

**BETTY BRIGHT**  
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## **BACKGROUND**

### **Education**

**Ph.D. 2000**, Art History, University of Minnesota (Phi Kappa Phi) Dissertation: "No Longer Innocent: Book Art in America, 1960-1980"

**M.A. 1990**, Art History, University of Minnesota, Minneapolis Thesis: "William Morris as Environmental Artist: His Design Influences and Philosophy as Realized in Macrocosmic Scale (Town Planning, Workplace, Home Interiors) and in the Microcosmic Book"

**Post-graduate work, 1979-1984**, Library Science and Educational Administration, University of Minnesota

**B.A. 1978**, Art History, University of Oregon, Eugene (Phi Beta Kappa)

### **Awards**

#### **2008**

Craft Research Fund grant from The Center for Craft Creativity & Design, in support of research on letterpress as craft and art, 1980 – present.

#### **2004**

Furthermore grant (J. M. Kaplan Fund) awarded to Granary Books in support of publication of *No Longer Innocent: Book Art in America 1960 – 1980*.

#### **2001**

Travel grant from the Society for the History of Authorship, Reading and Publishing, in order to present the paper, "Philadelphia 1964: A Premonition of Transgressive Readings," at SHARP conference in Williamsburg, Virginia.

#### **1996**

National Committee for the History of Art travel grant, to attend International Congress for the History of Art in Amsterdam.

#### **1995**

The Getty Center for the History of Art and the Humanities travel grant, in order to conduct research pertinent to my dissertation.

#### **1994**

Elizabeth Roe Fellowship, University of Minnesota Art History Department Tuition Fellowship, University of Minnesota

**1988**

Art History Department Fellowship, University of Minnesota

**1985-1986**

Selected for the Leadership Minneapolis program run by the Minneapolis Chamber of Commerce, a year-long forum on city issues and professional ethics.

**1975-1978**

Art History Department McClung Scholarship, University of Oregon Culbertson Scholarship, University of Oregon

### **Community Service**

**2012**

**Board member.** Minnesota Center for Book Arts, 2007-2012

**2009**

**Founding Board member.** College Book Art Association, 2007-2009

**2010**

**Advisory board member.** The Press at Colorado College, 2007-2010

**2008**

**Board member.** Ampersand Club, community book arts organization, 2001-2008  
**External thesis critic.** Interdisciplinary Book and Paper MFA, Columbia College Chicago  
**Thesis committee member.** Master of Fine Arts student (Jennifer Hibbard) at Minneapolis College of Art and Design

**2007**

**Organizer of pre-conference day of workshops and plenary panel,** at MCBA. SHARP conference (Society for the History of Authorship, Reading and Publishing), Minneapolis

**2006**

**Board member.** The Minneapolis Athenaeum, Minneapolis Public Library, 1990-1993, 2001-2006

**2000**

**Committee member.** Artist Advisory Committee. MCBA, 1996-2000  
**Public Art Project Consulting.** Served on two selection panels for the Jerome artist commission program. Selected new works to be installed in the Open Book building for round one (1999) and round two (2000)

**1998**

**Gallery talk.** MCBA. Opening for Clare Chanler Forster exhibition

## 1995-1996

**Planning committee.** "Servi Textus: The Servants of the Text." International conference of calligraphers and book scholars. St. John's University, Collegeville, MN. Served on a panel during that conference.

## 1995

**Thesis committee member.** For a Master of Fine Arts student (Julie Baugnet) at Minneapolis College of Art and Design

## 1994

**Thesis committee member.** For a Master of Liberal Arts student (Barbara Schubring) at Hamline University, St. Paul

## 1989

Selected to attend Columbia University's Rare Book School for a week-long seminar: "The History of the Book"

## 1982-1985

**Panelist.** Minnesota State Arts Board, for applicant organizations whose total cash revenue budgets exceed \$700,000/year

**1981 Board member.** Minneapolis University YWCA

## Languages Spoken, Read

French

## WRITER

### Books, Chapters, Monographs, Catalogues

#### 2015

**Article.** "StoreHouse," profile of Claire Van Vliet, featuring her work with paper, in *American Craft* 75:6 (December/January 2016): 64-71.

**Catalogue Essay.** "Risk and Resilience: Works by Sas Colby, Betsy Davids & Jaime Robles," in *Sisters of Invention: Forty-five Years of Book Art by Sas Colby, Betsy Davids and Jaime Robles* (San Francisco: San Francisco Center for the Book). (<https://sfcb.org/>)

#### 2012

**Catalogue Essay.** "Letterpress in the Second Millennium," in the illustrated catalogue *Fine & Dirty: Contemporary Letterpress Art*, which accompanied exhibition of the same name (see also under Curating).

