

2017

Guide to the Center for Book & Paper Arts, Visiting Artists Collection

College Archives & Special Collections

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Center for Book and Paper Arts, Visiting Artists Collection

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Describing Archives: A Content Standard

College Archives & Special Collections at Columbia College Chicago

Chicago, IL

archives@colum.edu

URL: <http://www.colum.edu/archives>

Table of Contents

Summary Information	3
History - Center for Book and Paper Arts	4
About the Collection	4
Collection Arrangement	5
Administrative Information	5
Controlled Access Headings	6
Requirements for Researcher's Access	6
Collection Inventory	7
Series 2: Visiting Artists	7
Sub-series 1: Sheroanawe Hakihiwe	7

Summary Information

Repository:	College Archives & Special Collections at Columbia College Chicago
Source:	Columbia College (Chicago, Ill.). Center for Book and Paper Arts
Creator:	Columbia College (Chicago, Ill.). Center for Book and Paper Arts
Creator:	Hakihiiwe#, Sheroanawe#
Creator:	Barbata, Laura Anderson (Laura Anderson Barbata), 1958-
Creator:	Romero, Luis (Luis Romero), 1967-
Title:	Center for Book and Paper Arts
ID:	RG 08.03.04.01
Date [inclusive]:	1939-2012 and undated
Physical Description:	13.78 Cubic Feet 8 record boxes, 9 print boxes, 3 oversize boxes, 1 document case
Physical Description:	4 Files 1- 24" x 35" flat file, 3- 20" x 24" flat files
Physical Description:	4.91 Gigabytes 1,548 files
Language of the Material:	English
Abstract:	The Center for Book and Paper Arts (CBPA) at Columbia College Chicago was founded in 1994 by noted paper artists Marilyn Sward and Barbara Metz. The CBPA is one of the largest book and paper arts institutions in the United States and serves as a platform for students and faculty from Columbia College Chicago to collaborate with internationally recognized paper artists. This collection is currently partially processed and showcases creative work by students and faculty members of the Center as well as work by leading paper artists from around the world. The collection strength is in the Artists' Work, focusing primarily on works created between the 1980s- 2000s.

How to Cite This Collection

Folder/Item Title, (date). Series Title, Center for Book and Paper Arts, College Archives & Special Collections, Columbia College Chicago.

[^ Return to Table of Contents](#)

History - Center for Book and Paper Arts

The Center for Book and Paper Arts (CBPA) at Columbia College Chicago officially opened its doors on April 9th, 1994. The founders of the CBPA, Marilyn Sward and Barbara Lazarus Metz, originally worked together at "Chicago Paper" from the late 1970s to the early 1980s along with Linda Sorkin-Eisenberg. In 1980, Sward and Sorkin-Eisenberg founded their own paper studio, "Paper Press" in order to further an appreciation of book and paper arts. Originally located at 1017 W. Jackson St. in Chicago, "Paper Press", like "Chicago Paper", offered a wide variety of services including a handmade paper studio, a gallery space and classes for the public. Metz, who worked part-time as an instructor at "Paper Press", and her partner Bob Sennhauser started their own paper studio in 1983, naming it "Artists' Book Works."

In the late 1980s, Sward and Metz merged "Paper Press" and "Artists' Book Works" together leading to the creation of "Paper and Book Arts." The philosophy of "Paper and Book Arts" was "to encourage and promote scholarship and community for those dedicated to excellence in hand papermaking and the book arts." Sward, who earned her MA in Interdisciplinary Arts from Columbia College Chicago in 1986, along with Metz approached the head of the Interdisciplinary Arts Department, Susanne Cohan-Lange, about establishing a world renowned papermaking and bookbinding center at Columbia College Chicago. Originally located at 218 South Wabash Ave., the Center for Book and Paper Arts was born and, with the addition of STA Type, a workshop co-founded by Society of Typographic Arts board member Muriel Underwood, it quickly outgrew its space. The CBPA was then moved to the 12,000 square foot state-of-the-art space of the Ludington Building (1104 South Wabash Ave.) in 1996 where more classes and an MA program were added to the curriculum.

