to civilization.

Recently, Karen directed her attention toward social issues involved with Iraqi culture and civil rights, such as the Al-Mutanabbi Street Coalition. Named after the famed 10th century classical Arab poet, Abu at-Tayyib Ahmad ibn al-Husayn al-Mutanabbi, Mutanabbi Street is a meandering alley teeming with bookstores and outdoor bookstalls that Iraqis have long regarded as the soul of Baghdad literary and intellectual life. On March 5, 2007, Al-Mutanabbi Street witnessed the detonation of a massive car bomb that killed twenty-six people, injured one hundred, and destroyed many businesses.³ As news of the atrocity became widely known, a San Francisco poet and bookseller, Beau Beausoleil, and the Head of the Book Arts Program at Mills College, Kathleen A. Walkup, teamed up to start the Al-Mutanabbi Street Coalition, a group of forty letterpress printers charged to promulgate the work of Iraqi poets and thus affirm the continuity of Iraqi literature and the spirit of Al-Mutanabbi Street, and, indeed, push back against the assault on the free exchange of ideas. In May of 2011, the Coalition expanded participation to include book artists, who would “work . . . to contribute

artists books that contain both ‘memory and future,’ which is exactly what was lost on Al-
Mutanabbi Street.”⁴ Radio Al-Mahaba Baghdad (2011) is a similar effort to speak on behalf of
Iraqi intellectual life, drawing attention to the precarious plight of Iraq’s first independent, non-
governmental, non-religious media forum addressing women’s rights and issues.

Radio Al-Mahaba (2011)

**RITUAL** is the final piece of our hypothetical molecule. Karen acknowledges being
fascinated by ritual, but without any particular religious orientation. Characterizing herself as a
“devotee of devotees,” she says that she is moved by “what people do to make [life] better,
make it beautiful, ecstatic.”⁵

⁴23 Sandy Gallery, “Al-Mutanabbi Street Coalition: A Call to Action for Book Artists,” May 2, 2011,
Janet Nicol, “Bushra Jamil’s Humanitarian Efforts Spans from Radio Waves Between her Two Homes in Canada and Iraq,”
The content of Karen’s books and bookworks often alludes to cultural and religious rituals and cultic figures. In *Gli Occhi di Santa Lucia (The Eyes of Santa Lucia)*, *La Madona dóu Malounat, Madonna di Positano* and *Santa Lucia Protectress of the Eyes*, we see a direct engagement with religious ritual. Many other books have ritualistic characteristics or show traces of ritual. For example, in *Figas and Pátzcuaro (number 3)* we see Karen assigning new, wholly aesthetic, symbolic significance to ritual objects, such as bowls, crucifixion images, communion bread and religious medals. Two other works *Hair and Money*, and *www.fortuna.it* (another Pulcinoelefante publication), parody or pantomime ritual in the elaborate staging of objects normally considered secular or profane, such as hair and shredded money.

We might suggest that in her application of red and other bright colors with high luminosity and gloss to books made from refuse or culturally abandoned artifacts (such as *Trash* (*Accordion Bag Book*), *Untitled Artist book (Key West)*, *munnezza, Spiral Bound Garbage Books, Trash (spiral bound book)*, and *Trash Art/Art Trash*) Karen is simulating ritualistic identification and transformation—a symbolic gesture with very deep roots in art, history and even prehistory, for example, the burial customs of early humans who anointed the corpses of their loved ones with red ocher—the earliest of human symbolic acts.⁶ Together these gestures inform us that, not only is Karen participating in ritual behavior within the parameters of her role as artist, but that she is questioning the boundary between art and ritual, or suggesting that art and ritual are symbiotic, on both cultural and personal levels.

