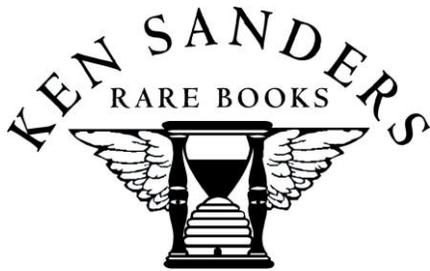


Local & Regional



WWW.KENSANDERSBOOKS.COM

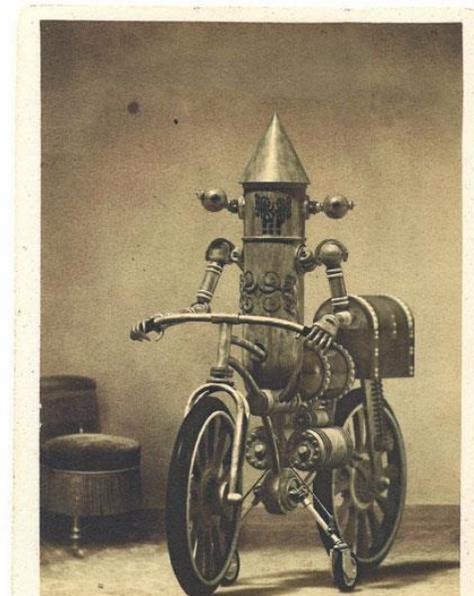
- Artists' Books
- Digital Artists
- Letterpress
- Chapbooks
- Broadsides
- Silkscreen, Etc.

Edward Bateman

Edward Bateman is an Associate Professor in the Department of Art & Art History at the University of Utah. He is also the head of the Photography and Digital Imaging area. The University of Utah describes his art:

“The work... exists in a space between photography and printmaking, although his extensive use of 3D modeling technologies is not common to either medium. Through a use of constructed and often anachronistic imagery, he creates allegedly historical artifacts that examine our belief in the photograph as a reliable witness.

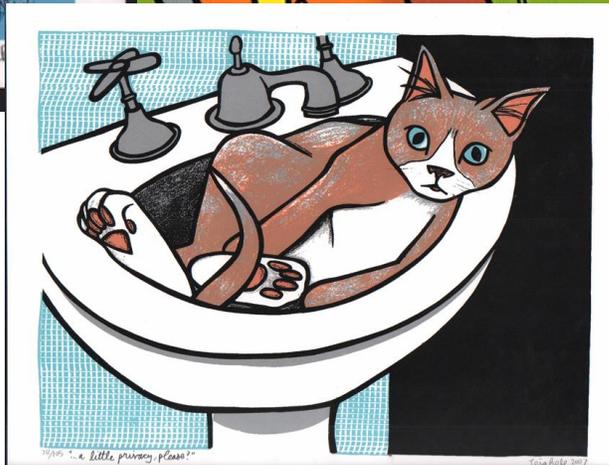
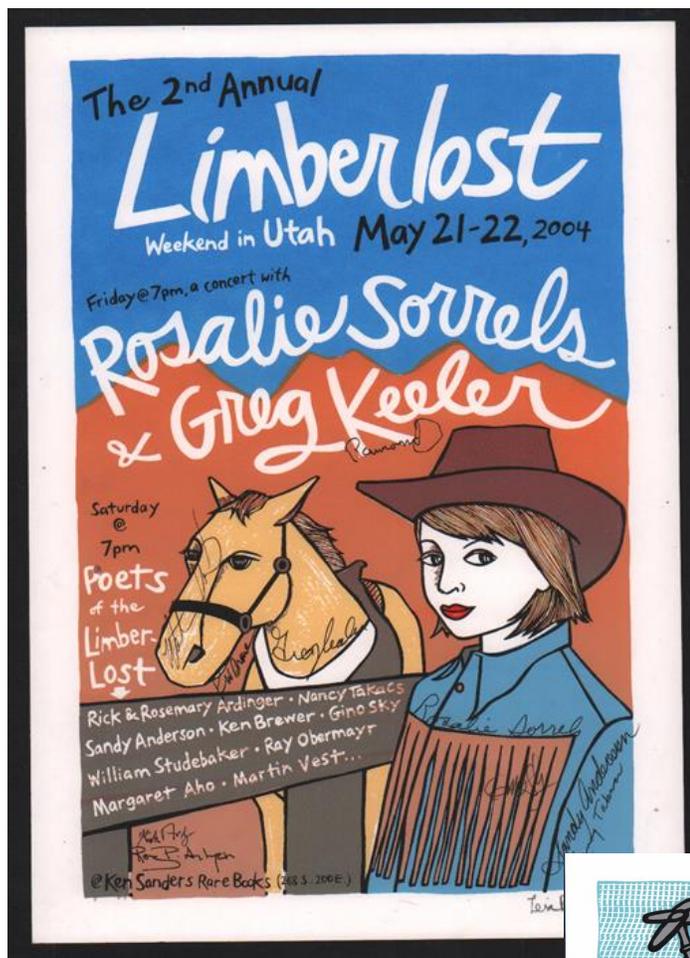
Although some elements in his work depict real things, many objects have never had a tangible physical existence. These are modeled completely inside the world of a computer. They are ghosts made of nothing more substantial than numbers; yet they seemingly share space with objects that have both physicality and history. This digital matrix must then be processed to mimic light itself, one beam at a time, taking from hours to days to complete and involving literally trillions of calculations.”



