

CONTINUUM

vol. 1

**PRESSING
MATTERS**

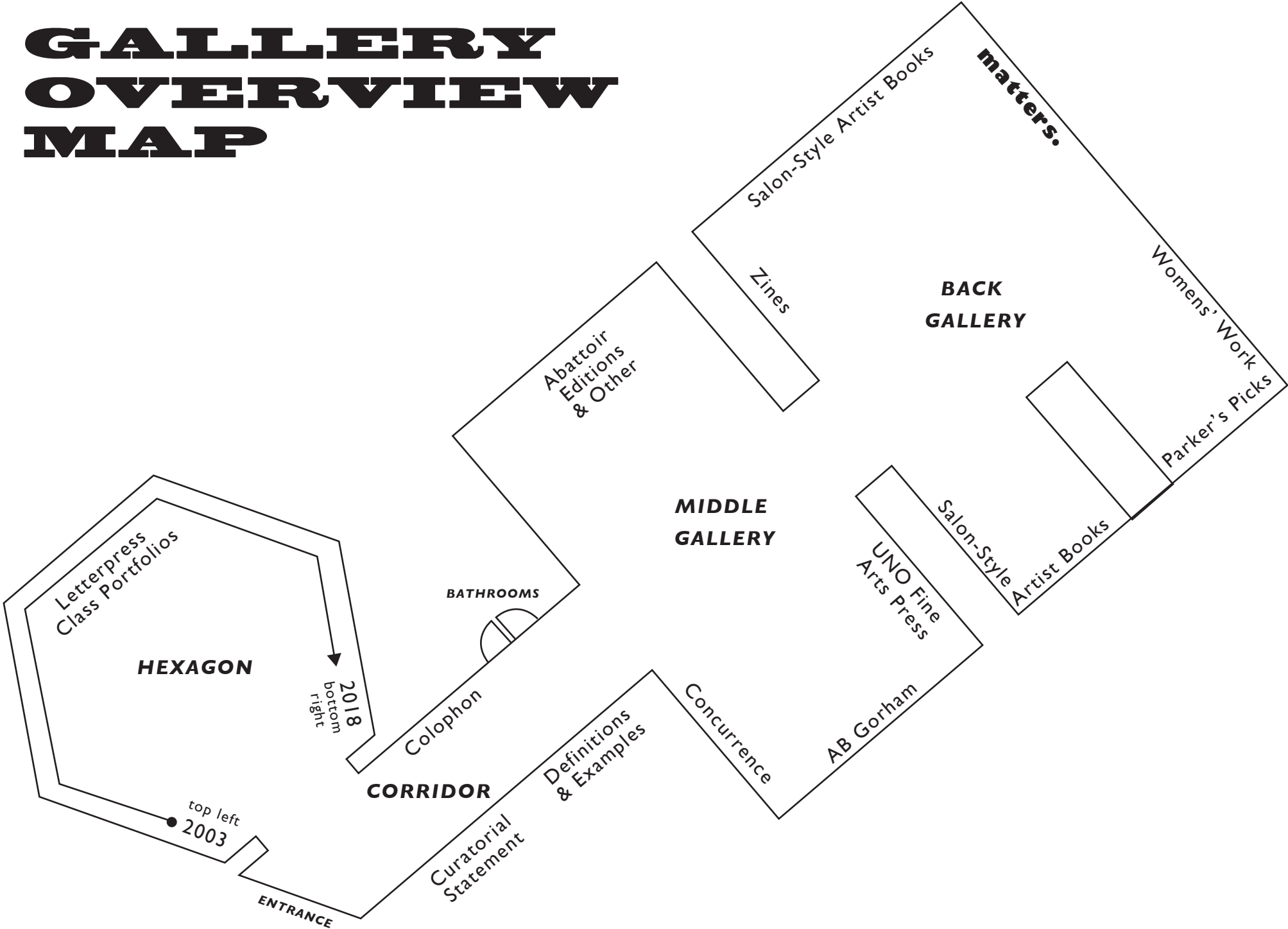


UNO Art Gallery
Fall 2023 Exhibition
Handling Guide, Maps, & Info

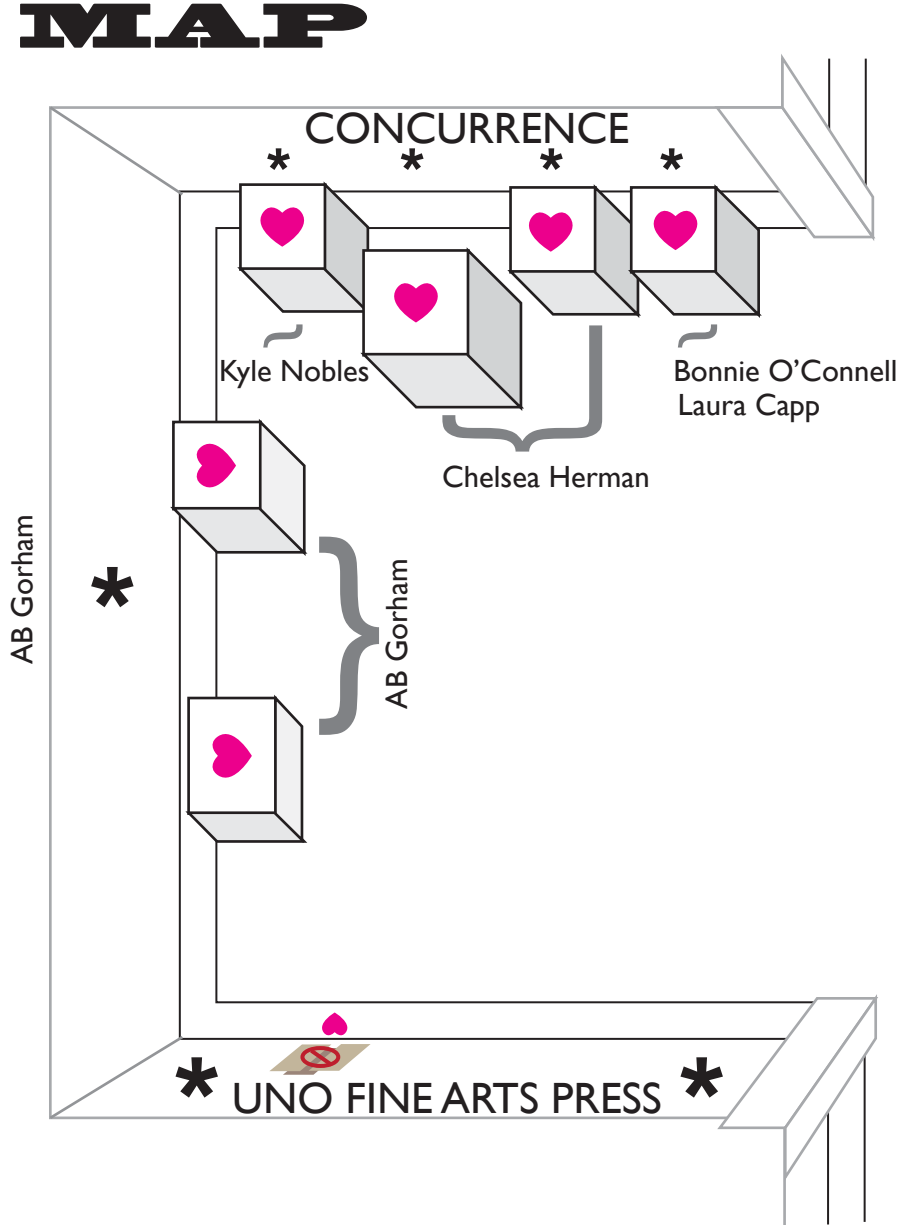
CLEAN HANDS PLEASE

Books are meant to be read, so you are encouraged to do so with many of the books in the Pressing Matters Exhibition. This booklet contains maps indicating which works may be handled. To preserve these works, some of which are decades old, we ask that you handle them carefully and with clean hands. There is hand sanitizer available in the back gallery and bathrooms in the corridor of the gallery. Thank you and enjoy!