It is of course in the nature of artistic vision across all domains to generate renewal through reperspectivization and recontextualization. When we look carefully at Karen’s appropriation of vernacular materials—shirt labels, tile shards, ribbons, hang-tags, catalog cards—we can observe the means by which the marginal or profane thing becomes reintegrated into the sacred center, as these humdrum or disused objects become the viewer’s mode of access to the privileged discourse of culture. This kind of transformation does not mean to stop with the art object, but extend outward into the environment.

In Ritual: Perspectives and Dimensions, Catherine Bell writes that ritualists seek “to qualitatively structure the physical environment.” We find this intention explicitly realized in Karen’s large-scale installations (which often span several hundred square feet in size). Describing an installation of Bolsas de Mandado (an ongoing project utilizing plastic bags), in which bags are hung from the ceiling, artist/writer Mary Ann Miller envisions the gallery space transformed into “the essence of a fantastic, colorful forest.” The capacity, not merely to alter, but to “qualitatively” schematize the environment is implicit in Karen’s books, as well. Eschewing text or any programmatic uniformity, her books disrupt the reader’s sense of a normatively disembodied reading space. While this disruption is a common effect of the artists’ book, with its impertinent, even scandalous, emphasis on physicality, it is at the very point of Karen’s bulky, figured and disfiguring, asymmetrical, radically materialized books.

For most of the twentieth century, viewing space was designed to underscore the separation of viewers from artworks. While many artists challenged the paradigm, and Carl

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Andre’s horizontal sculptures, which yielded gleefully to being trodden on by viewers, certainly offer one notable example (and perhaps we observe the spirit of Andre’s transgressions in Karen’s rock bindings—*Grammaire Anglaise* (2006), *Livre d’été, Aôut 2006, Fait à Nice* (2009 and 2010)—museums and galleries generally succeeded by reproducing a viewing experience in which a viewer apprehended “aura”—to use Walter Benjamin’s term—or a distance drawn close. Under this system, a twentieth century viewer could stand in a contemporary gallery before a painting by Bellini, a Persian bowl made of gold, or a Paleolithic Venus, but the cordonned off, specially lit, inviolability of the object firmly supported the perception that the object was, in essence, over the hills and far away. Indeed, it was this paradoxical experience of far-awayness brought near (“a distance as close as it can be,” according to Benjamin) that museum-goers expected. The deep remoteness of the object’s moment of creation, and of the vanished culture in which it took life, was coyly acknowledged and partly abrogated, just as the object’s spatial proximity, its being ‘at hand,’ or ‘within reach’ was. Viewing space seemed to conflate reciprocal negations and become a spiritualized zone of exceptionality, a physically impossible, disembodied, space.

And of course, in most museums and galleries, even ones with friendly curves and cheerful windows, it still does.

In viewing and handling artists’ books like the ones in *Portable, Constant Obsession,* viewing space unfolds. The viewer’s physicality is affirmed (consider, in this context, the emphasis upon the hand and on hand-making), as is the immediacy of the object and its synecdochic connection with the material world—the world of buttons, rocks, thread, and of course mountains of munnezza. The intensity of the exchange between re-embodied viewer
and object refashions viewing space as part and partner of the outward thrust of the artwork’s ecstatic celebration of being. In many of her multi-media works, Karen enhances visual installations with music and dance. Although these embellishments are present in our exhibition only on our video recordings, one recognizes that her books mean to push into the environment with the similar purpose of valorizing the viewing experience per Bell’s notion of ritual as “qualitatively structuring the physical environment.”¹

One can also see Karen’s engagement with ritual through the work of other practice theorists who, like Catherine Bell, locate ritualistic, or ritual-like, elements in everyday acts, like cleaning a house or preparing a meal, which “reproduce culture,” focusing on the individual within his or her milieu as “the means by which individual categories of experience are forged.”⁹ One must allow that, under this definition, all art making might be classified as ritualistic. And indeed Karen’s bookworks, with their minimalist emphasis on repetition (for example her constant recourse to stripes and rocks), privileging of intuition and sensual ecstasy over concept, embrace of magnitude, exactingly precise arrangements of talismanic, trashy, objects, and unwavering assertion of female-centered culture, attest that art is nothing less than the distillation and representation of the ritual of everyday life.