MATHEU-DEROCHE,PHO

ANTOINELERPEDE

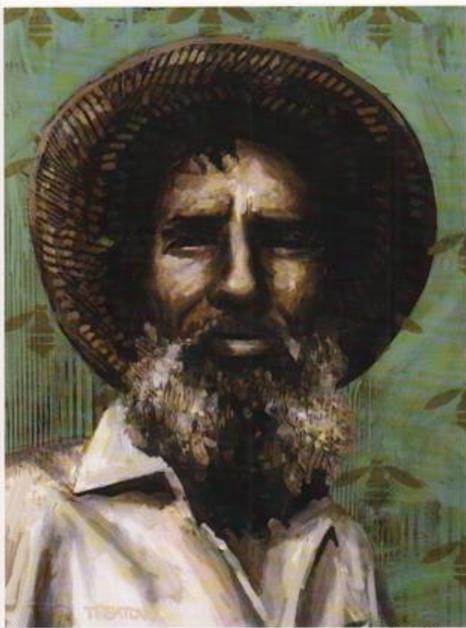




Leia Bell 2005

Leia Bell

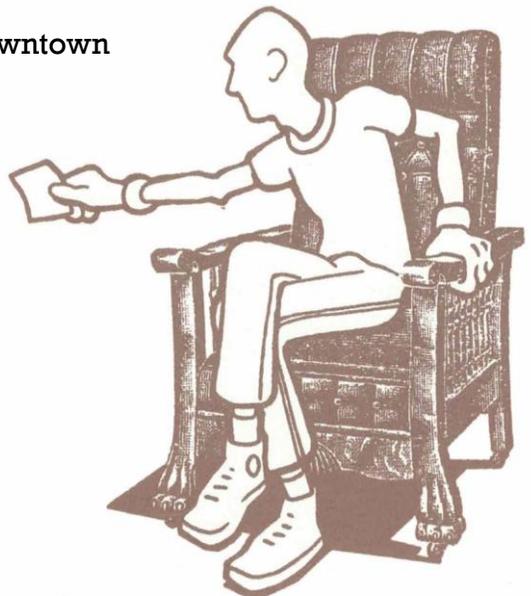
Leia Bell got her start making posters for Salt Lake City music venue, Kilby Court. Her artwork has appeared in *Newsweek*, *Paste*, *Jane*, *Nylon*, *Punk Planet*, and *Thrasher Magazine*, as well as being featured in the massive coffee table book, *The Art of Modern Rock: The Poster Explosion*, by Paul Grushkin and Dennis King. Additionally, Bell was featured in the documentary *American Artifact: The Rise of American Rock Poster Art*.