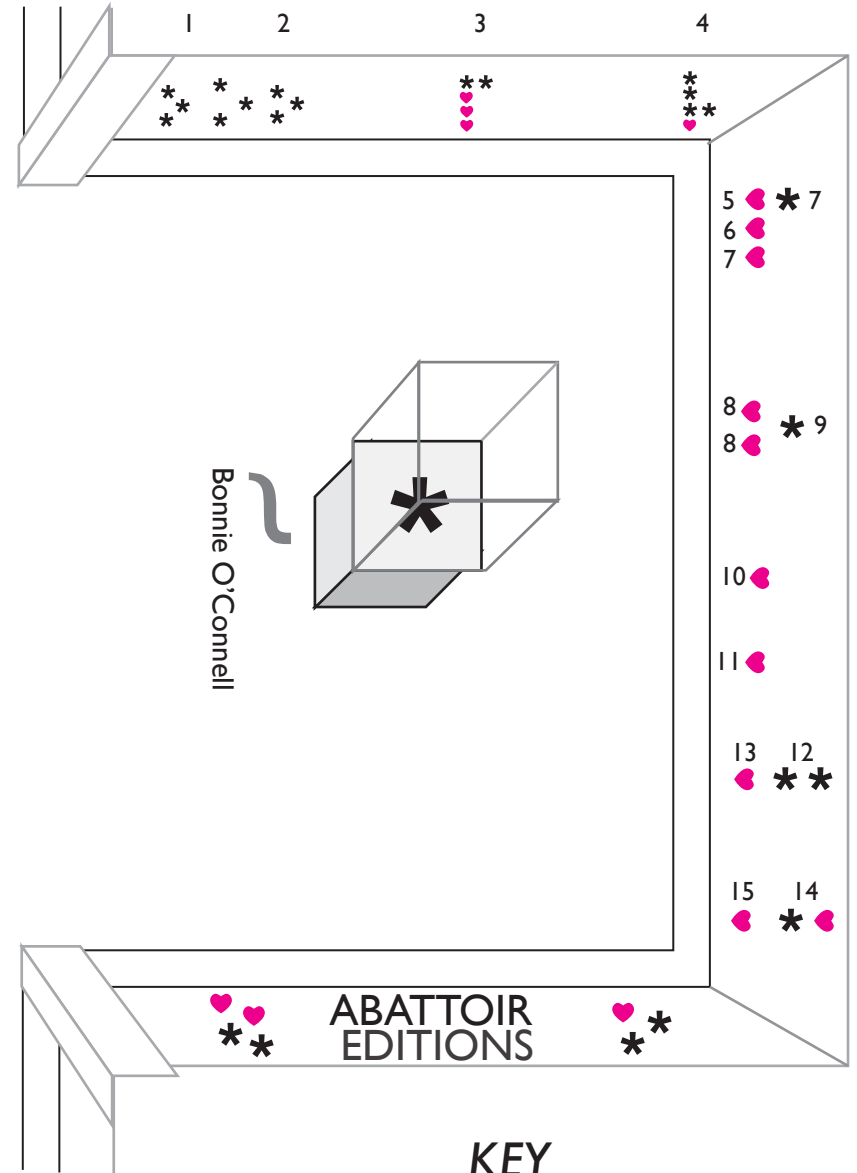
GALLERY OVERVIEW MAP



MIDDLE GALLERY MAP



Hallway



Back Gallery

KEY

- * Do Not Handle Item
- ♥ Handle with Care

MIDDLE GALLERY GUIDE

1. Laura Capp
2. Laura Capp & Bonnie O'Connell
3. Bonnie O'Connell, Karen Kunc, & Denise Brady
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6. Harry Duncan & Denise Brady
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8. Penumbra Press (Bonnie O'Connell)
9. Penumbra Press at Abattoir Editions
(Bonnie O'Connell & Harry Duncan)
10. Bonnie O'Connell & Abattoir Editions
11. Abattoir Editions (Harry Duncan)
12. Neil Shaver, Bonnie O'Connell, Harry Duncan,
& Denise Brady
13. Abattoir & The Yellow Barn Press (Neil Shaver)
14. Cummington Press (Harry Duncan)
15. Harry Duncan, Denise Brady, & Karen Kunc

P.S.,

Curatorial Notes on the Middle Gallery

The objects in this room are organized such that they correspond to a timeline of leadership, starting with Harry Duncan and moving counter-clockwise towards AB Gorham.

While organizing this exhibition over the summer, the curators auspiciously discovered that AB Gorham would be joining UNO this fall at the helm of the book arts program. Her serendipitous arrival afforded us an opportunity to look towards the future alongside the lineage of individuals highlighted in this room who planted, guided, and/or collaborated with Abattoir Editions and UNO Fine Arts Press. Since Gorham did not have an opportunity to generate any works or projects associated with UNO at the time of installation, we specifically invited her to include a few works as a visual testament of her personal art practice.

ABATTOIR EDITIONS

Abattoir Editions is a small letterpress founded by Harry Duncan at the University of Nebraska at Omaha in 1972. The name was inspired by Omaha's stockyards. The average edition was 200 to 300 copies. Because Abattoir Editions was funded by the university, the books could be sold at a lower cost. The first imprint published by the press was *The Naming of Beasts and Other Poems* by Gerald Stern in 1973. Harry Duncan operated Abattoir Editions until 1985. Bonnie O'Connell continued to operate Abattoir Editions at UNO until at least 2001.

HARRY DUNCAN

Bio

Paraphrased from Nebraska Book Arts Center Ephemera

Harry Duncan began printing in 1939 in Cummington, Massachusetts, establishing a record of publishing the best contemporary poetry and some of the most innovative and successfully designed books of the 40s and 50s. He taught in the School of Journalism at the University of Iowa from 1957 until 1972, issuing Cummington Press titles from his home in West Branch, Iowa. He founded Abattoir Editions, the literary imprint of UNO's College of Fine Arts, in 1972 when he accepted a teaching/publishing position at UNO. Mr. Duncan retired from teaching in 1986 but continued to publish poetry from his UNO shop.

Statement

Paraphrased from Nebraska Book Arts Center Ephemera

An addiction to printing books by hand has possessed me for nearly sixty years. Retired now and left to my own declining devices, and aware that old men should be explorers, I feel that it may be time to kick the habit and try something entirely new. But I can't think of anything else that holds a candle to the recurrent fascination of trying to find suitable graphic forms for poetry, whose multifarious development deserves to be read in the light of our great typographical tradition. Why then don't I begin to explore the new technology? Perhaps I should if it weren't so apparent to me how far I have failed to master the old one. Meanwhile, the manuscripts continue to arrive in the mail, surprisingly many of them of compelling interest. I still am hooked on the only way I know to produce books, by hand in a composing stick and on a Vandercook or Ostrander Seymour press.

You can learn more about Duncan via UNO Library's Oral History Projects "Reflections in Time: Interview with Harry Duncan, 1986"



NEIL SHAVER

Bio

Paraphrased from University of Iowa's ArchiveSpace

Originally from Long Beach, California, Neil Shaver moved to Omaha, Nebraska after serving in the United States Merchant Marine during World War II where the family owned a chain of grocery stores called Shavers. In 1957, he returned to printing as a hobby. His output in the 1960s and 1970s was mostly job work for the grocery stores done on offset presses, but it was during this period that he acquired an antique Washington hand press, which he did not know how to operate. In 1964 he made contact with an Iowa City fine press printer, Kim Merker of the Windhover Press, who showed him how to use the Washington press. He started his career in fine printing by taking a class from Harry Duncan in 1978 at the University of Nebraska at Omaha, for whose class he produced *Metonia*, a book of poetry.