The philosophy of the Center for Book and Paper Arts, much like it had been in the early days of "Paper Press", "Artists' Book Works" and "Paper and Book Arts", is to provide a center to "...advance research and innovation in the interdisciplinary practices of the artists' book and hand papermaking..." Marilyn Sward served as the Director of the Center for Book and Paper Arts until her death in 2008. In 2015, the CBPA became the Center for Book, Paper and Print Arts (CBPPA) when it was absorbed into the Art and Art History Department. The CBPPA consists of Anchor Graphics and the Center for Book and Paper Arts.

[^ Return to Table of Contents](#)

About the Collection

The Center for Book and Paper Arts (CBPA) materials date from 1939-2012 (mostly 1980-2012). It includes paper goods created in workshops taught by CBPA faculty members on campus and around the

country as well as by visiting artists programs. Work includes internationally recognized book and paper artists in the collection.

[^ Return to Table of Contents](#)

Collection Arrangement

The Center for Book and Paper Arts collection will be arranged into a number of different series upon total processing. The material available for research is currently arranged into two available series:

Series 1: Artists' Books

Series 2: Visiting Artists

[^ Return to Table of Contents](#)

Administrative Information

Publication Statement

College Archives & Special Collections at Columbia College Chicago

Chicago, IL

archives@colum.edu

URL: <http://www.colum.edu/archives>

Terms of Access

A portion of the Center for Book & Paper Arts Collection is available to all users. Series 1 and Series 2 are available for research. Other material will be made available for research upon completion of the entire collection 's processing.

Any unprocessed items added to the collection that are not in this current inventory will become available for all users once the Archivist has updated the collection's description.

Terms of Use

Materials are the property of Columbia College Chicago. Intellectual property rights of work belong to the original creators. Materials within the collection that are published and copyrighted maintain

their copyright protections and must be used according to United States Copyright Law. Use of this collection and its materials is understood to be primarily for research, teaching, and creative study; additional uses, such as publication, exhibition, or other appropriate purposes may be considered upon consultation with the Archivist.

Initial Acquisition

The Center for Book and Paper Arts, Columbia College Chicago.

[^ Return to Table of Contents](#)

Controlled Access Headings

- Artists' books
- Paper art
- Art -- Study and teaching
- bookworks
- papermaking
- Columbia College (Chicago, Ill.). Center for Book and Paper Arts
- Columbia College (Chicago, Ill.). Center for Book and Paper Arts
- Sward, Marilyn
- Metz, Barbara Lazarus
- Underwood, Muriel
- Spector, Buzz
- Creasman, Ralph

Requirements for Researcher's Access

All physical materials and reformatted media must be viewed during a scheduled appointment time within the College Archives & Special Collections office. No materials are to be circulated unless otherwise consulted with the Archivist.

Access to some audiovisual media in the collection, such as VHS, audio cassette, or phonographic record, may be temporarily unavailable pending digital reformatting.

[^ Return to Table of Contents](#)

Collection Inventory

Series 2: Visiting Artists, (2005 - 2017)

Date [bulk]: 2005 - 2017

Physical Description: 2 Cubic Feet

Physical Description: 4 Files

Physical Description: 4.91 Gigabytes

Sub-series 1: Sheroanawe Hakihiiwe, (2005-2017)

Creator: Hakihiiwe#, Sheroanawe#

Creator: Barbata, Laura Anderson (Laura Anderson Barbata), 1958-

Creator: Romero, Luis (Luis Romero), 1967-

Creator: Columbia College (Chicago, Ill.). Center for Book and Paper Arts

Date [bulk]: 2005-2017

Physical Description: 3.03 Cubic Feet 2-21" x 24" print boxes, 1 13" x 18" print box, 1 document case, 1 half-document case

Physical Description: 4 Files 3-20" x 35" files, 1-20" x 24" file

Physical Description: 4.91 Gigabytes 1,548 files born digital

Physical Description: 38.8 Gigabytes digitized moving image, TIFF files

Biography - Sheroanawë Hakihiiwë

Sheroanawë Hakihiiwë, born in 1971, is a Yanomami artist residing in Pori Pori, a Yanomami community in the Upper Orinoco near Mahekoto-Teri, Venezuela. Since the 1990s Sheroana has focused his work on rescuing the oral memory of his people, his cosmogony and ancestral traditions, starting with the production of handmade paper and books made with his community.