Trent Call

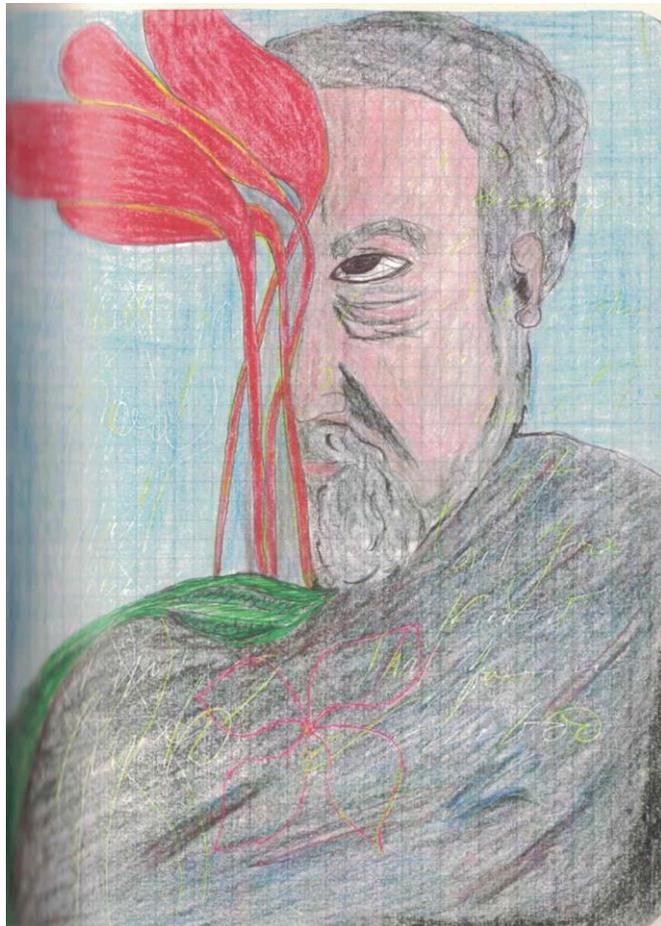
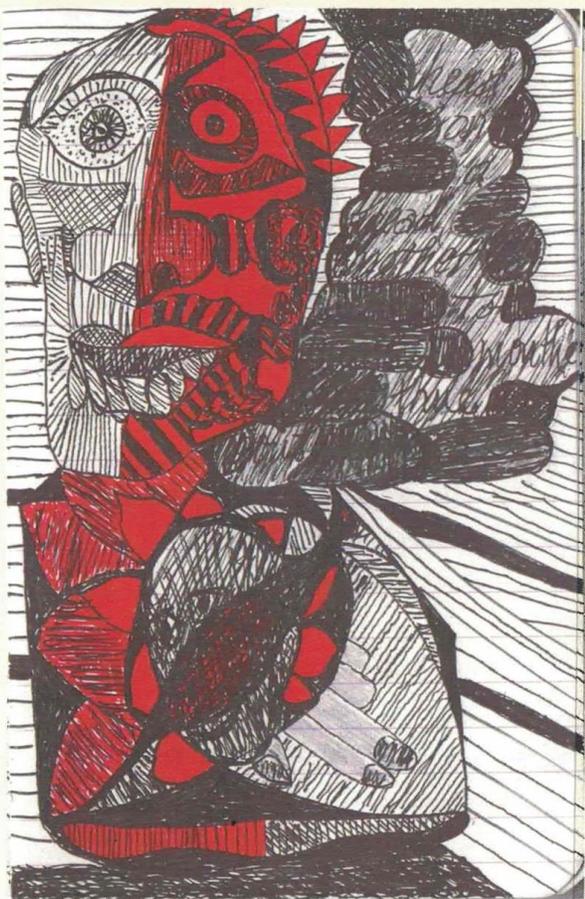
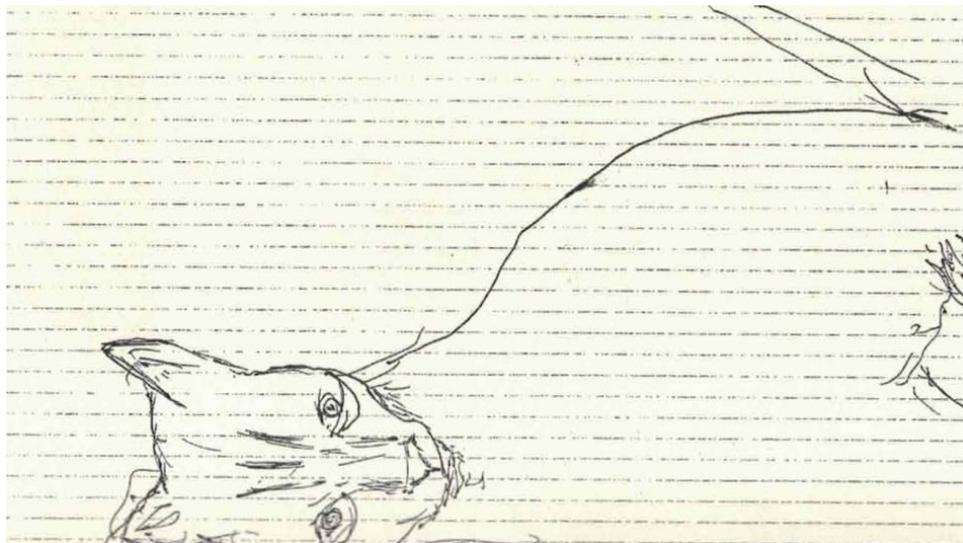
Born and raised in Salt Lake City, Utah. Trent graduated from the University of Utah in 2004 with a BFA. Trent's work combines formal academic painting, comics, graffiti, and popular culture. His portfolio includes:

- Oil Painting
- Cartoons / Pop
- Illustration
- Murals (throughout downtown SLC)
- Sign Painting
- Web Art
- Video
- Animation
- Collage
- Screen-prints
- Tessellations

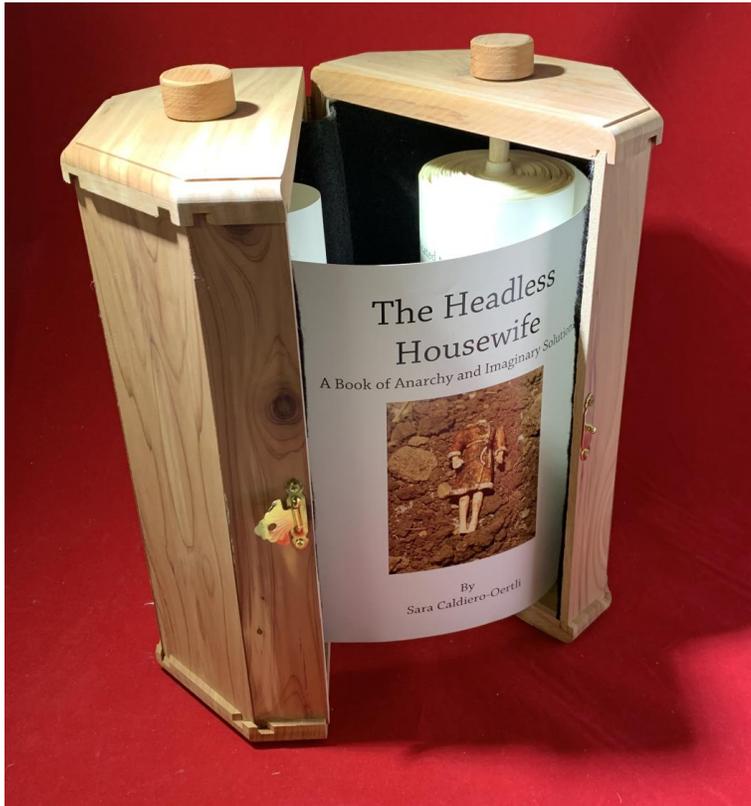


Alex Caldiero

Poet, artist, and “sonosopher” Caldiero has performed at the New School for Social Research, the Pritchard Art Gallery, the Salt Lake Art Center, and on Brazilian TV. He has been published both in Italy and the United States, reviewed in *Village Voice* and the *New York Times*, is anthologized in *Text-Sound Texts*, featured in *Utah: State of the Arts*, and is included in the *Dictionary of the Avant-Gardes*. He is the subject of the 2012 documentary, *The Sonosopher*.



Sara Caldiero-Oertli



“I think of book art as refined woodworking. Both projects require mockups and planning out details in the third dimension. The materials are similar and come together through measuring, cutting, and gluing. I had the privilege of studying under a master woodworker, Erwin Oertli. A man who built his own home from the ground up.