Most of his first books were poetry, because this form is adaptable for hand presses. But Shaver was uncomfortable with poetry. As he says in the Introduction to *The Yellow Barn Press: A History and Bibliography*, I was uncomfortable with poetry simply because I did not feel qualified to accept or reject material. So, when he came across a copy of *The Old Printing Office* by Frank Luther Mott, he was in more familiar territory, and in 1985, he brought out his fine press edition of this book. Quoting again from *The Yellow Barn Press: A History and Bibliography*: I made an interesting discovery with *The Old Printing Office*. It sold out almost at once. What I found out was that books about printing and books about books had a good market. From that time forward I have tried to stay with titles from that category. I have used other subjects a number of times, but I am always pleased when I find a title in the field of printing or books.

In 1966, Shaver and his wife Fran moved to rural Iowa, outside of Council Bluffs. On the property was a barn, which Shaver and Fran cleaned up and turned into his printing studio. Fran is credited with coming with the name Yellow Barn Press. In 1980, Shaver sold his grocery business and retired, turning his printing avocation into his vocation. He printed about two books a year. The first books were on

the Washington press, but after his sixth book, he began printing his books on a Vandercook, which is easier for one person to operate.

Statement

Paraphrased from Nebraska Book Arts Center ephemera

Why do we print? Indeed, for those of us who are not commercial printers, but printers by avocation, what can it be that moves us? And we can be so serious about it, too. So serious that we have a name for it. We conduct what are known as "private presses." "Private" presumably because we do it at home or in a location not noticed by the passing crowd. But more likely "private" because we are publishing only what pleases us. But for many of us there is another aspect even more important. We are by desire devoted to the letterpress craft. This is the craft now ushered out by more modern methods. But we find a particular joy in handling real type as opposed to hitting a key on a keyboard. The printing presses we use are products of the recent industrial age, and as you watch them in operation, even a layperson can understand the mechanical principles at work. The ink and the paper give us a certain joy. In short, we are doing something that provides us with a real good time.

**Learn more about Shaver's books
via Princeton University's Graphic Arts Collection.**



DENISE BRADY

Bio

After completing a Bachelor of Arts degree in English and philosophy (summa cum laude) from Upper Iowa University and obtaining teaching certificates in Iowa and Nebraska, Denise Brady crafted quite a vibrant and diverse career in education. She taught at Woodbine Junior High School in Iowa and was teacher/administrative assistant for Uta Halee Girls Village in Omaha. Then she worked as secretary specialist for five years with the Department of Music at UNO before launching the Nebraska Book Arts Center with Bonnie O'Connell in 1989. She was formerly the UNO Art Gallery Coordinator and retired in 2018. Beyond that, she has shared her talents with others by teaching workshops and college courses in book arts, graphic design, and papermaking.

In 1988, she began privately publishing under the Brady Press imprint-- where she has been editor, publisher, designer, typesetter, printer and binder. Bradypress has issued books in limited editions, specializing in first-edition contemporary poetry. These editions range in size from ten copies to one hundred fifty and include work by Ted Kooser, Hayden Carruth, Marilyn Hacker, Michael Skau, Jonis Agee, Greg Kosmicki, Lynn Burris Butler, and Zachary Schomburg. Bradypress books have also been exhibited widely, in juried shows at the Maryland Federation of Art in Baltimore; the Print Center in Philadelphia; the O'Hanlon Center for the Arts in Mill Valley, California; and the 2005 Paper & Book Intensive in Steamboat Springs, Colorado. Many books are also held in the library special collections of University College London, University of Delaware, University of Iowa, Brown University, Mandeville Special Collections, University of California-San Diego, and the University of Nebraska.

In 2015, Guy Duncan and Denise Brady established Gibraltar Editions in Omaha, Nebraska, to publish contemporary poetry in handmade limited letterpress editions. The press works to continue a fine press tradition in honor of Duncan's late father and Brady's mentor, master printer Harry Duncan. Gibraltar Editions utilizes handset type, relief blocks, and a Vandercook proof press to print books that are hand sewn, often in non-adhesive bindings.

Statement

My love of poetry and my fascination with making things by hand were joined when I discovered letterpress books. My books and prints begin with a poem or collection of poems. I prefer to set type by hand, to use hand made papers when I can, to bind without adhesives, to print illustrations directly from handmade relief plates. Every edition teaches me something new about language, about type, about paper, about the press, about myself.

(Info sourced from the University of Nebraska Archives as well as from Bradypress and Gibraltar Editions's websites.)

Learn more about Brady's presses via her site and Gibraltar Editions' site.



KAREN KUNC

Bio

Internationally renowned artist Karen Kunc was born in Omaha, Nebraska. She received her BFA from the University of Nebraska-Lincoln in 1975, and her MFA from Ohio State University in 1977. In the early 80s, she studied letterpress printing with Harry Duncan and has since continued to produce limited editions that combine her multi-color woodcut techniques with short texts under the imprint Blue Heron Press. Her works have been shown in several exhibitions nationally and internationally. Her prints and artists books are in numerous public collections. She has taught workshops around the world and has lectured as a visiting artist to over 200 institutions. She is professor emerita of art of the University of Nebraska-Lincoln where she taught printmaking from 1983 – 2020. In 2013, she established Constellation Studios in downtown Lincoln, Nebraska to pass on her passion. As director, Kunc offers this creative gallery, workspace, and professional classroom for the exploration of all things print, paper, and book—inviting artists for residencies, exhibitions, workshops, print publishing and project collaborations. Among Constellation’s printing presses, type shop, wet paper studio, bookbindery, print and book collections and mixed-use spaces, Kunc serves as mentor, artist, curator, and community organizer—aiming to develop young artists, spur careers and cheer culture.