⁹Bell, Ritual, 83.
A PORTABLE CONSTANT OBSESSION
Artist’s Statement

Travel, living in many different countries, teaching art, and advocating for artists, have all profoundly influenced the way I see the world - and, as a result, shaped the art I create. For most of my life I have lived and worked in different parts of the world, learning languages and recording experiences and observations in dozens of richly collaged journals and artist books. From this process, a visual vocabulary was developed: brilliant color, elaborate pattern, extreme energy, and a fascination with found objects and materials. Today the visually energetic, tactile books number in the hundreds.

The vocabulary has continued to expand, reflecting new paths and experiences, including large scale installations, community art projects, mixed media pieces, sculpture, printmaking, and immersion in performance, music, and the language of ritual. To explore the questions surrounding women’s work and the value placed on labor, I often employ traditional, labor-intensive methods such as painstakingly cutting, tearing, sewing, assembling, and disassembling materials; arranging tens of thousands of singular pieces; and methodically reconstructing them. This repetitive process is like those found in piecework and domestic tasks - associations I bring into an art environment. I continue to be interested in work that reveals the art of labor and the labor of art.

Making hand held artist books is an evolving lifelong practice and a portable way to express ideas, experiences, and desire for social change.
Images on preceding pages

All photographs by Bruce Riccitelli unless otherwise noted:


Cover images

The following titles and description were created by the artist and, unless noted, the works in this show are hers. The arrangement of works is chronological and proceeds backwards, beginning with the most recent.

**Installations**

*Card Catalogue Aquiloni*
Mixed media installation: old catalogue cards from Rutgers Libraries, small pieces of handmade and hand painted paper, shipping tags, labels, coin wrappers, torn prints and other found materials hand sewn and suspended throughout the 2 galleries, size variable, 2012

**Books**

*Spiral Bound Garbage Books*
Found materials and over 400 spiral bound books made from decades of accumulated recycled trash, packaging and paper scraps from around the world, individual scraps are dated and each book numbered, ongoing project, 2007– present

*Nice 2 (2011)*
Mixed media, acrylic paint, found materials, handmade Dieu Donné paper, found tile shards and stones on cover, 48 pages, w: 9 1/2 x h: 9 1/4 x d: 1 1/4 inches, August 2011

*Nice 1 (2011)*
Mixed media, handmade paper, found materials, 100 pages of collage, drawing, painting, cover: found tile shards, stones and glass, acrylic paint, w: 13 x h: 10 1/2 x d: 3 1/4 inches, with painted zippered bag, fabric, acrylic paint, w: 16 3/4 x h: 13 inches, July – August 2011

*Radio Al-Mahaba Baghdad*
Letterpress (edition of 47), Hahnemuhle and Rives BFK paper, photographs, machine sewing, gold leaf, metallic pigment, shipping label on string, acrylic paint. closed: w: 5 1/4 x h: 7 3/4 inches, opens to 25 x 7 3/4 inches, printed and published by Edizioni Pulcinoelefante, Osnago, Lecco, Italy in June 2011

*Fait à Nice, France (July – August 2010) (Made in Nice)*
Mixed media, acrylic paint, found tile shards, porcelain doll head fragment, glass and stones on cover, collage with found materials, hair, bandages, pins, fabric, w: 11 1/2 x h: 9 1/4 x d: 3 3/4 inches, July and August 2010

*Pátzcuaro (number 3)*
Mixed media, handmade paper, collage, painted communion hosts, found materials, 12 plastic baby and ceramic baby Jesus figurines on cover, 100 pages, w: 9 3/8 x h: 6 1/2 x d: 4 1/2 inches, December 2009 – January 2010
**Livre de l’été, Aôut 2009 (Nice, France)**
Mixed media, found tile shard and weathered prayer flags, grommets, acrylic paint on outside and inside covers, 100 pages collage, drawing, painting, w: 12 1/2 x h: 9 3/4 x d: 2 1/2 inches, August 2009