Laura Anderson Barbata, born in 1958 in Mexico City, Mexico, educated Hakihiiwe about handmade paper, elaborated with fibers from the Alto Orinoco area. In 1992 Hakihiiwe initiated the Yanomami Owë Mamotima project (El arte yanomami de reproducir papel), which led him to create several publications in a collective, collaborating with Laura Anderson Barbata.

In 2010 and 2011, Hakihiiwe was a visiting artist to the Center for Book and Paper Arts where a series of prints depicting the animistic cosmos of the Yanoamami people, the first documented Yanomami creation story in a limited edition, and studio production techniques for editioned paper prints were created and relationships forged with Venezuelan paper artists. His work in this collection includes artworks depicting Yanomami cultural symbols and creation stories.

Laura Anderson Barbata, in early 2010 served as a visiting artist whose retrospective exhibition was held at the Center entitled Among Tender Roots. The centerpiece of the exhibition was her Yanomami Owë Mamotima project. Founded in 1992, the project established a permanent hand papermaking facility in the Yanomami community of Platanal, Venezuela. Their first editioned publication, Shapono (meaning a communal house) transcribes a traditional creation myth and tells the story of the community's first shapono.

Barbata's other work represented in this sub-series relates to Julia Pastrana (1834-1860) who had been born in Mexico with a condition that caused her body and face to be covered with thick hair. She created an edition on the life of Mexican-born circus performer, Julia Pastrana, Barbata's work with Pastrana includes a long-term interdisciplinary project to repatriate Pastrana back to her home country of Mexico from Norway where she died in 1860. The burial the ceremony was held February 12, 2013 in Sinaloa de Leyva, Mexico.

Luis Romero, born in 1967 in Caracas, Venezuela is a visual artist, curator, and editor who lives and works in Caracas and who supports the work of Hakihiwe. Romero has exhibited work in his native Venezuela and internationally; his work in this collection includes pieces created at the Center.

About This Section

The materials relate to the visiting artist Sheroanawe Hakihiwe, from the Yanomami village of Pori Pori in Venezuela, and two other visiting artists who have collaborated with and supported his work, Laura Anderson Barbata, from Mexico City, Mexico, and Luis Romero, from Caracas, Venezuela. The material contains work from all three artists as well as Center for Book and Paper Arts students and faculty created during from separate visits to Chicago in 2010 through 2012.

Section Arrangement

The sub-series is arranged in five sections, reflecting the work of the three artists involved, the exhibition catalogs which resulted from the collaboration, and digital material.

1. Sheroanawe Hakihiwe
2. Laura Anderson Barbata
3. Luis Romero
4. Publications
5. Digital Files

Controlled Access Headings:

- Paper art
- papermaking
- Yanomami language
- Orinoco River Delta (Venezuela)
- Pastrana, Julia (Julia Pastrana), 1834-1860

Title/Description

Box 1: Sheroanawe Hakihiwe work, 2011

Date: 2011

Physical Description: The work was created by Sheroanawe Hakihiwe with collaborators Laura Anderson Barbata, Krista Franklin, Boo Gilder, Elizabeth Isakson-Dado, Hannah King, April Llewellyn, Laura Miller, Melissa Potter, Amy Rabas, Christopher Saclolo, Claire Sammons, Don Widmer. Each piece is handmade base sheet 1/3 cotton rag, 1/3 hemp, 1/3 sisal linters; pulp painted with pigmented flax for pulp painting. Pellon stencils, blowouts, and fabric inclusions measuring 14"x 20". Edition size: 35 (edition variable) (1AP). All are held within a custom case. Object #1: atayo Object #2: ira oni, the symbol for leopard in the Yanomami culture Object #3: wapu-shoto, the symbol for baskets in the Yanomami culture Object #4: kasha Object #5: tipikiwe, the symbol for caterpillar in the Yanomami culture Object #6: watha-oni, the symbol for snakes in the Yanomami culture Object #7: watha-oni, the symbol for snakes in the Yanomami culture These explanations are found in the video of the artist (also in this collection) with further explanations offered throughout. These designs are drawn on children to protect them from harm and disease.