Statement

My work as an artist/printmaker addresses issues of the landscape and our natural surroundings as direct influences from my Nebraska heritage, my daily experiences, and viewpoints in the landscape of the plains and from extensive travel, and as artistic interpretation and contemplation on larger issues of the eternal life struggle, of endurance and vulnerability, growth, and destruction.

My prints suggest extremes of weather and natural forces at work, a sense of the micro/macrocasm, set against landscape or space, both wild and cultivated, intimate and unknowable. I am interested in the span of time it takes to wear away a canyon, build a mountain, the erosion forces that continually wash onto the plains, forming the earth, and, ultimately, shaping our world. My hope is that these larger concepts are provoked by viewing my work with a poetic and intelligent sense of wonder. My symbolic images are derived from a rich mix of instilled influences, born at home, and greatly expanded and contextualized from seeing life lived the world over, my experiences and past work, and issues in contemporary art. I recognize a host of associations that flow out of my work and are research interests for me - from nature and science, spiritual and religious thought, art historical and modern icons, immigration narratives and native myths.

Learn more about Kunc and Constellation Studios via her websites and social media presence.



Constellation
Studios



Kunc's
Website



CONSTELLATIONSTUDIOS

BONNIE O'CONNELL

Bio

A celebrated and prolific artist with a keen wit and over forty years of literary fine printing, Bonnie O'Connell is a powerful presence within the Book Arts world. Now professor emeritus of University of Nebraska Omaha School of the Arts, O'Connell led UNO's book arts program from 1985 to 2019. She directed and produced fine press limited editions of contemporary poetry for Abattoir Editions, the literary imprint of the Fine Arts Press at UNO. She also directed UNO's Fine Arts Press (student-focused productions) and taught courses in book arts (letterpress printing, typography, book design, bookbinding, and papermaking), alternative media, and color theory.

In her own practice, O'Connell maintains The Penumbra Press — a private press established in Lisbon, Iowa—and produces work in the media of book arts, letterpress and relief printing, and collage and assemblage. Her works address the material culture of prints and books—often deconstructing and celebrating printed ephemera, the book as object, and social issues via charged images of the past and present. Included in this experience (located on a pedestal and under a vitrine), her first offset artist's book, *The Anti-Warhol Museum: Proposals for the Socially Responsible Disposal of Warholia*, was co-published with Nexus Press, Atlanta in 1993. This work calls out Andy Warhol (and all those who continue these antics using the fame of art superstars) for his perpetuation of the Regan-era capitalistic fever. Instead of developing a curious obsession with the commodification of Warhol's legacy, we should be using it as a tool to heal and promote social justice.

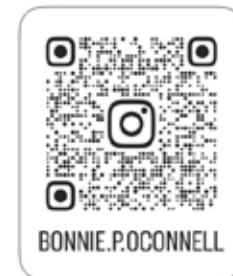
Learn more about O'Connell via her website and social media presence.

Statement

Since 1971, I've made books for both celebration and catharsis. I embraced this media after my first exposure to letterpress books in a college lettering class. No other aesthetic encounter had matched the pronounced visceral charge of the letterpress page. In subsequent years of learning the strategies of the typographer, designer, binder and printer, I've found few techniques to match its ability to activate the surface of the paper. The craft processes of printing and binding provide considerable pleasure in fashioning object while honing hand skills, but also a means to practice engaged reading. Hand typesetting allows the printer/artist to live within a text, to then embody that text upon the page. Providing a setting for the literary art of many fine writers of my generation has been an expansive, rewarding occupation.

In recent years, especially since teaching book arts full time, I've been equally drawn to the expressive sculptural potential of the book. Who could exhaust the structural possibilities of the portable, accessible, intimate book form? Its capacity to create or envelop worlds, to reveal and unfold realms of meaning and imagination, has inspired a new resurgence in the venerable arts of the book. Like my contemporaries seeking a venue to record experience through both word and image, I employ the versatile media to explore personal/cultural history, as well as examine compelling socio-political issues.

(Statement sourced from ephemera belonging to The Nebraska Book Art Center)



LAURA CAPP

Bio

Laura Capp holds a PhD in English from the University of Iowa with an emphasis in Victorian and modernist British literature and an MFA in Book Arts from the University of Iowa's Center for the Book. In both her scholarship and her artwork, she explores relationships between speakers and audiences and the complications attendant to communication. Capp's literary research examines how women poets of the dramatic monologue stage relationships between marginalized speakers like a runaway slave, a prostitute, and a nun and the silent auditors who listen to their desperate utterances. Capp's calligraphic artwork renders such communicative obstacles visually, creating barriers to legibility and meaning that simultaneously invite and frustrate attempts at reading. In 2015, she opened Postscript Press. Nestled along the brick main street in Ashland, Nebraska, Postscript is a boutique for paper, book, and lettering arts. Focusing on high-quality craftsmanship and the handmade, Postscript carries everything from letterpress-printed cards and stationery sets to fountain pens and calligraphy supplies. They also carry children's books, hardcover classics, and tools to construct handbound books. Postscript also offers a studio space that hosts workshops in calligraphy, bookbinding, paper crafts, watercolor, sign painting, and related pursuits. In 2016, Capp worked at UNO, teaching Book Arts courses and directing the UNO Fine Arts Press while Bonnie O'Connell was on sabbatical.