The Headless Housewife: A Book of Anarchy and Imaginary Solutions took its form as a scroll because the content deals with subverting linear structures and revising old forms. It engages the reader in all of the senses.

The book is about a true event of discovering a doll and seeking to understand the headless through the study of Anarcha-Feminism and Georges Bataille's publications on Acéphale. The headless housewife is not one who has lost her head through hysteria. She is an individual with no leader and new reason centered in the body and heart. Imaginary solutions are short stories that unravel new ideas and possibilities.”

Snatch 'N' Sniff is a handmade artist book that combines poetry about vaginas with black and white photographs. Each vagina photograph is a 'scratch-n-sniff.' All of the books were handmade by the artist. The print run was 78. An unusual and fun work by the Utah based poet and performance artist.

Snatch 'N' Sniff

Vagina Poem and Picture Book

Green Cat Press

Green Cat Press began in 1985 as a collaboration between artists Susan Makov and the late Patrick Eddington, and various other authors and artists, including Ray Bradbury, MFK Fisher, and Margaret Atwood. The broadsides use screen-prints and woodcut prints from original writing and drawings. Each is signed and numbered. They print on archival papers using a Vandercook 219 AB cylinder flatbed press.

The word *extinct* comes from the Latin *extinguere* (to quench), which is the verb of choice for killing a flame. Because we live on a planet hospitable to fire, which consumes but also heats, we are obsessed with the notion of fire within our own bodies. This is not just a metaphor that came in with the Industrial Age's *dreams and fantasies*; the ancients also wrote of fire in the flesh. When we say something is extinct, we mean literally that the flame in each and every cell has been doused. Yet we use *extinct* not as a verb but as an adjective attached to the verb *become* and *go*. Even in our use of the word, we are confused about whether extinction happens to a species or is caused by that species. Subconsciously, we think of it as a supreme failure. We do not realize that extinction is normal. There have been huge die-offs in the past, when many species disappeared, discarded by evolution in a dooming with life-forms that may seem hairless, mindless, maniacal, but is also unemotional, impersonal, random. The high extinction rate at the moment is unique within our span of recorded time, so it surprises us; but mass extinctions are not extraordinary. What should amaze us is that, in the past, large waves of extinction have always wiped out the culprits: when organisms were too abundant, dominating the earth and raising the environment, they went extinct, with countless other animals. There a new form of ooze or mouse started evolution all over again. So it's not that large numbers of animals haven't gone extinct before, or that nature cannot take care of itself. It's that when nature does, things start off from scratch in a new line of evolution, and that line may not include beings like us. Humans could be among the fossils other life-forms speculate about one day (if they speculate), prizing over our tragedy as we puzzle over the dinosaurs'. The systems that now exist on earth have taken hundreds of millions of years to develop, but they could collapse around our ears, collapse rapidly and take us with them. That doesn't mean that all life on earth would vanish, but that it might be radically different. There have been times when anaerobic creatures ruled and times when aerobic ones thrived. Five deer leapt into my yard this morning, to eat fallen apples beneath the two trees by my study. With coats thick and dark, they looked like bears. There was a time when dinosaurs grazed in this same region, and I lament their passing. But if dinosaurs still roiled the planet, we would not be here. It was their extinction that made room for the small, timid, nocturnal mammals that led to us.