Title/Description	Instances
<p>Oversize Flat File 5: Sheroanawe Hakihiiwe Work, 2010</p> <p><u>Date:</u> 2010</p> <p><u>Physical Description:</u> Basket and Caterpillar Skies: Collaborators: Don Widmer, Haley Nagy, Cecile Webster, Kaitlin Kostus, Maggie Puckett, Amy Rabas, Trisha Martin. Plant-formed base sheets of ctoon, sisal, and esparto; pulp painted hand-cut stencils</p> <p><u>Physical Description:</u> Hanging Palm Leaves: Collaborators: Don Widmer, Haley Nagy, Cecile Webster, Kaitlin Kostus, Maggie Puckett, Amy Rabas, Trisha Martin. Plant-formed base sheets of ctoon, sisal, and esparto; pulp painted hand-cut stencils</p>	<p>folder 00619</p>
<p>Box 1: Sheroanawe Hakihiiwe work, 2011</p> <p><u>Date:</u> 2011</p> <p><u>Physical Description:</u> The work was created by Sheroanawe Hakihiiwe with collaborators Laura Anderson Barbata, Krista Franklin, Boo Gilder, Elizabeth Isakson-Dado, Hannah King, April Llewellyn, Laura Miller, Melissa Potter, Amy Rabas, Christopher Saclolo, Claire Sammons, Don Widmer. Each piece is handmade base sheet 1/3 cotton rag, 1/3 hemp, 1/3 sisal linters; pulp painted with pigmented flax for pulp painting. Pellon stencils, blowouts, and fabric inclusions measuring 14"x 20". Edition size: 35 (edition variable) (1AP). All are held within a custom case. Object #1: atayo Object #2: ira oni, the symbol for leopard in the Yanomami culture Object #3: wapu-shoto, the symbol for baskets in the Yanomami culture Object #4: kasha Object #5: tipikiwe, the symbol for caterpillar in the Yanomami culture Object #6: watha-oni, the symbol for snakes in the Yanomami culture Object #7: watha-oni, the symbol for snakes in the Yanomami culture These explanations are found in the video of the artist (also in this collection) with further explanations offered throughout. These designs are drawn on children to protect them from harm and disease.</p>	<p>box 01371</p>
<p>Oversize Flat File 1: Sheroanawe Hakihiiwe work , 2012</p> <p><u>Date:</u> 2012</p> <p><u>Physical Description:</u> Untitled, 18" x 24", edition size: 35 (edition variable). Collaborators: Laura Anderson Barbata, Krista Franklin, Jing Wang, Chelsea Lamont, Kathi Beste, Alexa Borgen, Jackie McGill, Melissa Potter, Jillian Bruschera. Handmade base sheet pigmented cotton (black and off-white); pulp painted with pigmented flax for pulp painting throu stencils. Strings made from fiber Sheroanawe brought from the Amazon and dipped in pigmented flax for pulp paint laminated on base sheet. The symbol represents a tiger looking through the woods in the Yanomami culture.</p>	<p>folder 01385</p>
<p>Box 2: Sheronanawe Hakihiiwe material, 2011 - 2012</p> <p><u>Date [inclusive]:</u> 2011 - 2012</p>	
<p>Box 2, Folder 1: Iwariwe artist book, 2012</p> <p><u>Date:</u> 2012</p> <p><u>Physical Description:</u> This artist book created by Heroanawe Hakihiiwe and Elias Yakirahiwe, is a limited edition book, 30/100, which speaks to the Yanomami art and traditions relating to the origin of fire.</p>	<p>box 02477</p>
<p>Box 2, Folder 2: Edition documents/Objects #1 through #7, 2011</p> <p><u>Date:</u> 2011</p>	<p>box 02477</p>
<p>Box 2, Folder 3: Object #8 description, 2012</p> <p><u>Date:</u> 2012</p>	<p>box 02477</p>
<p>Box 2, Folder 4: Practice 1 publication , 2012</p> <p><u>Date:</u> 2012</p>	<p>box 02477</p>