Statement

...P.S. is, of course, the abbreviation for postscript, that tacked-on something-or-other that periodically found its way into the bottoms of letters when people still regularly wrote them and couldn't simply move a cursor to add information where it might more naturally go. As a writer who has trouble signing off, the postscript is a familiar space for me, a space to linger and make that communication last just a moment longer.

I appreciate, too, its current resonance of living in a post-script world. Culturally, we are losing a connection between hand and mind, and I want to do my part to preserve the distinctly human benefits and idiosyncrasies of writing by hand... (Full statement can be found on Postscript Press' site)

Learn more about Capp's practice and business via her website and social media presence.



CONCURRENCE

Concurrence is an ongoing Fine Print Literary Portfolio project fostering the intersection of the MFA in Writing and the Studio Arts programs here at the School of the Arts.

It began in 2019, under the supervision of Production Coordinator, Bonnie O'Connell (then recently retired Professor of Book Arts), and Editor, Kevin Clouter (currently Assistant Professor of Writer's Workshop & Program Coordinator of MFA in Writing). Writings were compiled from 14 graduating students in creative writing. The illustrations and printing skills were supplied by O'Connell and 4 studio arts students, 1 alumni artist, and 5 UNO arts instructors. Together, they generated an evocative, case-bound, hand-produced portfolio of works, printed with letterpress techniques on high quality paper. The unveiling was hosted at the Arbor Day Farm Lied Lodge in Nebraska City, Nebraska.

Due to the success of this inaugural activity, there are now four unique volumes! Kevin Clouter is still acting editor, but the project coordinators, writers, and artists have evolved with each iteration. Names of all participants and further production details can be found on the pages displayed on the wall above each volume.

CHELSEA HERMAN

Bio

Chelsea Herman is a visual artist and educator specializing in the art of the book. She holds an MFA in painting and printmaking from San Diego State University and a BA in Anthropology from the University of Colorado at Boulder. Herman's artists' books and works on paper have been exhibited at the Oceanside Museum of Art, the International Collection of Contemporary Creative Books, Atelier Vis-a-Vis in Marseille, France and the Janet Turner Print Museum in Chico, California, among others. Herman has worked at Brighton Press in San Diego, California as a printer and studio assistant. She served as instructor of book arts and papermaking and coordinator of the University of Nebraska Omaha Fine Arts Press from (2019 – 2023) and is currently the proprietor of Flight Path Press, a private press specializing in limited edition, fine press artists' books. Herman offers workshops in book arts, printmaking, and papermaking.

Statement

...If imagination influences memory, how might imagery that acts as an illusion of what was lost also function as a map for new, vital forms of connectivity? I consider this possibility through drawing and printmaking, letterpress, and the structure of the book. Formal parallels between the printed book and the body, plants, trees, architecture, and strata provide a means of exploring loss associated with environmental change. The book's absence of sound, the stillness of its imagery and the experience of solitude involved in reading artists' books provide tools for exploring perceptions of the intangible or silent.

I am interested in what contrasting readings of landscape reveal about interpersonal relationship. Layered travel ways, boundary markers, building fragments, signage, and graffiti reveal the possibility of unrealized potential, forgotten skill, dormant or denied knowledge, and sometimes, lost relationship between people and place. Aesthetic characteristics of land stewardship negotiations provide insight into mutable, multigenerational experiences of loss, absence, and denial to which I respond in my artwork. Leaning or precarious figures, disrupted and obscured patterns of continuity, partial symmetry, buried forms and colors, pentimento, and layered, time-based imagery serve as tools for exploring rifts, mergings, and overlap between denial, loss, dormancy, death, transformation, and growth... (Full artist statement on her website.)

You can learn more about
Herman and Flight Path Press via
her website and social media
presence.



Flight Path Press
Website



Herman's Website



FLIGHTPATHPRESS

KYLE NOBLES

Bio

Kyle Nobles was born in the Twin Cities in Minnesota. He received his BA in Art History and Studio Arts (emphasis in printmaking) from Hamline University in 2015, and his MFA from the University of Nebraska—Lincoln (UNL) in 2018. While at UNL, Nobles was the recipient of the Hixson-Lied and Edgren Fellowships. He has shown his prints and drawings nationally and internationally, and was awarded residencies with Nebraska Innovation Studio, Pendland School of Craft, Kimmel Harding Nelson Center for the Arts, and Morgan Conservatory. He has worked as studio assistant and manager at Constellation Studios since 2019. Additionally, since 2020, he has been studio assistant to contemporary artists Nancy Friedemann-Sánchez and Charlie Friedman. He has taught courses at UNL, University of Nebraska at Omaha, and Metro Community College in 2D foundations, drawing, printmaking, and book arts as well.

On Concurrence

In 2022 I was asked to take over project direction for the 4th volume of Concurrence, a collaborative fine press portfolio between UNO's School of Art & Art History and Creative Writing program. As a part of producing the portfolio, I developed a special topics course called Concurrence: Production Printing to allow students to assist with producing the publication, while learning about production printing by hand and getting credit from the university. I also solicited members of the School of Art faculty and staff to join the project as illustrators. Each student was assigned two written pieces, and collaborated with an illustrator to design the final hand printed booklets that appear in the portfolio.