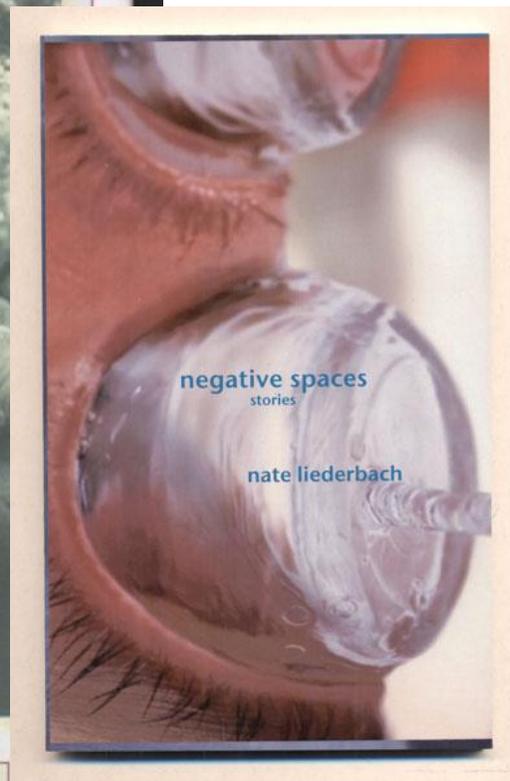
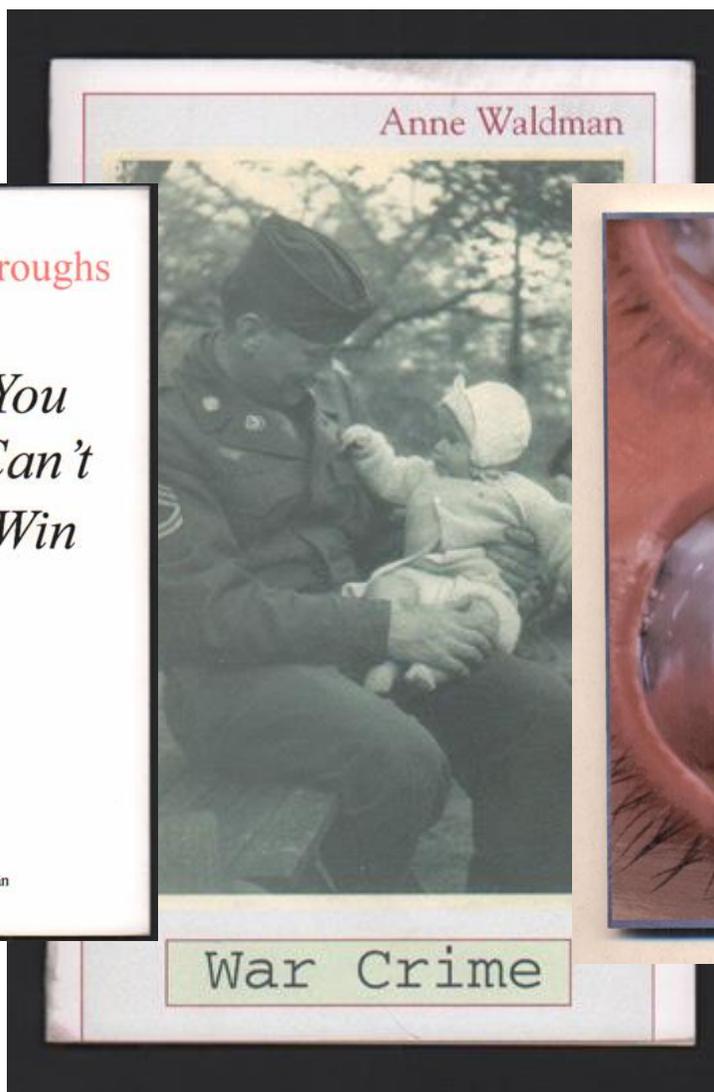
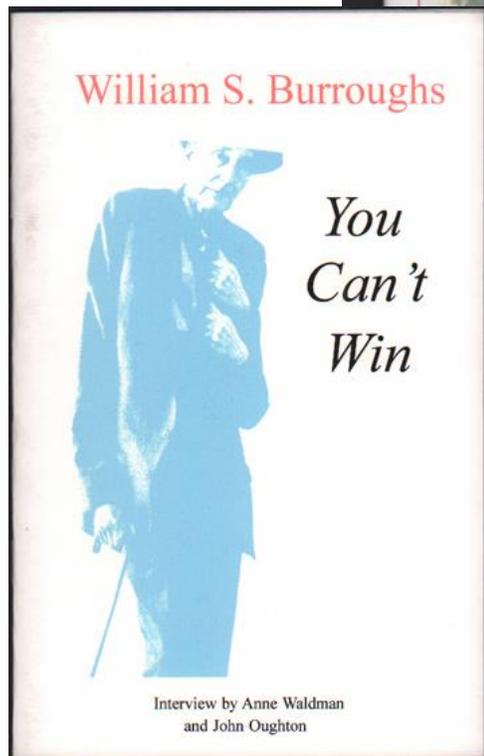
by Diane Ackerman
From **The Rarest of the Rare**
Vanishing Animals,
Timeless Worlds