#### 2011

**Chapter.** "Handwork and Hybrids: Contemporary Book Art," in *Extra/ordinary: Craft Culture and Contemporary Art*, ed. Maria Elena Buszek (Durham, NC: Duke University Press). (<http://www.dukeupress.edu/Catalog/ViewProduct.php?productid=18514&viewby=title>)

**Essay.** “From Feast to Fault Lines: Charting the Territories of Doug Beube’s Bookworks,” in *Doug Beube: Breaking the Codex, Bookwork, Collage and Mixed Media* (New York). (<http://dougbeube.com/home.html>)

**2010**

**Monograph Essay.** “Break-through (Resoluteness): Work by Robin Price,” in *Counting on Chance: 25 Years of Artist’s Books by Robin Price* (Davison Art Center, Wesleyan University, Middletown, CT). (<http://www.robinpricepublisher.com/>)

**2007**

**Essay.** “Page by Page: the Art of Gaylord Schanilec,” in brochure to accompany exhibition at James Ford Bell Library, University of Minnesota, May 2007. (Gaylord Schanilec’s website: <http://www.midnightpapersales.com>)

**2005**

**Book.** Granary Books, *No Longer Innocent: Book Art in America, 1960 to 1980*, the first comprehensive history of the book art movement in America. (<http://www.granarybooks.com>)

**2004**

**Essay.** “The Press at Colorado College,” in the illustrated catalogue, *The Press at Colorado College: the Pressroom as Classroom* (see also under Curating).

**1993**

**Essay.** “Dialogue: Alchemy of the Word,” catalogue essay on work in a two-person show by Harriet Bart of Minneapolis and Helmut Löhr of Dusseldorf. The exhibition premiered at the Dolly Fiterman gallery in Minneapolis, then traveled to European venues. (Harriet Bart’s website: <http://www.harrietbart.com>)

### **Book Reviews by Betty Bright**

**2007**

**Review.** Fine printer Paulette Myers-Rich’s *Ghost Poems for the Living*, in *Parenthesis* journal. (Myers- Rich’s website: <http://paulettemyersrich.com/>)

**2002**

**Review.** Fine printer Robin Price’s books, in *Parenthesis* journal. (Robin Price’s website: <http://www.robinpricepublisher.com/>)

**Review.** *Illuminating Letters: Typography and Literary Interpretation*, eds. Paul C. Gutjahr and Megan L. Benton, in *SHARP News*, the publication of the Society for the History of Authorship, Reading and Publishing.

**1993**

**Review.** William S. Peterson’s *The Kelmscott Press: A History of William Morris’s Typographical Adventure* for *Publishing Research Quarterly*.

**1992**

**Review.** “Book Arts in the USA: A VHS Video Catalog,” in *Hand Papermaking* magazine.

## Other Writings

### 2012

**Keynote Lecture.** "History as Fable, Helix and Aperture." From APHA conference in 2010, published in *Printing History: The Journal of the American Printing History Association* (New Series Number Eleven, January 2012): 3-29.

**Contributor.** "Where do you go to take a break from your work?" in *American Craft* magazine (vol. 72, no. 3, June-July 2012).

### 2011

**Contributor.** Compiled book art milestones for *American Craft* magazine's Timeline, "70 Years of Making" (vol. 71, issue 4, August-September 2011), also available online (<http://craftcouncil.org/timeline/1970s.html>).

**Foreword.** For Richard Minsky's *The Book Art of Richard Minsky: My Life in Book Art* (New York: George Braziller Inc.). (<http://minsky.com/bookart-rm.htm>)

### 1992

**Essay.** "Beyond the Illuminated Manuscript: An In-Depth Look at Work by Calligraphic Book Artists Leavitt and Moore." *Calligraphy Review* magazine.

### 1990

**Essay.** "Writer as Book Artist: Risk in Three Dimensions." The Loft Writers Center newsletter. Related lecture presented at the Loft.

**Essay.** "Artists' Books: Art's Least Fragile Vehicle." *Art Papers* journal, Atlanta, May.

## Interviews

### 2008

**Interview** of longtime artist Betsy Davids at the University of Arizona-Tucson, to mark the founding the College Book Art Association. Podcast on the website of the University of Alabama - Tuscaloosa. (<http://www.bookarts.ua.edu>) (Click on: podcast interviews with book artists).