Nobles' Art Practice

As a visual artist, Nobles particularly enjoys two-dimensional exploration through drawing, printmaking and book arts. The following is an excerpt from his May 2023 interview with CanvasRebel, where he discusses his creative interests, the importance of being a creative today, and what society could do to better support creative careers.

My work is engaged with the human experience, and the ways that identity and our sense of self shift over time. There's a beautiful innocence in childhood where, although the world is large and new, it feels as though your place in it and the roles that you play are stable and unchanging. In our youth, outside of extraordinary circumstances, we are unburdened by the awareness that everything and everyone is subject to radical change—including our own sense of self. As we grow older though, looking back it becomes clear that this was never the case. In a matter of years, you can change so dramatically that you did not even notice as you became an entirely new person. For me, this realization was incredibly destabilizing. I began to feel that I no longer knew who I was, and longed for the security of the identity I had previously known. This moment of discovery and the ensuing self-reflection is the driving force behind my work. I set out to find the relationship between my past and present selves, and to acquaint myself with the person I had become. The revelation that I had changed so drastically from my prior self left me feeling fragmented and no longer comfortable in my identity. I was rootless, felt alone, and longed for the comfort of nostalgia. My prints and drawings pull from images and memories of my childhood and juxtapose them with images of myself in my present state. They present the struggle of integrating identities that are at odds with one another, the discomfort of confronting change from the past, and the uncertainty of the future.

Learn more about Nobles' personal art practice via his interview with CanvasRebel as well as his website and social media presence.



AB GORHAM

Bio

AB Gorham is a book artist and writer from Montana. She is Assistant Professor of Book Arts and Papermaking at University of Nebraska Omaha. Her poems are forthcoming or have been published in Puerto del Sol, The Call Center, American Letters and Commentary, DIAGRAM, and Gulf Coast, among others. Gorham's artist's books are in collections that include UC Berkeley, RISD, Stanford University, Vanderbilt University, and University of Iowa. Unidentified Found Object Song was a semi-finalist for the 2022 MCBA Prize.

Statement

I'm drawn to the book for its potential to create a conceptual and a tactile experience for the reader/viewer. Practicing both fine press and experimental printing methods and design, my work explores the texture and materiality of language as it is printed on the page and bound in highly-structured bindings. I like to use experimental text as the vehicle for investigation of form and content. I am interested in creating works that utilize the interdisciplinary potential of the book's environment.

Learn more about Gorham's personal art practice via her website and social media presence.



Curricular Goals

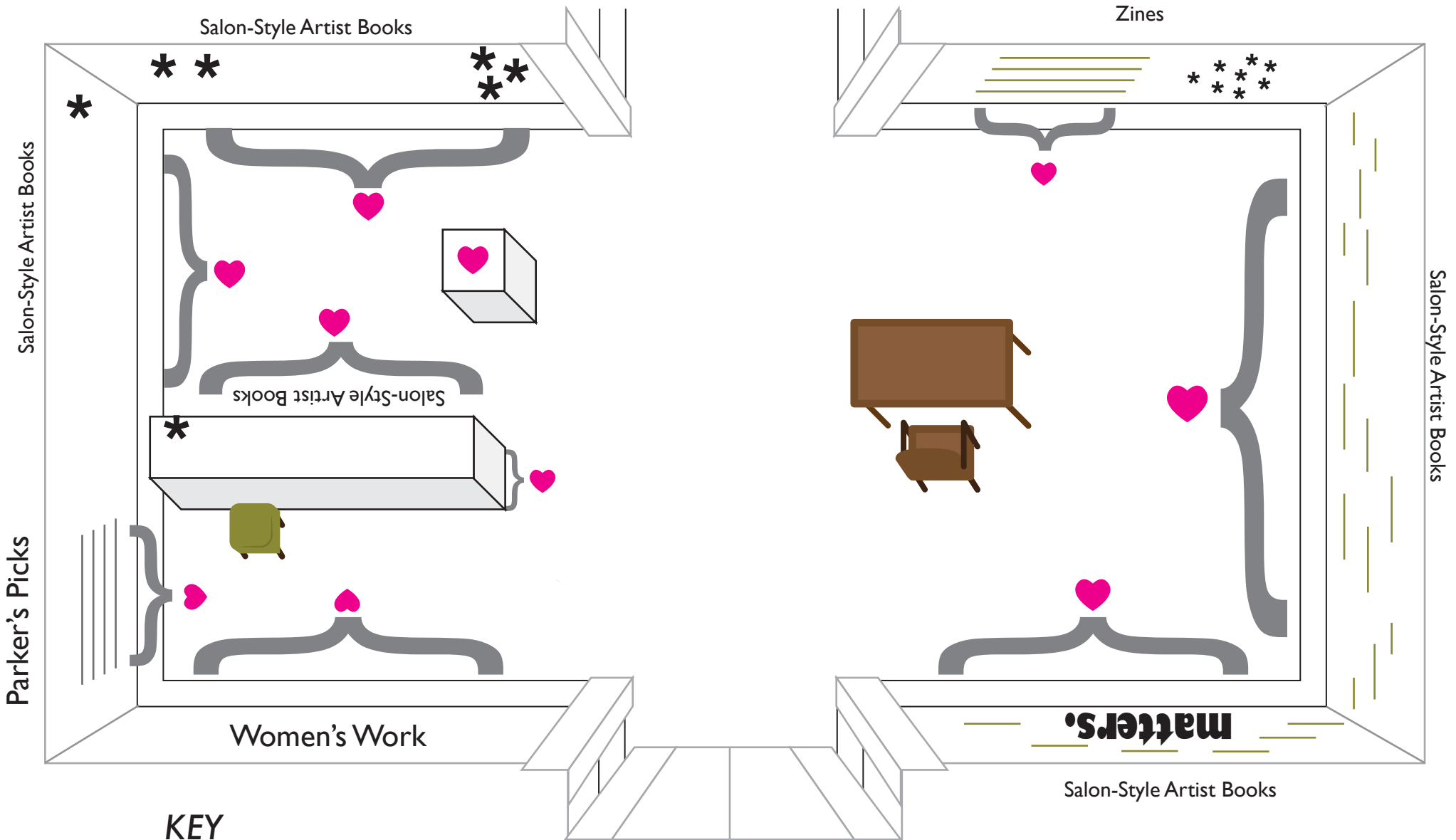
Here at UNO, we have robust wood and hand set metal type collections, four Vandercook letterpress machines, handpresses, C&P presses, as well as a well-supplied papermaking studio. As a steward of the historical equipment, I look forward to working with the UNO students, and believe that I can bring a creative, inspiring spirit to the studio instruction space. I take seriously the need to make book arts more accessible to a wider and more diverse student audience.