© Diane Ackerman: *The Rarest of the Rare*, Random House, 1995
© Susan Makov: Design 2008

With Cat For Comforter
Ray Bradbury

With cat for comforter
How still the night,
How right the leaves:
That pattern-quilt the bed
And touch a snow felt on the sill
How still the air,
While rarer still
And silently aware,
The slumberous cat
That sounds the stillness
With a breath not breath,
The meers inner stir
Of moonlit five,
Where soul and blood connive
To summon up a mingling of sound
That whispers, listen now:
And now and now
Alive, alive, alive.
Again, again
The rarefied, the ambient,
All quiescent in amber caught
And dreamed upon
Until with vibrant trembling
It quakes the quilt,
But inwardly,
With not a breath of outward rant,
But with all witchfield and incantment,
You waken to its stir,
Imbedded with its purr,
Feel something change your face-
An after-midnight smile
That drifts you slumber-kept
At sleep, peace's still behest,
His restful round now yours,
His sound the hearth that cures
So wondrous cat as comforter
Weaves coverlet and nest.

© 2003 Text: Ray Bradbury; Illustration: Patrick Eddington



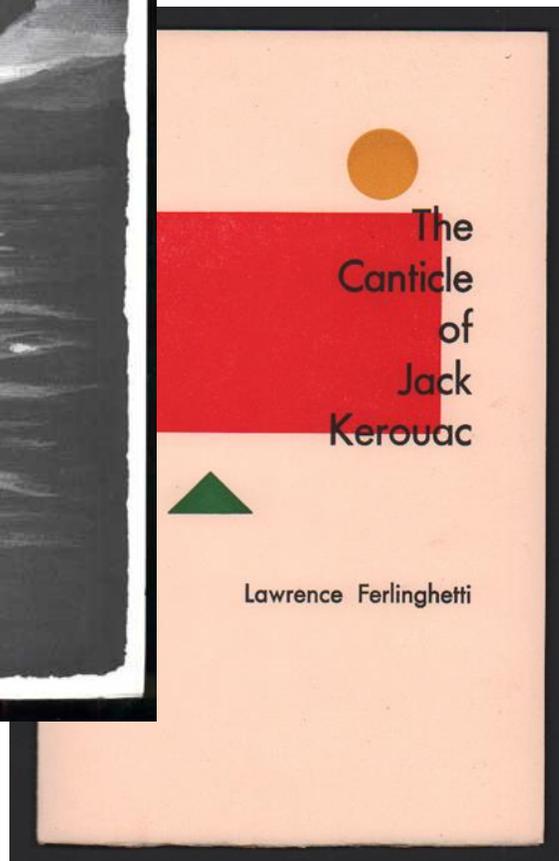
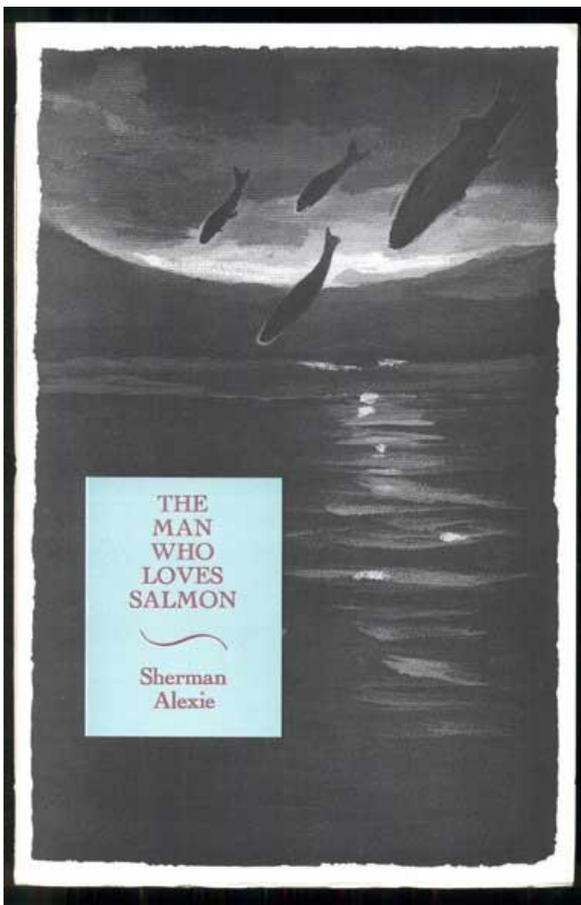
Elik Press