**Fait à Nice (July – August 2009) (Made in Nice)**
Mixed media, acrylic paint, found tile shards, glass and stones from Castel Plage, Nice on cover, 100 pages of collage, drawing, painting, w: 12 1/2 x h: 9 3/4 x d: 3 inches, July and August 2009

**Pátzcuaro (number 2)**
Mixed media, woven textiles, collage, found materials, acrylic paint, drawing, pin and beaded / sequined Frida Kahlo image on cover, w: 10 x h: 13 x d: 3 inches, December 2008 – January 2009

**Fait à Nice, France (Made in Nice, France)**
Mixed media, metallic acrylic paint, antique upholstery fabric, gold carved ornamental plaster and bone on cover, 100 pages of collage, drawing, painting, closed: w: 17 x h: 16 x d: 6 inches, July – August 2008

**munnezza**

**l’été**

**Journal De Salavin**
Altered book, approximately 225 pages, acrylic paint, stenciling, hangtag and string, w: 5 1/2 x h: 8 1/2 x d: 3/4 inches, July 2008

**Pátzcuaro (number 1)**
Mixed media, w: 11 x h: 16 x d: 7 inches, orange ruffled fabric on cover, collage, found materials, acrylic paint, December 2007 – January 2008

**La vie en rose**
Mixed media: acrylic paint, fabric, found materials, music box plays song *La vie en rose* on cover, 100 pages of mixed media collages, drawings and paintings, w: 17 x h: 13 x d: 4 inches closed, created in Nice, France in the summer of 2007
Gli Occhi di Santa Lucia (The Eyes of Santa Lucia)
Letterpress (edition of 43), wood engraving, Hahnemuhle paper, gold leaf, grommets, ribbon, metallic pigment, shipping tag, holy card and medal, w: 5 1/4 x h: 7 3/4 inches, printed and published by Edizioni Pulcinoelefante, Osnago, Lecco, Italy, 2007

Foufoune
Letterpress (edition of 43), monoprint “crotch prints” using the artist’s body as the printing plate, Hahnemuhle and Kitikata paper, gold leaf, pin, shipping tag, w: 5-1/4 x h: 7 3/4 inches. Text includes a menu of commonly used words for vagina in Niçois dialect and French. Some of the words translate to edibles: mussel, shrimp, codfish, fig and chestnut. Foufoune is one of many words for vagina in Niçois. Printed and published by Edizioni Pulcinoelefante, Osnago, Lecco, Italy, 2007

Stripes
Letterpress (edition of 43), Hahnemuhle paper, antique button, thread, machine sewn handmade paper, acrylic paint, grommets, antique tag on string, w: 5-1/4 x h: 7 3/4 inches, printed and published by Edizioni Pulcinoelefante, Osnago, Lecco, Italy, 2007

Trinidad and Tobago
Mixed media on recycled paper, collage and drawing, w: 9 x h: 12 x d: 1 1/4 inches, January 2007

Livre de l’été, Août 2006 (Nice, France)
Mixed media, acrylic paint, found tile shards and rocks from Castel Plage, Nice on cover, 100 pages of collage, drawing, painting, w: 12 1/2 x h: 9 3/4 x d: 4 1/2 inches, 2006

Livre de l’été, Juillet 2006 (Nice, France)
Mixed media, acrylic paint, found tile shards and rocks from Castel Plage, Nice on cover, 100 pages of collage, drawing, painting, w: 12 1/2 x h: 9 3/4 x d: 4 inches, 2006

Grammaire Anglaise
Altered Book, w: 4 5/8 x h: 7 x d: 1 inches, August 2006

Figas
Mixed media, china bowl, velvet artificial flowers, stones, shards, w: 9 1/2 x h: 10 x d: 3 7/8 inches, created in Nice, France, August 2006