I would also love to further connect UNO's campus to the Omaha community, bridging the academic world with what appears to be a thriving local print scene. I foster a community of inclusiveness and diversity which reaches beyond the academic audience by creating outreach programming that presents a fine art approach to the crafts of book arts and printing in a way that appeals to those who do not usually consider themselves to have a place in the art community. The book arts have the potential to reach a broad non-academic and non-art environment due to the inherent democratic qualities of printing and binding.

Utilizing my background in creative writing and literature, I plan to further develop a book arts curriculum that approaches the whole book as an object and an organizing space. In these classes, students will create zines, prints, books, and sculptural work to find new conceptual approaches to language through the necessary process of estrangement. The papermaking classes will be integrated into the book and print classes and explore the processes of preparing different fibers for pulling printable substrates, creating sculptural forms, or practice alternative techniques like pulp painting.

Back Gallery Map

Middle Gallery



Women's Work

Curated by Parker Herout

UNO's Book Arts collection contains diverse student works produced across several decades of instruction within the program. While searching through this collection, I found myself gravitating to works with authors or artists that I presumed to be women, either from the book's contents, design, or colophon. Many works in Pressing Matters Vol. I were produced by women or at least under the instruction of women, however, each of these works focus either explicitly or implicitly on women's experiences and opinions. This small excerpt of student's handmade books examines connections between gender, sex, relationships, spirituality, and art criticism through authors and artists with traditionally feminine names.

As a woman with a traditionally masculine name, I personally understand the limits of assuming gender by name alone. However, aside from the actual gender of the artist, these books form a quilt together, piecing together experiences often overlooked through a medium often disregarded by the Fine Arts. Functioning both as hand produced objects in a long lineage of women's handicrafts and as nuanced perspectives on the political, personal, and beyond, these books oscillate between pithy and irreverent to heartfelt and sincere. Through narrative or aesthetics, each of these books sew into the next one, forming a delicate truce between womanhood and personhood, whether deliberate or not.

Parker's Petite Picks

Working both separately and as an extension of the Women's Work section, these zines form a quilt of their own. While they are organized based on the appropriate audiences for each shelf, they were not selected for their content. Instead, they were collected as an extension of the visual quilt established by its neighbor in this exhibition. Zines are produced with cheap materials and simple techniques intentionally, to allow them to be accessible both for the author and for the audience, in many ways similar to quilting. However, unlike with quilts, you are invited to pick apart each patch and investigate its contents.

Colophon

Traditionally, a hand-produced book is accompanied by what is known as a colophon. It's typically placed at the end of books and on the back or at the bottom of broadsides and printed ephemera. This operates as short description of the book and usually list the names of the collaborators (author, artist, publisher, press imprint, etc.), the materials used to produce the edition (typefaces, paper, etc.), and other didactic information (edition number, publication year, signatures, etc.).

In lieu of traditional gallery labels, the curators encourage the viewer to look to the colophon of object (whenever possible) to find this information. Please note, some objects are out of reach, or simply do not possess a colophon because the makers chose not to include one. On the next page is an example of how a colophon may appear if present:

Pressing Matters | Vol. I

This exhibition was organized and curated with works from the collection of the UNO Fine Arts Press by Patricia Davis, Kyle Nobles, and Parker Herout. Additional assistance was provided by student volunteer, Kim Marx and School of the Arts Lab Technician, Andrew Lindgren.

The typefaces utilized in the bulk of the exhibition are Blackoak Standard and Gil Sans. However, type faces utilized in Parker's Picks are Alta California, Amador, and American Typewriter.

In an attempt to establish more sustainable installation practices, most of the informational text and accompanying imagery was applied directly to the wall with refillable Posca markers, acrylic ink and paint, brayers, and/or brushes. We also repurposed found lumber where possible.

Swatches of the exhibition color scheme



We extend a special thank you to AB Gorham, the new Assistant Professor of Book Arts at UNO, for consulting on the exhibition and allowing access to the UNO Fine Arts Press collection.

Pressing Matters | Vol. I | I