**Interview** with Patrick Masterson (<http://www.bookarts.ua.edu>) at the University of Alabama- Tuscaloosa, taped during a Book Arts Educators Meeting.

## Reviews of Writings

**Reviews.** *Fine & Dirty: Contemporary Letterpress Art* (co-curated with Jeff Rathermel) · Christy Desmith. *American Craft* magazine (February/March 2012). (<http://craftcouncil.org/magazine/article/raised-ink>)

· Marianne Combs. MPR News (posted 7-26-11). "Contemporary printers: breaking all the rules." (<http://blogs.mprnews.org/state-of-the-arts/2011/07/contemporary-printers-breaking-all-the-rules/>)

**Review.** *Counting on Chance: 25 Years of Artist's Books* by Robin Price. Crispin Elsted. *Parenthesis* 21 (Fall 2011): 65-67.

### **Reviews. *Extra/ordinary: Craft Culture and Contemporary Art***

· Glenn Adamson. American Craft Council (July 2011) (<http://craftcouncil.org/magazine/article/reporting-live>)

### **Reviews. *No Longer Innocent: Book Art in America, 1960 to 1980***

- Kathleen Walkup. *Parenthesis* 13 Journal of the Fine Press Book Association, (August 2007): 34-35.
- Melissa Jay Craig. *The Bonefolder: an e-journal for the bookbinder and book artist* 3, no. 2 (Spring 2007): 45-46. (<http://www.philobiblon.com/bonefolder/vol3no2contents.htm>)
- Gerald Lange. *Ampersand* (Summer 2006): 21.
- Mary Ann Grossmann. "Fresh and Homemade." *St. Paul Pioneer Press* (February 26, 2006): section E, p.10.
- Johanna Drucker. *Art on Paper* 10, no. 4 (March/April 2006): 84
- Nancy Princenthal. *Bookforum* 12, issue 5 (February/March 2006): 56
- Judith Hoffberg. *Umbrella* 28, no. 2-3 (October 2005): 50.

**Review. *The Press at Colorado College: the Pressroom as Classroom*** Adrian Stanley. "Pressed into Service." *The Gazette* (Colorado Springs): April 16, 2004.

**Review. *Contemporary Classics: the Illustrated Book Redefined*** Andrew Bacskai. "Page Turners." *Skyway News/Freeway News* (April 6-12, 1993): 14, 17.

### **Reviews. *Off the Shelf and Online: Computers Move the Book Arts into Twenty-first Century Design***

- David Skarjune. "Off the Shelf and On-line." *Artpaper* (November 1992): 20.
- *Print Collector's Newsletter* 24, no. 1 (March-April 1993): 24. Elizabeth Child. "A New Exhibition Moves Reading into the 21st Century." *Skyway News* (September 8, 1992): 19.

### **Reviews. *Completing the Circle: Artists' Books on the Environment***

- Mary Abbe. "Books' look, smell convey a warning." *Minneapolis Star Tribune* (March 7, 1992): 1E, 2E.
- Mary Ann Grossmann. "New Medium for an Urgent Message." *St. Paul Pioneer Press*. (March 1, 1992): 1D, 7D. Robin Edgerton. *Artpaper*. n.d.

### **Review. *Pick up the Book, Turn the Page and Enter the System: Books by Sol LeWitt.***

· *Fine Print* 15, no. 2 (April 1989).

## **SPEAKER**

### **Scholarly Papers, Panel Presentations, Public Lectures**

#### **2016**

**Paper.** "Second Skin: the Inhabited Stories of Amara Hark-Weber." College Book Art Association conference, Nashville, Tennessee. (<http://amaraharkweber.wix.com/harkweberstudio>)

## 2015

**Panel.** “Making and Keeping Books.” Stanford/CODEX Collegium: “Revealing the Handmade Book; Inventing the Library.” Stanford University, California.

**Panel.** University of Minnesota, on the occasion of Warren Lehrer’s artistic residency.

## 2014

**Paper.** “The Space in Between: Regula Russelle’s Honoring of the Private in ‘Making Public.’” College Book Art Association conference, Salt Lake City, Utah. (<http://www.regularusselle.com>)

## 2012

**Paper.** “From Visceral to Virtual: Ken Campbell’s *Wall*.” College Book Art Association conference, San Francisco Bay Area. (<http://www.collegebookart.org/Default.aspx?pagelD=1205222>)

**Lecture.** Guest lecturer for the class, “History of Print/Paper/Book,” at Minneapolis College of Art and Design, in conjunction with an exhibition of works from MCAD’s Library collection that I curated.