La Madona dóu Malounat
Mixed media assemblage, antique book titled Marie Antoinette, shards, religious medals, thread, china hand, w: 3 x h: 4 3/4 x d: 3 1/4 inches, created in Nice, France, July 2006

Elettrodomestici (collaboration with Luigi Mariani)
Letterpress (edition of 19), Hahnemuhle paper, gold leaf, paint, text by Karen Guancione, art by Luigi Mariani, w: 5 1/4 x h: 7 inches, printed and published by Edizioni Pulcinoelefante, Osnago, Lecco, Italy, July 2006
**Untitled book with firecracker on cover**
Mixed media, collage, drawing and text, w. 4 1/4 x h. 5 x d. 1 1/2 inches, created in Nice, France, July 2006

**Aquiloni**
Assemblage, handmade paper, acrylic paint, thread, shipping tags, torn prints, box, w: 8 x h: 8 1/2 x 2 inches, 2006

**Aquiloni**
Assemblage, hand painted paper, textured handmade paper, torn prints, shipping tags, coin wrappers, postcards, thread, needles, box, w: 8 x h: 7 1/2 x d: 2 3/4 inches, 2006

**Guide de Correspondance Amoureuse (accordion book version)**
Mixed media, 63 images scanned from a book of the same name, machine sewn in five connectable segments, w: 10 3/4 x h: 8 7/8 x d: 2 3/4 inches, approximately sixty feet long when fully opened, 2005

**Trash (Accordion Plastic Bag Book)**
Mixed media, sixty images scanned from the spiral bound book of the same name, five connectable machine sewn segments and removable plastic bag covers using plastic bags collected from many countries, paper and other recycled materials, grommets, open size variable, closed: w: 9 1/2 x h: 6 3/4 x d: 6 1/4 inches, 2005

**Stripes (Août 2005)**
Antique photo album, acrylic painting on 99 pages, w: 14 x h: 10 1/2 x d: 2 inches, 2005

**Untitled (Liguria and Nice)**
Mixed media, drawing, acrylic paint, collage, w: 7 3/4 x h: 6 3/4 x d: 1 1/4 inches, July – August 2005

**Aquiloni, Scuola dell’ Infanzia Ex-Lucca**
Mixed media, with drawings of the artist’s Aquiloni installation made by 3 to 5 year old preschool children from Scuola dell’ Infanzia Ex-Lucca in Fiorenzuola d’ Arda, Piacenza, Italy. Translation of title page: thank you from the children and teachers. Mixed media: handmade paper (wool, cotton and mixed papers), acrylic paint, small sewn photographs of students in the installation Aquiloni, linen thread, children’s original drawings and written descriptions, closed: h: 15 3/4 x w: 12 x d: 1 inch, 2005

**il mare**
Letterpress (edition of 43), Hahnemuhle paper, acrylic paint on handmade Khadi paper, stones, terracotta and ceramic shards from Camogli, Italy, shipping label on string, label, with excerpt from “Asphodel, That Greeny Flower” by William Carlos Williams, w: 5 1/4 x h: 7 3/4 inches, printed and published by Edizioni Pulcinoelefante, Osnago, Lecco, Italy in July 2005.
Also
Letterpress (edition of 45), Hahnemuhle paper, acrylic paint, handmade Khadi paper painted with acrylics, cut artificial flower petals, with excerpt from “Asphodel, That Greeny Flower” by William Carlos Williams, w: 5-1/4 x h: 7 3/4 inches, printed and published by Edizioni Pulcinoelefante, Osnago, Lecco, Italy in June 2005

Guide de la Correspondance Amoureuse
Mixed media, found materials, red bra and underwear, scraps from antique books and actual love letters, contains collage, drawings, paintings, closed: w: 13 1/2 x h: 12 x d: 6 3/4 inches, created in Nice, France in the winter of 2004-05

