The Artist’s Book: The Process And Products Of Collaboration
From The Unique Object To Editioned Works
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Paper presented at University of Lausanne, Lausanne, Switzerland: Reproduction 2017: Images and Texts Reproduced, XI International Association of Word and Image Studies Conference
The Artist’s Book: The process and products of collaboration from the unique object to editioned works

Abstract:
This presentation explores the processes and ideas behind the creation of the artist’s book from three vantage points. The first: a collaborative approach blending artistic and scientific disciplines. The second: an enterprise that uses words and ideas as an ignition point for the creation of images. The third: a curatorial view of the reception for editioned and one-of-a-kind creations. I will discuss my collaborative book projects completed with Dr. Pamela Morgan PhD., at the University of New England. I will also present other viewpoints gleaned by interviewing book artist and curator Rebecca Goodale, Program Coordinator-Kate Cheney Chappell ’83 Center for Book Arts, University of Southern Maine, and Cathleen Miller, poet and curator, Maine Women Writers Collection, Abplanalp Library, University of New England. These professional educators will illuminate the reception of a wide range of artist’s books. They will also address current and possible future practices and how institutions can increase their support of this expressive mode of communication.
“I’m like a navigator and I try to encourage our collaboration and find the best way that will produce fruit. I like fruit. I like cherries, I like bananas.”

Jim Jarmusch

“Whether you succeed or not is irrelevant, there is no such thing. Making your unknown known is the important thing.”

Georgia O’Keeffe

It is the function of art to renew our perception. What we are familiar with we cease to see.

Anaïs Nin

Students view work at the Maine Women Writers Collection, University of New England

Why the artist book? What inspires you to create? Why collaborate? Why collect and display such works? I asked these questions and others of myself and two other artists/curators: Rebecca Goodale, artist and curator of the Program Coordinator of the Center for Book Arts at the
University of Southern Maine, and Cathleen Miller, poet and curator of the Maine Women Writers Collection (MWWC) at the University of New England. Each of us has used the book format and collaboration as part of our creative process numerous times throughout our careers. Goodale and Miller have collaborated in the past and, most recently, as a result of a conversation one beautiful summer’s day, the three of us are working together on an artist’s book.

Coyote-Rebecca Goodale with Brenden Teirney

In response to my query about why she collaborates Rebecca Goodale wrote: *I LOVE to collaborate, it is an intimate way to get to know someone whose work you admire. I think collaboration is a way to bring your best self to a project and to develop that best self so that later when I am alone again in the studio I bring that experience to my own work.*

Cathleen Miller wrote: *The key thing I love about collaboration is how it gets me out of my own head, my usual practices, and away from my fears of "this won't be good enough." When I collaborate, I push myself hard because I don't want to let the other person down. When I do*
work alone, I am more apt to let myself abandon a project because I don't like where it is going. Other people bring new enthusiasm, different ideas and approaches to the same problem. It's also a lot of fun to use collaboration as an exercise in letting go of expectations about what will happen and be in the moment with your collaborator(s).

Rather than limiting an artist’s expression, collaboration builds an artist’s capabilities and their “best self.” In my own experience, collaboration has been essential to realizing book projects on both a technical and an aesthetic level. I have left each collaboration enriched and excited by the possibilities engendered. In the classroom, all evidence of my twenty plus years of teaching also confirm that collaboration (among students) introduces an artist to new forms of expression, builds creative problem-solving skills, and allows the open communication of ideas that might otherwise lay dormant.

Recently Discovered Invertebrates- Stephen Burt with Pamela Morgan

I have completed two book projects with scientist/botanist Dr. Pamela Morgan of the University of New England, and both times her input and insights were critical to realizing my artistic vision. The first project, Recently Discovered Invertebrates began with eight etching plates. When I initially made the images, I had conceived them as part of a pseudo-scientific picture book which presented images of recently discovered imaginary organisms with Latin taxonomy, discovery location and brief descriptions of each organism. Unfortunately, I did not have the scientific background to write the text convincingly and the project was put on the shelf for many
years. Later, noting Dr. Morgan’s good humor and interest in art during regular faculty meetings at the University of New England, where we both work, I approached her about assisting in the completion of the long dormant book. I remember clearly our first meeting where she quickly flipped through the images and stated, “Well to start they are all invertebrates...” Despite my advanced time and preparation on the project I must admit that I had not even thought about that fundamental connection. Morgan brought a scientist’s clear eye for details to my project researching the actual environments of locations I had “discovered” by placing my finger (eyes closed) on a randomly opened Rand McNally road map of the US. We applied for a competitive institutional grant to offset the costs of producing a limited-edition book and were granted the requested funds with an enthusiastic support of the committee who found the cross-disciplinary nature of the work important. Later we worked with David Wolfe of Wolfe Editions in Portland, ME to set the type, and bind the book (Another level of collaboration!)