**Lecture.** “Inhabiting the Edge while Remembering the Body in Digital Artists’ Books.” Paper presented as a participant in “Transforming Creation,” the second of three workshops (this one held at the Tate Britain) with invited speakers and participants from art colleges.

**Panel.** “Sense of Place in Artist Books.” A Site & Incitement Symposium Panel held in conjunction with exhibition at University of Minnesota School of Architecture. (<http://ias.umn.edu/2012/11/07/sense-of-place-in-artist-books/>)

## 2011

**Lecture.** “Material Matters: the Page as Performance.” Discussed work of Carolee Campbell and Clemens-Tobias Lange. Presented in conjunction with MCBA’s Book Art Biennial. (<http://ninjapressbooks.com>; <http://www.ctl-presse.de>)

## 2010

**Paper.** “Work from Home: Gaylord Schanilec’s Pastoral Wunderkammern.” College Book Art Association conference, Indiana University, Bloomington, IN. (<http://www.midnightpapersales.com>)

**Keynote speaker.** “History as Fable, Helix and Aperture.” American Printing History Association annual conference, held at the Corcoran College of Art + Design, Washington, D.C. (see also under Writing).

## 2009

**Moderator and panelist.** “Risk and Renewal in Letterpress.” My paper: “Phoenix at the Press.” College Book Art Association’s inaugural conference, held at the University of Iowa-Iowa City.

**Panelist.** “Thinking through Craft, Art, & Letterpress.” The Hybrid Book: Intersection + Intermedia, conference held at The University of the Arts, Philadelphia.

## 2008

**Lecture.** “Letting Vision Find its Way: From Yesterday until Tomorrow, at The Press at Colorado College.” Press Fest commemorating the 30th anniversary of The Press at Colorado College. (Blog: <http://pressatcc.blogspot.com>)

**Lecture.** On the occasion of the exhibition, "Altered Books, Past in Present," lecture co-sponsored by the Friends of the Minneapolis Public Library.

## 2007

**Moderator and panelist.** "Artists' Books and Book Arts." Plenary panel at MCBA for SHARP conference (Society for the History of Authorship, Reading and Publishing), Minneapolis. With Harriet Bart, Ruth Rogers, Gaylord Schanilec, Kathy Walkup.

**Panelist.** MCBA Symposium, "23 Covered Bridges: Book Arts in the Landscape of Contemporary Art." With Fred Hagstrom, Karen Hanmer, Susan Hensel, Jeff Rathermel (moderator).

**Lecture.** Milwaukee Institute of Art and Design. In conjunction with exhibition, "Sacred Texts / Contemporary Forms: Spiritual Traditions in the Digital Age."

**Presentations.** Stéphane Mallarmé's *Un Coup de Dés* symposium (in conjunction with an exhibition). Scripps College. Two presentations on Mallarmé's influence from mid-century to present. Other participants: Johanna Drucker, Judd Hubert, Clifton Meador, Rosemary Waldrop.

**Paper.** "Clifton Meador's *Memory Lapse* and *The Nameless Dead*: In[ter]ventions of the Travel Memoir." College Art Association conference, New York City.

## 2006

**Lecture, Book Signing.** Multnomah County Library, Portland, Oregon.

**Lecture, Book Signing.** Center for Book Arts, New York City

## 2005

**Keynote speaker.** "To Have and to Hold: Why We Need Book Art." ABC: The Artists' Book Conference. Wellesley College, Massachusetts.

**Lecture, Book Signing.** Open Book in Minneapolis, in celebration of the publication of *No Longer Innocent*.

## 2002

**Lecture.** "Artists' Books: Volumes of Possibilities," a lecture for the Colleagues of Calligraphy, a Minnesota interest organization centered on the lettering arts.

## 2001

**Keynote speaker.** "Traces of Utterance: From Artist's Book to eBook." Academic and Research Librarians Division, Minnesota Library Association.

**Paper.** "Philadelphia 1964: A Premonition of Transgressive Readings." Society for the History of Authorship, Reading and Publishing (SHARP) conference, Williamsburg, Virginia.

**Lecturer.** "Past in Present: the Book Arts Phenomenon," at Open Book in Minneapolis for MCBA, sponsored by the Minnesota Humanities Commission.

## 1999

**Panel Chair.** "Book Arts 2000 and Beyond." Collegiate book arts educators conference. Panel: "Toward Theory: What Concepts are Evolving as the Book Arts Mature?" With Inge Bruggeman, Gary Frost, Susan King, Karen Wirth, Phil Zimmermann. University of Alabama-Tuscaloosa.