Title/Description	Instances
<p>Box 2, Folder 5: Sheroanawe Hakihiwe video tapes, 2010</p> <p><u>Date:</u> 2010</p> <p><u>Physical Description:</u> These tapes, created in 2011, feature the work process of the artist and the symbolic meaning from the Yanomami culture of his work. The material has been reformatted for research use. Digitized video tapes of Sheroanawe at the CBPA were reformatted in 2017 and include: Sheroanawe Chicago 1 Intro w/Melissa Potter 2-Mayo 2011 Sheroanawe Chicago 2 ccstudio setup Sheroanawe Chicago 3 wet studio day 1 Sheroanawe Chicago 4 wet studio Sheroanawe Chicago 5 Melissa Potter Interview Sheroanawe Chicago 6A CCC-Lab project Sheroanawe Day 3 6B Sheroanawe Chicago 7A Sheroanawe 7B CCC-Lab project Sheroanawe 8 Sheroanawe 9 Sheroanawe 10 Afterparty 4-Mayo 2011</p>	box 02477
<p>Box 2, Folder 6: Laura Anderson Barbata Object 13 edition documentation, 2011</p> <p><u>Date:</u> 2011</p>	box 02477
<p>Box 2, Folder 7: Laura Anderson Barbata Object 12 edition documentation, 2012</p> <p><u>Date:</u> 2012</p>	box 02477
<p>Box 2, Folder 8: Laura Anderson Barbata Object 14 edition documentation, 2012</p> <p><u>Date:</u> 2012</p>	box 02477
<p>Box 3: Laura Anderson Barbata: Yanomami Owe Mamotima book , 2003</p> <p><u>Date:</u> 2003</p> <p><u>Physical Description:</u> This limited edition publication, numbered 33 of 50, is signed by Sheroanawe Hakihiwe. The book tells the history of the construction of the first communal house, called Shapono by the Yanomami according to the teachings of the creators, the twin brothers: Omawë and Yoawë, and is one of the stories representing the creation beliefs of the Yanomami people. Artist(s): Yanomami Owë Mamotima Project Author: Yanomami Owë Mamotima, papermaking and bookmaking project and the Escuela Intercultural Bilingüe Yanomami. Published and produced in Platanal, State of Amazon in Venezuela from . Project Period: March 1992 through December 2001. Medium: Waterbased inks on shiki and abaca paper. The book is housed in a custom-built clam shell box covered in imported red canapeta cloth and hot stamped in black with the name of the project and the project initiator (Laura Anderson Barbata). Size: book: 12 1/2 x 9 in. with 6 interior pages, box: 14 x 9 3/4 x 2 in.</p>	box 02478
<p>Oversize Flat File 2: Laura Anderson Barbata work, 2011</p> <p><u>Date:</u> 2011</p> <p><u>Physical Description:</u> The artist is Laura Anderson Barbata with collaborators April Lewellyn, Haley Nagy, Trisha Martin, and Melissa Potter. The piece measures 11" x 20" on handmade paper created on from six hour overbeaten abaca, book cutout inclusions laminated between two sheets. Cover sheet laminate with stencil pigmented sheet couched as third layer. Edition size: 17.</p>	folder 02479