Trash (spiral bound book)
Mixed media containing approximately two hundred collages (closed): w: 8 1/4 x h: 6 1/2 x d: 6 inches, created in the winter of 2004-05 in Nice, France

TRASH
Letterpress (edition of 40), Hahnemuhle paper, cut plastic bag, copper staple, machine sewn plastic bags, grommets, waxed linen thread, shipping label on string, w: 5-1/4 x h: 7 3/4 inches, printed and published by Edizioni Pulcinoelefante, Osnago, Lecco, Italy in 2004

Aquiloni
Letterpress (edition of 40), Hahnemuhle and handmade paper, acrylic paint, thread, w: 5-1/4 x h: 7 3/4 x 43 inches when open, printed and published by Edizioni Pulcinoelefante in 2004. The text, "Quando sono stanco di camminare, VOLO" ("When I'm tired of walking, I FLY"), was written specifically for this book and the artist’s installations by the Italian poet, Roberto Dossi. The book accompanies a large-scale installation of the same name, which has partly been re-installed for this exhibition.

TRASH ART/ ART TRASH

L'Estate 2004 (Summer 2004)
Mixed media, acrylic paint, antique buttons, found tile shards and rocks from Castel Plage, Nice on cover, 100 pages of collage, drawing, painting, w: 12 1/2 x h: 11 1/4 x d: 5 1/2 inches, 2004

the art of labor
Letterpress (edition of 40), Hahnemuhle paper, antique silk and fabric, pins, photograph, thread, button, antique label, shirt label, text by writer Holly Metz, w: 5-1/4 x h: 7 3/4 inches, printed and published by Edizioni Pulcinoelefante, Osnago, Lecco, Italy in 2003, shown in mixed media installation that includes beeswax slabs, handmade paper bowls, hair, powdered ochre pigment, pins, pin cushions
Il Viaggio Adentro Di Me: L’estate 2003
Mixed media, closed w: 9 x h: 6 x d: 3 1/2 inches, size variable with foldout pages, 110 pages of collage, drawing, painting, created in Italy and France, 2003

www.fortuna.it
Letterpress books (edition of 40), Hahnemuhle paper, shredded money, cellophane bags, pins, hair, antique hangtag, staples, metallic pigment, w: 5-1/4 x h: 7 3/4 inches, text by Roberta Rocca, printed and published by Edizioni Pulcinoelefante, Osnago, Lecco, Italy in July 2003

Le vecchie ferite sono guarite (Old wounds are healed)
Mixed media assemblage, wood, rock from Val Trebbia, Italy, gold leaf, acrylic paint, tempera, found materials, fabric, w: 7 h: 6 x d: 2 3/4 inches, created in Fiorenzuola D’Arda, Italy, August 2002

The Love Match
Mixed media assemblage, antique book titled The Love Match, rock from Val Trebbia, Italy, gold leaf, shredded money, photocopies of Santa Lucia print, asphaltum, w: 6 1/2 x h: 4 3/4 x d: 3 inches, created in Fiorenzuola D’Arda, Italy, August 2002

Gli Occhi di Santa Lucia (The Eyes of Santa Lucia)
Mixed media assemblage, split rock from Val Trebbia, Italy, paper pompoms, w: 6 x h: 1 1/4 x d: 3 inches, created in Fiorenzuola D’Arda, Italy, August 2002

Santa Lucia
Mixed media assemblage, solid yellow ochre pigment, gold leaf, photocopy of Santa Lucia print, asphaltum, antique tile shard, w: 3 1/2 x h: 3 3/4 x d: 3 1/4 inches, created in Fiorenzuola D’Arda, Italy, August 2002

España
Mixed media, found materials, collage, w: 13 1/4 x h: 13 1/2 x d: 7 1/2 inches, created in Burgos, Spain, summer 2001