**Memorial talk.** "Sanctuary and Release: A Celebration of the Books of Jim Trissel." Pyramid Atlantic Sixth Book Arts Fair, Corcoran Gallery of Art, Washington, D.C.



## 1996

**Presenter.** Invited participant in roundtable discussion sponsored by London's Camberwell College, at Mills College, Oakland, on critical issues of education.

## 1995

**Lecture.** "The Best of the Book Arts, from a Decade's Perspective." MCBA, on its tenth anniversary. Same lecture presented later that year at the Getty Center for the History of Art and the Humanities (Los Angeles), during my research trip.

## 1994

**Two gallery talks.** Concerning *Off the Shelf and On-line*. Hearst Center for the Arts, Cedar Falls, Iowa (host site for touring show).

## 1993

**Paper.** "The Future of the Image in Publication" panel, MONTAGE: International Festival of the Image conference, Rochester, New York.

**Lecture.** "Harbinger for the Year 2000: Vulnerability, Change and the Artist's Book." University of Iowa- Iowa City. Book Arts Club.

**Lecture.** "Technology and Form: Artists' Books and the Machine." Ampersand Club, Minneapolis.

**Gallery talk.** Concerning *Off the Shelf and On-line*. School of the Art Institute of Chicago (host site for touring show).

## 1991

**Paper.** "Ut Architectura Libri: The Book as Architecture." The Art of the Contemporary Book conference, The Ohio State University-Columbus.

## 1990

**Speaker.** "Book Arts in the USA." Represented MCBA on two panels at national book arts conference (over 400 attended), New York City.

## 1989, 1988

**Lectures.** On local book artists. Walker Art Center, Minneapolis.

## Guest Lectures at Colleges, Universities

### 1991-Present

Carleton College, Northfield, MN

College of Visual Arts, Saint Paul, Minnesota

Colorado College, Colorado Springs (multiple years)

Elderhostel weeklong class. Five lectures.

Minneapolis College of Art and Design

Hamline University, St. Paul

Johnson State College, Johnson, Vermont

Milner Library, Illinois State University (Podcast: <http://librarydev.illinoisstate.edu/podcasts/>)

Minneapolis College of Art and Design (multiple years)

Minneapolis Institute of Arts, Library Affinity Group

Minnesota Innovative Users Group (librarians), at Northwestern University, St. Paul, MN  
Minnesota State University, Moorhead  
The Oberlin Group, a consortium of liberal arts college libraries, "Fine Letterpress,  
Book Arts, and the Liberal Arts," held at Colorado College  
Open Book, Minneapolis, for the Ampersand Club  
Scripps College, Claremont, California, Frederic W. Goudy Lecture  
Syracuse University  
University of Minnesota, studio arts classes (multiple years)  
University of Minnesota-Duluth  
University of New Mexico - Albuquerque  
Winona State University Celebration of the Book  
Vassar College  
Walker Art Center, Minneapolis (multiple years)

## TEACHER

### 2008

**Instructor.** Johnson State College, Johnson, Vermont. Collaborative teaching of studio art and poetry students, with writer J.P. White and with Johnson faculty members Neil Shepard and Ken Leslie.

### 2002

**Instructor.** Scripps College, Claremont, California. "The Book Artist as Storyteller."  
Frederic W. Goudy Workshop.

### 2001

**Instructor.** Compleat Scholar Program, University of Minnesota. "Uncovering the Art of the Book," team-taught with a sculptor, a printer, and the librarian of Walker Art Center.

**Adjunct Faculty.** Minneapolis College of Art and Design. "Narrative Space in Artists' Books." Art History-Humanities course.

### 1998

**Instructor.** Minnesota Center for Book Arts (MCBA). Designed and team-taught class, "Color, Light and Poetry: Color Copier Books," with a painter, a poet and a binder. In conjunction with Clare Forster exhibition.

## CURATOR

### Selected Exhibitions

### 2012

**Curator.** "Where From and To: Multiple Bookworks, 1960 to the Present." Minneapolis College of Art and Design Library, from works in that collection (see also under Speaking).

## 2010-2011

**Co-curator, catalogue essayist.** Co-curator with Jeffrey Rathermel of *Fine & Dirty: Contemporary Letterpress Art*. Exhibition and catalogue survey over forty works from the U.S. and abroad to discern trends and place the works in larger cultural contexts. Opens at MCBA and tours to New York's Center for Book Arts and Scripps College in Claremont, California (see also under Writing). (<http://www.mnbookarts.org>) (Flickr: <http://www.flickr.com/photos/mnbookarts/sets/72157627252455667>)

## 2008

**Curator.** Minneapolis Central Library. "Altered Books." Juror and curator for national exhibition of altered books (sculptural bookworks). Part of city-wide programming organized by MCL consisting of exhibitions, workshops, lectures.