Title/Description	Instances
<p>Oversize Flat File 3: Laura Anderson Barbata, Welcome Home Julia, Object 12, 2012</p> <p><u>Date</u>: 2012</p> <p><u>Physical Description</u>: Created by Laura Anderson Barbata with collaborators Melissa Potter and Boo Gilder in 2012, the piece measures 28" x 24", the edition size is 11 (1 AP). It is on handmade base sheet, pink pigmented cotton, pulp painted with black pigmented flax for pulp painting through stencils.</p>	folder 02480
<p>Oversize Flat File 4: Laura Anderson Barbata, Welcome Home Julia, Object 14, 2012</p> <p><u>Date</u>: 2012</p> <p><u>Physical Description</u>: Created by Laura Anderson Barbata with collaborators Melissa Potter and Boo Gilder in 2012, the piece measures 12" x 18", the edition size is 11. On handmade base sheet, pigmented cotton linter, lamination with abaca and human hair over pellon pencil. The hair was donated by collaborator Melissa Potter.</p>	folder 02481
<p>Box 4: Luis Romero work, 2011</p> <p><u>Date</u>: 2011</p> <p><u>Physical Description</u>: Four pieces on corn paper depicting topographical landscapes. The corn was harvested from the Columbia College Chicago Papermakers Garden. Each piece measures 22" x 17" and are labelled mountains, river flow, sea, and lake. It depicts the indigenous community's topographical location. Personal friends with Hakihiiwe, Romero did interpretation work on the Caraca project and has helped Sheroanawe in his career. The art has been digitized for research use.</p>	box 02482
<p>Box 5: Exhibition Catalogs, 2005 - 2014</p> <p><u>Date [inclusive]</u>: 2005 - 2014</p>	
<p>Box 5, Folder 1: Uno A La Vez (features work of Luis Romera), 2005</p> <p><u>Date</u>: 2005</p>	box 02483
<p>Box 5, Folder 2: Among Tender Roots/Laura Anderson Barbata, 2010</p> <p><u>Date</u>: 2010</p>	box 02483
<p>Box 5, Folder 3: Social Paper/ Curators: Jessica Cochran, Melissa Potter, 2014</p> <p><u>Date</u>: 2014</p>	box 02483

Title/Description	Instances
Digital Material, (2010 - 2014)	<u>Date [bulk]</u> : 2010 - 2014
<u>Physical Description</u> : 4.91 Gigabytes Born digital material	<u>Physical Description</u> : 36.81 Gigabytes Digitized material
Born Digital Materials, (2010 - 2014)	<u>Date [bulk]</u> : 2010 - 2014
Among Tender Roots Exhibit, 2010	<u>Date</u> : 2010
<u>Physical Description</u> : 56.7 Megabytes JPEG images	
Caracas, Venezuela, 2011	<u>Date</u> : 2011
<u>Physical Description</u> : 1.49 Gigabytes JPEG	
Sheroanawe Collaborations, (2010 - 2012)	<u>Date [bulk]</u> : 2010 - 2012
<u>Physical Description</u> : 3.12 Gigabytes JPEG, PDF	
Social Paper Exhibition, 2014	<u>Date</u> : 2014
<u>Physical Description</u> : 236 Megabytes JPEG, PDF	
Digitized Material, 2017	<u>Date</u> : 2017
<u>Physical Description</u> : 38.8 Gigabytes Reformatted moving image and TIFF image files	

Title/Description	Instances
Sheroanawe Hakihiiwe Video , 2017	
<u>Date:</u> 2017	
<u>Physical Description:</u> 36.6 Gigabytes Moving Image files	
Video, Sheroanawe Hakihiiwe in Chicago	
Original video tapes are in Box 2, Folder 5 and were created in 2011.	
Digitized video tapes of Sheroanawe at the CBPA were reformatted in 2017 and include:	
Sheroanawe Chicago 1 Intro w/ Melissa Potter 2-Mayo 2011	
Sheroanawe Chicago 2 cccstudio setup	
Sheroanawe Chicago 3 wet studio day 1	
Sheroanawe Chicago 4 wet studio	
Sheroanawe Chicago 5 Melissa Potter Interview	
Sheroanawe Chicago 6A CCC-Lab project	
Sheroanawe Day 3 6B	
Sheroanawe Chicago 7A	
Sheroanawe 7B CCC-Lab project	
Sheroanawe 8	
Sheroanawe 9	
Sheroanawe 10 Afterparty 4-Mayo 2011	
Images of Sheroanawe Hakihiiwe art, 2017	
<u>Date:</u> 2017	
<u>Physical Description:</u> 837 Megabytes TIFF images	

[^ Return to Table of Contents](#)