Plate 8 from Recently Discovered Invertebrates-

We both found the project so rewarding that we applied again for institutional funding and
sought to create an integrated creative process exploring imaginary natural history. I have been working for many years creating etchings of imaginary insects and initially proposed to Dr. Morgan that we make a book of recently “discovered” insects She told me that she did not have the expertise to do so…further discussions led to carnivorous plants as a subject, an area where she had expertise (botany) and where I could also include my playful insect subjects.

Sketch for Carnivorous Plants: A Compendium of Most Unusual Species
Dr. Morgan provided me with books on carnivorous plants which I read cover to cover. Based on that preliminary research, I made many sketches, which we narrowed down to ten images and we began the work of elaborating rough sketches into fully realized book plates with accompanying text. The process lasted months, with Dr. Morgan editing images, requesting, for example, that all images show roots, flowers, and details of trapping mechanisms. I edited the texts by encouraging it to veer slightly towards the absurd but not so much that a lay person might not still regard the book as fact and not fiction. And in a creative ploy that utilized the exigencies of child care Dr. Morgan enlisted the assistance of her then ten-year old son in suggesting names for the plants!

Collaboration is not a means in itself but a way for artists to realize an inspiration/vision. For Rebecca Goodale her “process often begins with an experience, that then leads to a desire to
communicate that experience to others.” Her inherent curiosity leads to further explorations, reading and conversations with knowledgeable individuals. She seeks out the information she needs to explore each experience. The following quote related to her book Albino Bestiary exhibits many of the characteristics of her process: “When we first moved to Freeport, Maine we regularly saw a piebald deer, a male with a white body and a brown head, and a large doe with huge white spots. One day while foraging for mushrooms we saw an albino Red Squirrel, it was exquisite, a perfect model for a child’s toy. We had a chipmunk with a white head, a black capped chickadee without a cap. I became fascinated by this incidence of anomalies in fur and feather color. I talked with state wildlife officials and they explained to me that the lack of contiguous habitat limits the DNA pool and therefore the incidence of albinism becomes greater. This is particularly common on islands. Human impact, highways, housing developments, industrial parks have begun to isolate wildlife habitats as if they are island communities. I began to list all of my encounters with albinism, melanism, leucistic and piebald animals. This led to the making of the Albino Bestiary. (see below)
The book format, a time-based experience, is uniquely powerful in its ability to hold the viewer’s attention and create an arena for thoughtful digestion of complex ideas in form and content. Despite our current fascination with the digital world the analog artist’s book with its amazing versatility and breadth of historical and contemporary modes continues to be a vehicle of expression that is favored by many artists for their expression and production. In artists’ books images and text combine to create a potent forum for communication.
For Cathleen Miller, the artist’s book is an important vehicle to convey ideas. “I am definitely a visual person. I often have ideas for pieces (poetic or visual) that begin with an image that I can't get out of my mind. Sometimes it is something I have heard or read that becomes a seed that sprouts into a bigger vision. Sometimes I see someone else's work and it sparks an image for me. I have dozens of notebooks filled with the germs of ideas--often sketched or written out to describe the vision I have. Usually, these sit around for a long time and then the moment comes when a source leads me back to that idea, sometimes many years later.” As a curator she writes that: “Artists' books are a growing part of our collection and are significant to us because they are an impactful form that speaks to our students really directly. While I have many classes that come to the collection to look at manuscript sources, our artists' books offer a "way in" to special collections for students who frequently have no literacy in visual materials.

Curators build collections that are based on long-term aesthetic and educational visions. Goodale and Miller as curators have built substantial institutional collections with modest resources based on targeted goals, judicious use of resources and by supporting the work (through purchase acquisitions) of beginning and emerging artists whose innovative work is both affordable and will serve to inspire current and future generations through their use as instructional and research materials.

For Goodale and Miller who also have creative practices, the building of an institutional collection is an endeavor that can dovetail nicely with their aesthetic concerns. To quote Miller, “I look for books that will be useful in teaching--either because of content that aligns with our
curricular focus or because the form is worth studying on its own. I use artists' books in inter-professional health care courses, in environmental studies, in art, and in English courses primarily, so I look for things that will speak to our students and our course content. These interdisciplinary concerns also foster a greater awareness within institutions of the educational relevance of the arts. At the primarily health science-based University of New England the collection of the MWWC has seen a significant uptick in faculty use of the collection as a result of interdisciplinary practices. The MWWC has a substantial number of books by artist Martha Hall whose work detailed her diagnosis and treatment for the cancer that ultimately claimed her life. Recently Miller traveled to England to present at the University of Kent in the symposium Artists’ Books and the Medical Humanities where her presentation addressed the use Hall’s books and others as a teaching tool for students in the medical profession. 
https://www.kent.ac.uk/english/research/conferences/artistsbooks.html

Prescriptions-Martha Hall

Building curricular connections to collections at academic institutions is generally part of a curator’s mission. The Maine Women Writers Collection has, to quote Miller, “a core group of
artists whose work I collect more broadly. One of the main artists fitting this category is Rebecca Goodale. Because she is also giving the collection her personal and professional papers, collecting her books is important to understanding her papers. Other artists we have been collecting are Crystal Cawley and Allison Cooke Brown, both of whom make work that speaks specifically to the pressures put on women to live in a particular way and fit a certain idea of womanhood.”