## 2002-2006

**Curator, catalogue editor, essayist.** Colorado College, Colorado Springs. *The Press at Colorado College: The Pressroom as Classroom*. Exhibition and catalogue explores and celebrates collaborative and interdisciplinary teaching methods at a campus press over a twenty-year period. Exhibition opens in 2004 at the Colorado Fine Arts Center in Colorado Springs, and travels to Scripps College, Claremont, California; The Newberry Library, Chicago; Minnesota Center for Book Arts, Minneapolis; and The University of the Arts, Philadelphia. I coordinate the tour, assist as needed with installation, and present a lecture at each opening (see also under Curating).

## 1998

**Curator, catalogue editor, essayist.** Private client. *Incoming Tide: Works by Clare Chanler Forster*. Client: Flora Biddle, granddaughter to Gertrude Whitney, the founder of the Whitney Museum of American Arts. Illustrated catalogue. My essay discusses Forster's work in painting, collage, sculpture, and artist's books. MCBA published the catalogue and served as the exhibiting site, but I coordinated the exhibition and catalogue production as an independent curator.

## 1993

**Curator.** MCBA. "Building the Contemporary Book."

**Curator, catalogue editor, essayist.** MCBA. *Contemporary Classics: The Illustrated Book Redefined*. Illustrated catalogue.

## 1992

**Curator, catalogue editor, essayist.** MCBA. *Off the Shelf and On-line: Computers Move the Book Arts into Twenty-first Century Design*. Illustrated catalogue includes my essay and three other essays. Travel venues: the School of the Art Institute of Chicago, Rochester Institute of Technology, the University of the Arts (Philadelphia), and the Hearst Center for the Arts (Cedar Falls).

**Curator.** MCBA. "Hitting the Books II: More Book Arts Education." Second in series of exhibitions that highlight educational programs in the book arts. In this showing: Arizona State University-Tempe, Artists' Book Works (Chicago), and the University of the Arts (Philadelphia). Travel venues were those three institutions.

**Curator.** MCBA. "Frontispiece: Rockwell Kent."

**Curator, catalogue editor, essayist.** MCBA. *Completing the Circle: Artists' Books on the Environment*. Illustrated catalogue. Travel venues: HarperCollins Publishers gallery, New York City, Pyramid Atlantic, Riverdale, Maryland, and Schatten Gallery at Emory University, Atlanta.

**Curator.** MCBA. "Frontispiece: The Book of Seven Lagoons." Artists Newton Harrison and Helen Mayer Harrison.

### 1991

**Curator, catalogue editor, program manager.** MCBA. Jerome III: Book Arts Fellowship Winners. Illustrated catalogue.

**Curator.** MCBA. "Photobooks in Motion: A History of Performance Art in Artists' Books"

**Curator.** MCBA. "Frontispiece: Wesley Tanner."

**Curator.** MCBA. "Hitting the Books: Selections from Leading U.S. Book Arts Education Programs." Three educational programs in the book arts highlighted: the Center for the Book at the University of Iowa-Iowa City; the Book Arts Program at the University of Alabama-Tuscaloosa; and Visual Studies Workshop (Rochester, New York). Travel venues were those three institutions.

**Curator.** MCBA. "Frontispiece: Clarissa Sligh."

**Curator, catalogue editor, essayist.** MCBA. *A Kelmscott Centennial/William Morris and His Heirs: Leonard Baskin, Claire Van Vliet and Victor Hammer*. Illustrated catalogue. Travel venues: Department of Special collections at the Research Library, University of California-Los Angeles; the John Hay Library at Brown University; and the Special Collections Library at Arizona State University.

**Curator.** MCBA. "Chapter Two: Five Years of Faculty and Friends."

### 1990

**Co-curator, catalogue editor, essayist.** MCBA. *Copier Books*. Essay, "The Copier Book as Cultural Reporter and Provocateur: Its Technological and Philosophical Roots in the Avant-Garde." Curated with Karen Wirth. Illustrated catalogue. My essay reprinted by the International Society of Copier Artists in their *I.S.C.A. Quarterly Sixth Annual Bookworks Issue*, Vol. 9, No. 4--Summer 1991.

