

BETTY BRIGHT

Minneapolis, Minnesota
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I am an advocate for book art. My greatest pleasure and satisfaction comes when I capture the haptic qualities that animate artists' books, when the senses of touch, sight, sound and even smell converge in the world of an artist's book.

I am an independent scholar and curator committed to exploring the artist's book and its larger interdisciplinary terrain, where art and literature engage with concept, format and material. Book art takes form in the time-based medium of the paginated book, as well as, beyond the book, in sculpture, installation and performance.

As a curator, I worked at Minnesota Center for Book Arts for its first nine years, where I had the opportunity to study hundreds of artists' books. From there I combined my historian's training with my curator's advocacy to write *No Longer Innocent: Book Art in America 1960-1980*, a comprehensive history that traces the emergence of book art in the United States during the 1960s and 1970s.

As a writer, I examine issues that affect the arts as a whole, such as the conflicts (or not) between perceptions of art and craft, as embodied in the artist's book. My recent thinking on this subject will appear as a chapter in the forthcoming anthology, *Extraordinary: Craft Culture and Contemporary Art*, edited by Maria Elena Buszek (Durham, North Carolina: Duke University Press, 2010).

Artists' books transform the reading experience into a participatory interaction involving intellect and emotion, the body and the senses. When I write or talk about book art, I convey that immersive quality of an artist's book, as the reader experiences it, page by page, reading by reading.

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

1985-86

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

1975-78

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

Community Service**2008**

External thesis critic. Interdisciplinary Book and Paper MFA. Columbia College Chicago.

Thesis committee member. For a Master of Fine Arts student (Jennifer Hibbard) at Minneapolis College of Art and Design.

2007

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

Board member. College Book Art Association, 2007-.

Advisory board member. The Press at Colorado College, 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.

2001

Board member. Ampersand Club, community book arts organization, 2001-2008.

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.

1995-96

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/yr.

1981

Board member. Minneapolis University YWCA.

Professional Affiliations

American Printing History Association
College Art Association
Fine Press Book Association
Guild of Book Workers
Society for the History of Authorship, Reading and Publishing

Languages Read, Spoken

French

WRITING

Books, Chapters, Monographs, Catalogues

2008

Chapter. [forthcoming in 2010, from Duke University Press] “Handwork and Hybrids: Contemporary Book Art,” chapter on book art, in *Extra/ordinary: Craft Culture and Contemporary Art*, ed. Maria Elena Buszek, Ph.D. (Kansas City Art Institute).

Essay. [forthcoming] “From *Feast* to *Fault Lines*: Charting the Territories of Doug Beube’s Bookworks,” in Beube monograph. (To see Doug Beube’s work, visit <http://www.jhbgallery.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>)

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 in October at the Dolly Fiterman gallery in Minneapolis, then traveled to European venues. (Harriet Bart’s website: <http://www.harrietbart.com>)

Book Reviews

2007

Review. Fine printer Paulette Myers-Rich’s *Ghost Poems for the Living*, in *Parenthesis* journal.

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

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 (<http://www.bookarts.ua.edu>), as the opening event at the University of Arizona-Tucson, at the founding the College Book Art Association. Podcast on website at 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, during a Book Arts Educators Meeting.

Reviews and Articles about Betty Bright

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

Kathleen Walkup, *Parenthesis*, no. 13 (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. (http://findarticles.com/p/articles/mi_qn4191/is_20040416/ai_n10035312)

Review. *Contemporary Classics: the Illustrated Book Redefined*

Andrew Bacsikai. "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).

CURATING

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* (now *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 Risseeuw and Louis H. Silverstein, that selected work for a comprehensive collection of artist-made books. Acquisitions budget totaled \$45,000, from percent-for-art dollars for Phoenix Public Library.

Selected Exhibitions

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. (<http://www.mpls.lib.mn.us/arts.asp>)

2002-2006

Curator, catalogue editor and essayist. Colorado College, Colorado Springs. *The Press at Colorado College: The Pressroom as Classroom.* Exhibition and illustrated catalogue explores and celebrates collaborative and interdisciplinary teaching methods at a campus press over a twenty-year period. Exhibition opened in 2004 at the Colorado Fine Arts Center in Colorado Springs, and traveled to Scripps College, Claremont, California; The Newberry Library, Chicago; Minnesota Center for Book Arts, Minneapolis; and The University of the Arts, Philadelphia. I coordinated the tour, assisted as needed with installation, and presented a lecture at each opening. (http://www.coloradocollege.edu/news_events)

1998

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

1992

Curator, catalogue editor and 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 and 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 and 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 and 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 and 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 and 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 and 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 and 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

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.”

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

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.

SPEAKING

Scholarly Papers, Panel Presentations, Public Lectures

2009

Lecture. “Ravished with Joy: Book Art in America, 1980 to Today.” University of New Mexico – Albuquerque. Albuquerque, New Mexico.

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

2008

Lecture. “Letting Vision Find its Way: From Yesterday until Tomorrow, at The Press at Colorado College.” At a Press Fest commemorating the 30th anniversary of The Press at Colorado College.

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. (<http://mh.cla.umn.edu/sharp2007events.html>)

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. (<http://www.scrippscollege.edu/campus/press/goudy-symposium.php>)

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. (<http://www.wellesley.edu/Library/ABC/index.html>)

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.” (notes on panel session:

<http://www.bookarts.ua.edu/session1.html>) 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

Lecture. On local book artists. Walker Art Center (Minneapolis).

Guest Lectures at Colleges, Universities

2008

Lecture. “Ravaged with Joy: Book Art in America.” Johnson State College, Johnson, Vermont.

2007

Lecture. University of Minnesota, studio arts classes (May, July)

Lecture. Winona State University Celebration of the Book.

2006

Lecture. Minnesota State University, Moorhead.

Lecture. Syracuse University.

Lecture. Vassar College.

Lecture. University of Minnesota, studio arts class (July, December)

Lecture. College of Visual Arts, Saint Paul, Minnesota.

2003

Lecture. “Who Put the Art in Book Art?” Open Book, Minneapolis, Ampersand Club.

2002

Lecture. “Who Put the Art in Book Art?” Frederic W. Goudy Lecture, Scripps College, Claremont, California.

Lecture. “Past in Present: the Book Arts Phenomenon,” Colorado College, Colorado Springs.

2001

Lecture. University of Minnesota-Minneapolis, on strategies for image and text to convey memoir.

2000

Lecture. Minneapolis College of Art and Design (MCAD), Minnesota Arts Experience program.

Previous lectures on a variety of topics (use of color, text, artists’ books with environmental themes, etc.) delivered in 1999, 1998, 1996, 1995, 1991, 1990.

1997

Lecture. “From Here to Where? Presence and Absence in Book Arts Criticism,” Colorado College, Colorado Springs.

1994

Lecture. “The Book and its Contexts: In Life, Learning and Art.” Colorado College, Colorado Springs.

Lecture. Five lectures, introducing book art, intensive week-long Elderhostel class. Minneapolis College of Art and Design.

Lecture. Visual research techniques. Design Studies class. University of Minnesota-St. Paul.

Lecture. Image/text relationships. Studio Arts class. University of Minnesota-Minneapolis.

1992

Lecture. Hamline University, St. Paul.

1991

Lecture. University of Minnesota-Duluth.

TEACHING

2008

Instructor. Johnson State College, Johnson, Vermont. Collaborative teaching of studio art and poetry students, with writer Jay P. White, and with Johnson faculty 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.