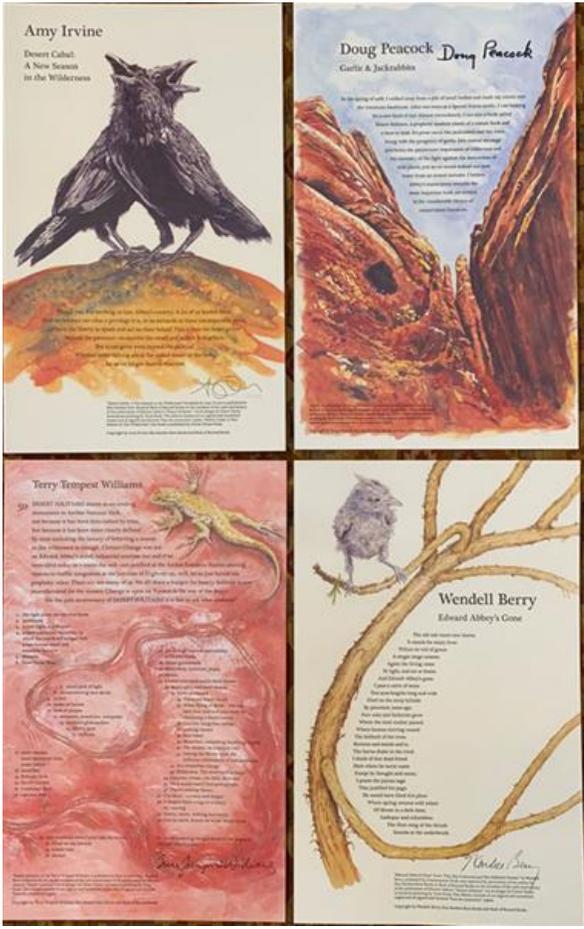
“manifestos, essays, visionary poetics. Elik is Inuit for one who has eyes. Elik Press specializes in publishing visionary essays, prose and poetics that run against the margins of the mainstream publishing (and/or thinking). Our chaps ... include works by Paul West, Jordan Zinovich, Ed Tick, Ira Cohen, Jim Jones, Randy Roark, Hector Ahumada, Anne Waldman, Alex Caldiero, Deena Metzger, and many others. To date, we have published more than thirty chaps that throw a collective monkey wrench into small-mindedness, a game plan we intend to continue. We believe in free speech and our responsibility to question authority. Praise be those who would speak out when told shut up, who would practice common sense and our responsibility to the environment and human rights and each other. Who would practice the lyric as in love and death, humor in the face of spite. Along these lines, we're honored to have among our titles previously unpublished work by Allen Ginsberg and William Burroughs.”

Limberlost Press

Beginning in the spring of 1976, with the publication of *The Limberlost Review*, Limberlost Press is dedicated to publishing finely printed books of poetry, fiction and non-fiction by both established and emerging writers.

“We feel that fine work deserves to be presented and preserved on fine papers. Our poetry chapbooks are letterpress printed on archival-quality papers and sewn by hand into limited editions for collectors and other discerning readers. We want our readers to collect these books as heirlooms to pass along to the next generation.”





Tryst Press

Rob & Georgia Buchert run Tryst Press, a letterpress publishing studio located in Provo. Letterpress printing is done by hand on a Vandercook proof press.

Red Butte Press

Red Butte press was founded in 1984 after the donation of a Columbian Handpress to the University of Utah's Marriott Library.

“The Press is committed to contemporary dialogue, publishing essays focused on the western states as well as the best in modern fiction and poetry.”

Red Butte Press commissions original artwork, uses quality paper and binding materials, and prints letterpress to make each book a reflection of its contents.”