**Curator.** MCBA. "Frontispiece: Books and Scrolls by Faith Wilding."

**Curator.** MCBA. "Calligraphic Books: Lettering in Three Dimensions."

**Curator.** MCBA. "Of Paradise & Concertinas: Susan E. King & Hedi Kyle."

### 1989

**Curator.** MCBA. "Frontispiece: Karen Kunc Prints & Books."

**Curator, catalogue editor, program manager.** MCBA. Jerome II: Book Arts Fellowship Winners. Illustrated catalogue.

**Curator.** MCBA. Timothy C. Ely Retrospective.

**Curator.** MCBA. "Arion Press Books."

### 1988

**Curator, catalogue editor, essayist.** MCBA. Keith A. Smith Retrospective. Illustrated catalogue.

**Essay.** MCBA. *The Growth of Collegiate Book Arts Activity in America*. Brochure with essay published on the occasion of the exhibition on show at MCBA, "Mills College Book Arts," of student work selected by Kathy Walkup.

**Curator, catalogue editor, essayist.** MCBA. *Pick up the Book, Turn the Page and Enter the System: Books by Sol LeWitt*. Exhibition held in conjunction with Walker Art Center (Minneapolis). Illustrated catalogue.

**Curator.** MCBA. "James Henkel: Photographs with Books."

**Curator.** MCBA. "Works by 4: Ann Borman, Scott Helmes, Michael Tarachow, Karen Wirth."

## 1987

**Curator, catalogue editor, essayist, program manager.** MCBA. Jerome I: Book Arts Fellowship Winners. Illustrated catalogue.

**Curator.** MCBA. "Kevin Osborn."

**Curator.** MCBA. "Spillville Collaboration: Steve Sorman & Patricia Hampl."

**Curator.** MCBA. "Claire Van Vliet / The Janus Press."

**Curator.** MCBA. "Sylvia Rennie: Designer Bindings."

**Curator, catalogue editor, essayist.** MCBA. *Contemporary Book Arts*. Catalogue. Created to tour (never shown at MCBA). Travel venues: Carleton College (Northfield, MN), University of Wisconsin-River Falls, and University of North Dakota-Grand Forks.

## 1986

**Curator.** MCBA. *In and Out of the Mainstream: The Small Press in America*. Brochure.

**Curator.** MCBA. "Works of Walter Hamady."

**Curator.** MCBA. "Binder Jennifer A. Turrentine."

**Curator.** MCBA. "Chapter One (A Sampling of Work from Students, Faculty and Visiting Artists at MCBA)."

## 1985

**Curator.** MCBA. "Midwest Contemporary Book Art."

**Curator.** MCBA. "The British Book: Examples from the 15th - 20th Centuries."

## Jurying

### 2015

**Juror.** Minnesota Book Artist Award. Sponsored by the Friends of the Saint Paul Public Library. Winner/s and a recent work celebrated at the annual Minnesota Book Awards.

### 2009

**Juror.** Student awards for graduate and undergraduate students, sponsored by the College Book Art Association, awarded at the conference, "Art, Fact, and Artifact: The Book in Time and Place, the University of Iowa Center for the Book, Iowa City.

### 2008

**Juror.** Minnesota Book Artist Award, to Paulette Myers-Rich, sponsored by The Friends of the Saint Paul Public Library.

**Juror, consultant on exhibition installation.** "Altered Books," national exhibition presented at Minneapolis Public Library. Gallery talk, didactics, etc.

### 2006

**Juror.** Minnesota Book Awards, Fine Press category.

**2002**

**Juror.** Minnesota Center for Book Arts, for “Toys and Games” exhibition.

**1998**

**Juror and essayist.** Columbia College Chicago Center for Book and Paper Arts, on the occasion of its first biennial exhibition. Brochure.

**1992**

**Juror and essayist.** 43rd Annual Chicago Book Clinic’s exhibition. Catalogue.

**Juror.** *Hand Papermaking* magazine. Master artist slide set.

### **Public Art Jurying**

**2009**

**Juror.** Drawing/Artist’s Book/Printmaking panel. Mid-Atlantic Arts Foundation.

**1999, 2000**

**Public Art Project Consulting.** Served on two selection panels for the Jerome artist commission program. Selected new works installed in the Open Book building for round one (1999) and round two (2000).

