



The Book Club of California presents the fourth annual

BOOK ARTS STUDENT SHOWCASE

Pop-up Exhibition & Presentations

Featuring students of Academy of Art University, California College of the Arts, City College of San Francisco, Mills College, and San Francisco Art Institute

April 17, 2017



Kate Vular | Academy of Art University

Kate Vular is a student with the Academy of Art University, pursuing a BFA in art history with a focus in archiving and conservation. As an art historian, Kate is interested in how art can be used as a universal language that speaks on behalf of a specific culture or era. Her own artwork draws very heavily from this concept. Through her work, Kate hopes to give all of humanity one universal voice.

Work

Recreated takes the creation myths from various cultures throughout space and time and rearranges them to form a new creation narrative. The book consists of excerpts from 77 different religions and cultures and is illustrated with 17 linocuts, which represent our scientific understanding of the world. *Recreated* seeks to not only celebrate human differences, but also to use those differences in a unifying way.



Margo van Rooyen | Academy of Art University

Margo van Rooyen is a South African artist pursuing her MFA in printmaking at the Academy of Art University in San Francisco. She received her BA in information design from the University of Pretoria. Her work is predominantly conceptually-based.

Work

The showcased works analyze the social culture of 2016. They focus on the nature of deception in fashion and pop culture; to this end, all of the images and text in the books are repurposed from common fashion magazines and online shopping sites.



Amelia McCrea | California College of the Arts

Amelia McCrea is a Bay Area native and will be graduating in the Individualized BFA program at California College of the Arts. Her focus is in book arts, sculpture, and light installation. McCrea explores the telling of linear narratives using non-traditional three-dimensional forms. Playing with light and shadow, she pulls from the universality of folklore and storytelling to create characters and environments within her paper cuts and book sculptures. | www.ameliamccrea.com | Instagram: @eyycray

Work

Melding the modern and traditional, Amelia transcribes stories into three-dimensional interactive lanterns, while maintaining the intimacy and craftsmanship of the time-honored tome. She pulls from pictograph, type, text, image, and the diverse structures of form, in order to create her own personal folklore. Her constructions of book forms allow her to fabricate a private reality, and extend personal narratives into the physical realm. Illuminated from within, they create their own environments, while playing with light, shadow, and depth of field.



Claudia Wornum | City College of San Francisco

“I have a MFA from College of Arts and Crafts in Drawing from 1988, now California College of the Arts. I have been working primarily in alternative process photography for many years. I work exclusively in film, using digital methods only for scanning and printing work. Pinhole, solarization, and Lumen prints are my favorite methods. I have been making books out of my images as I’ve been taking classes from SF City College with Grendl and her predecessor, Carrie Galbraith.”

Work

“The book I wish to present is titled “Wide Open” and is based on the panoramas I’ve taken on backpacking trips in the Sierra Nevada mountains. I used a Holga plastic camera and stitched the sequenced single shots in Photoshop to make a continuous image. I’ve overlaid each digitally printed photo with a U.S.G.S. map of the area on vellum with a target indicating where I was standing to take the shot. On the reverse side of each image I’ve printed a quote from a range of writers referring to trekking, the wilderness, and the effect of risk and the natural world on our perceptions.”



Natalie Freed | City College of San Francisco

Natalie Freed is a technologist and teacher returning to school to develop her creative skills. She is currently focusing on learning the book arts through classes at CCSF, the SF Center for the Book, and the Berkeley Art Studio. She is also exploring textile design and printmaking. | www.nataliefreed.com | Instagram: @lapetitenanie

Work

“I am interested in exploring intersections of digital technology and craft. Some projects I have worked on: the Telescrapbooks, a pair of personalized scrapbooks that can communicate with each other at a distance. The Tidal Notebook: a book which displays the current tide level measured in San Francisco with animated lights embedded into the pages. The Stab Bindings Designer, an app that helps bookbinders work out custom stitch patterns for books in the Asian stab binding style. I am continuing to explore new ways to embed circuitry into books.



Heather Peters | Mills College

Heather Peters is a Canadian transplant who has spent most of her time in different parts of California, from San Diego to Point Reyes. With a background in illustration, she comes to the book arts with an interest in combining words and paintings to create glimpses into a personal view of the world. | Instagram: @woundedgeneral

Work

Her work is an exploration in materials and meaning. She works with a variety of materials, but often ink and water to create emotional depth in unique, hand bound books, as well as editioned pieces that feature illustrations and writing.



Isabel Cardiff | Mills College

Isabel Einaudi Cardiff is a Mills College student and East Bay native. Stumbling across Mills' Book Art program by chance, she now spends as much of her time in the studios as possible. Outside of school she spends her time daydreaming, drawing, and spending time outdoors. Still trying to discover her voice, the content of Isabel's work ranges from social struggle to celebrating the natural. Her art is both a therapeutic practice, and a way to work through ideas and observations. An illustrator and zine enthusiast for years before discovering books as a medium, Isabel's drawing and hand detailing are present through all of her work. However, one of the things that draws her to books is their physicality. Books allow her to combine the kinesthetic and spatial with her visual sensibilities to create a full experience for her concepts. | Instagram: @ic.up



Deborah Hoyt | San Francisco Art Institute

“My biography is a bit unique compared to most undergraduate art students. I am sixty-six

years old, practiced nursing for twenty-eight years, and was retired for fourteen years prior to starting art school at the San Francisco Art Institute. I am currently in my junior year working on a BFA in printmaking with book arts being my passion. I was first introduced to book arts when I lived in Santa Fe, New Mexico for a year and became a member of the Santa Fe Book Art Group. I find that book arts offers endless possibilities for me to explore the multiple elements of the book: the physical structure, the interaction between art and text, typography, printing, and binding.”

Work

“As a new student in book arts, I would say that my focus has been on design and structure and how it expands the book beyond the flat page. The majority of my books are sculptural and foldable books. I am extremely meticulous and detail-oriented and have tried to take simple ideas and carry them out in ways that are often intricate and complex, often emphasizing elements of the physical structure. I also try to make the container for the book an interactive component of the book.”



Benjamin Murray | San Francisco Art Institute

Born in Santa Barbara, California. Grew up at the foot of the Los Padres National Forest. Graduated Carpinteria High School with honors before enrolling at San Francisco Art Institute. Studied printmaking and book arts under Rhiannon Alpers, Asuka Ohsawa, and Art Hazelwood. | Benmurrayart.squarespace.com | Instagram: [@benmurrayart](https://www.instagram.com/benmurrayart)

Work

“For me, art is a universally understood language that can be used to connect with anyone in the world. The link one can create is strong because it has not been forced through nearly as many levels of translation (of words or meaning) before creating an immediate impression on the viewer. Using the visuals of the natural world I hope to bring light to some of the most amazing details found in nature that are often overlooked and under-appreciated for lacking a certain pop-culture relevance. The processes and mediums I use are essential to my practice. I feel as though the death of the master and the death of craft itself is nearly upon us. For me, printmaking allows me to live in the world of the craft. When I work I revel in the details, and follow the path to satisfaction in my mark-making. I would like to define myself as a citizen of the Earth, whose art practice seeks to strengthen and celebrate that identity.”