Untitled Artist Book (Key West)
Mixed media, found materials, acrylic paint, 68 collaged and painted pages, cover: black handmade paper with metallic flecks, conch shell, plastic rope tie, w: 7 5/8 x h: 5 5/8 x d: 5 1/2 inches, August 1999

Untitled Artist book (Italy, Cape Cod, Yogaville, Virginia and Key West)

Selections of artist journals from 1970’s through 1990’s
Mixed media, collage, drawing and text, size variable
No Rest
Mixed media: wood chair, handmade paper, encyclopedia paper, recycled papers from artist’s daily life, gold leaf, mirror, gold leafed cups, 40 x 17 x 18 inches, 1998

Untitled Artist Book (Yogaville, Virginia and California)
Mixed media, 52 pages of collage, drawing, painting, w: 19 1/4 x h: 13 5/16 x 1 1/2 inches, April 1997

Untitled Artist Book (Travels in Massachusetts, New York, Texas, New Jersey, Virginia, West Virginia, Ohio, Kentucky and Pennsylvania)
Mixed media, contains 156 collages, drawing, painting, closed: h: 11 1/4 x w: 7 x d: 9 1/4 inches, 1996 – 1997

Untitled Spiral Bound Artist Book (New Jersey, Cape Cod, Key West and Virginia)
Mixed media, found materials, closed: w: 7 1/4 x h: 10 x d: 3 1/2 inches, cover: recycled board, August 1994 – January 1995

Untitled Artist Book and Box (Cape Cod and California) (Tarot Card paper)
Mixed media, found materials, removable chopsticks, closed: w: 7 x h: 10 1/2 x d: 5 1/4 inches, cover: tarot card paper, box: w: 7 3/4 x h: 9 7/8 x d: 2 1/2 inches, 318 pages of collage and handwritten text, August 1993 – August 1994

Luce & Colore

Miscellaneous Works

Hair and Money
3 Artist books, Mixed media, packing labels with string, staples, hair, shredded money, 2011, h: 2 3/8 x w: 4 7/8 inches, (excluding string) with handmade paper bowl, gampi, rusted pins, 2001

La Jupe (The Skirt)
Found skirt, acrylic paint, created in Nice, France in August 2008, w. 15 x h. 36 1/2

Le Coussin (The Cushion)
Found cushion, fabric, raffia, burlap, acrylic paint, pins, hand sewing, w. 20 x h. 15 1/2 x d. 4 inches, created in Nice, France in August 2008

Caffè latte
Mixed media, entire box of tissues, spilled coffee with milk, acrylic paint, w: 9 x h: 2 1/4 x d: 3 1/2 inches, (ca. 2005 – 2010)
Wall Works

La Lotería
Silkscreen and machine sewing on Mexican flocked paper, installation size comprising 9 panels: w. 57 x h. 60 inches, drawn and hand printed at Centro de Formación y Producción Gráfica del Antiguo Colegio Jesuita, Patzcuaro, Michoacan, Mexico, 2009; sewn and made into site-specific piece in 2012

Corazones y Rebozos de Pátzcuaro
Lithographic print, hand woven textiles, w: 15 x h: 22 1/2 inches, 2009

Corazones y Rebozos de Pátzcuaro II
Lithographic print, hand woven textiles (cut Mexican rebozo), w: 15 x h: 22 1/2 inches, 2009

Contro il Malocchio (Against the Evil Eye)
Handmade linen paper (2 panels), wiggle eyes, approx. 45” x 18”, 2001

Santa Lucia Protectress of the Eyes
Monoprint, paper lithography, w: 21 x h: 17 inches, 1999

Madonna di Positano

Santa Lucia Protectress of the Eye Series
Four monoprints from larger series, paper lithography, beeswax, encaustic pigments, Framed Size - (3) pieces: w. 20 x h. 27 inches and (1) piece: w. 27 x h. 20 inches

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