### **Visiting Scholar, Critic**

**2001**

**Visiting Critic.** University of the Arts, Philadelphia. For M.F.A. graduates.

### **Permanent Positions**

**1993 January-April Interim Executive Director and Curator, MCBA, Minneapolis** In addition to continuing my responsibilities as curator, in my role as interim executive director I managed the programmatic activity and fundraising at Minnesota Center for Book Arts (<http://www.mnbookarts.org>) during the search for a new executive director (I was not a candidate for the job). I supervised four staff members, managed site needs, wrote grant requests for general operating support, acted as a liaison with the board of directors, and served as MCBA’s spokesperson.

**1988-1993 Curator, Minnesota Center for Book Arts** *See below for selected list of exhibitions.* I planned and executed about fifty exhibitions at MCBA and at other sites. MCBA is an arts and educational non-profit organization that houses studio workshops, a gallery, a museum shop, a library, and an archive of its studio publications and related working materials. It has no permanent collection; exhibitions are curated with materials from local, national and international collections. As curator, I worked with artists, collectors and other curators and administrators in the literary and artistic worlds. I edited exhibition catalogues and brochures, some of which published my writings, which were reviewed by publications including *Print Collector’s Newsletter* (later called *Art on Paper*), *Bookways*, and *Umbrella*.

In 1991 I launched MCBA's traveling exhibitions program in order to project MCBA's influence into a national audience and to generate income from host site fees. Host sites included the School of the Art Institute of Chicago, Rochester Institute of Technology (New York), the University of the Arts (Philadelphia), UCLA, Brown University, HarperCollins gallery in Manhattan, Emory University (Atlanta), and Arizona State University (Tempe).

Additional responsibilities included administering MCBA's fellowship program to support the creation of original work in the book form, and grant-writing to support exhibitions programming (in five years I raised over \$150,000 in government and corporate support). Before leaving MCBA in April 1993 I completed two requests to the National Endowment for the Arts and to Minnesota's McKnight Foundation, to fund a symposium in 1994 that examined new trends in criticism. Both requests were funded.

**1984-1988 Program Director, Minnesota Center for Book Arts** I created MCBA's initial programming: researching, planning, and executing a full array of educational and artistic offerings (MCBA opened in 1985). I curated MCBA's exhibitions from their inception in Fall 1985. The educational programs centered in MCBA's three studios of hand papermaking, hand bookbinding and letterpress (relief) printing. Programs included classes taught by local instructors and master classes by visiting artists; lectures by local and visiting experts in the field; a school tours program; and adult demonstration tours. I also coordinated MCBA's newsletter production and managed MCBA's fledgling membership program.

## **Curating of Collections**

### **1993-1996**

**Co-Curator.** Phoenix Public Library. Part of a three-person team, with John Risseuw and Louis H. Silverstein, that selects work for a comprehensive collection of artist-made books. Acquisitions budget totaled \$45,000, from percent-for-art dollars for Phoenix Public Library.

## **FUNDING & COLLECTIONS CONSULTANT**

### **2012 through 2015**

**Development associate, grant writer.** Minnesota Center for Book Arts. Wrote grants to communicate MCBA's vision as articulated by its Executive Director; managed calendar of reporting and grant deadlines; strategized with Executive Director regarding potential funding sources; researched prospective funders. Position was temporary, a bridge position in support of MCBA's development effort as it built out its development department, which it successfully concluded in 2015. In those three years my grant proposals raised over \$700,000 for MCBA.

### **1985 to 1993**

**Curator, program director, grant writer, project manager.** Minnesota Center for Book Arts. I curated exhibitions and organized programs including workshops, school tours, and lecture series for MCBA's varied audience. I wrote several successful

grant proposals to the National Endowment for the Arts, which provided support for exhibitions, catalogues, touring engagements and related programming. I managed these multi-faceted programs along with the MCBA / Jerome Foundation Book Arts Fellowship program.

In the more than twenty years since I left MCBA to research and write *No Longer Innocent: Book Art in America, 1960 to 1980*, my curating, writing, and speaking engagements have highlighted compelling bookworks and explored the larger artistic and cultural forces that affect the book arts and each of us. My perspective is interdisciplinary, forged from longstanding connections with exceptional professionals across the book arts field, including makers, teachers, librarians, program managers, and collectors.

## **HISTORIAN**

**2015**

**MCBA Oral History Project manager, interviewer, historian.** Minnesota Center for Book Arts. A Minnesota Historical Society grant funded nineteen oral histories of key individuals in MCBA's thirty-year history. I created and managed the project, working with a videographer. The videotaped conversations are accompanied by my transcriptions and supplemental background information on each interviewee. MCBA has devoted a webpage to the project, found at <http://www.mnbookarts.org>, under Exhibitions and Events.