Cuff by Allison Cooke Brown
The artists’ book offers potentially endless visual variations to the artist and curator. As an artist Rebecca Goodale relishes the rich visual possibilities of the book: “…*I can have everything—design, narrative, a wide variety of forms and materials, any and all printmaking techniques, as well as hand coloring, binding, and calligraphy. It is a beautiful complicated puzzle, and the challenge of bringing all of the elements into a cohesive whole thoroughly enchants me.* As a curator, she looks for similar depth of exploration too “*Because I am collecting for an educational institution and because the work will inspire the next generation, I look for a perfect balance between concept, form, and content. I also look for an innovative use of materials.*”
Salix, Eight Maine Willows by Rebecca Goodale
The artists interviewed here (and most artists I know) need to focus their energies in serial investigations. With most projects I begin, I usually have an image in mind that sets off a search to realize the initial idea. I almost always work in series and almost always through a historical mode of expression, 19th scientific imagery being a particular favorite. From a very young age I have found scientific illustrations a compelling and mysterious realm. Textbooks and guidebooks filled with images at once unreal and yet exacting in their specificity were a staple of my youth. I discovered then that through art one is able to stop time and motion, to see what is usually unseen. I hope to inspire a bit of wonder with my images and by extension the desire to explore the world of nature and the imagination. To my mind, once you are connected to nature in a thoughtful way you will want to deepen that knowledge and protect it.

As I wrote in beginning of this paper we, Burt, Goodale, Miller, are in the process of completing a collaborative project, the book: Symphytum officinale, Comfrey, Knitbone. It began as conversation between artists, built on a series of sketches in summer gardens, and is now being finalized as a multi-faceted visual exploration of a plant that has strong connection to many of our concerns as creative individuals.
For Goodale, who has made over one hundred books of the inspired by plants and animals of Maine and beyond, this latest project is a logical extension of her oeuvre. “I have always worked thematically, with commitments of 5 years or more. As I build a body of work, I build a personal vocabulary of methods, materials, and overlapping ideas. With my work, the time involved with a theme helps me to reach a crescendo with my means of expression. Often one theme seamlessly morphs into the next.”
In process, Symphytum officinale

Miller’s participation in the project brings together many interests of her professional life (she is also a practicing herbalist) “All of my work is ecofeminist in some way. I use my work to investigate the experience of living in a female body. As an extension of that, I feel very much the interconnection between the female body and the body of the Earth, so I also have projects that explore the impact of our lives upon the body of the Earth.”
None of us could have completed this project alone in the same way. Each of us will leave the “conversation” enriched. With all arts there are universal human experiences that tie us together. Collaboration, a quality sorely needed in today’s world, is an important tool for the creative individual.
Working proof- Burt, Goodale, and Miller

Collaboration has expanded my breadth of artistic vision, creating new vantage points that change how I view the world. I have always wanted to create a kind of reality rich with analogies. One thing may be many things. A plant is more than a plant; it is a whole universe that resonates with possibility. A fragment of Buddhist sutra perhaps says it better than I can: *This is like this because that is like that*...
Biographies:

Rebecca Goodale

Goodale was a printmaking major at the Portland School of Art, Portland, ME (1971-1973), and studied design at the Memphis College of Art, Memphis TN (B.F.A., 1975) and Cranbrook Academy of Art, Bloom MI (graduate studies 1975-1976). She has been an adjunct professor in the Art Department at the University Southern Maine since 1981. In 2007 she became the Faculty Director of the USM Book Arts at Stone House program and in 2008 added the Program Coordinator of the USM Center for Book Arts to her list of positions at USM.

By working thematically for over a decade, Rebecca Goodale has developed a vocabulary of methods and innovative forms while simultaneously doing her own brand of fieldwork. In order to gain a better understanding of each plant or animal that will become a part of her next artist’s book she wanders into the woods and marshes by herself or with local naturalists. Most of the work is printed and bound in small limited editions by the artist in her studios. Her books can be found in many institutional collections including the Maine Women Writers Collection; Bowdoin College Library; Herron Art Library, IUPUI, Indianapolis, IN; Library of Congress; Portland Museum of Art; State Art Museum of Hawaii; and the Fogg Museum Fine Art Library, Harvard University.

Stephen Burt

Stephen Burt is painter and printmaker. Born in Deland, Florida in 1962. Educated at Rhode Island School of Design (BFA 1987) and SUNY Purchase (MFA 1991). Burt has exhibited in both international and national venues including most recently at The Third Floor Gallery in NYC, the University of Southern Maine in Portland, ME, Bridgewater State University in Bridgewater, MA, the Ballinglen Arts Foundation in Ballycastle, Ireland and the International Print Center in New York City. Burt’s work has been acquired for inclusion in many public collections including those of the New Britain Museum of American Art, the Portland Museum of Art, the Fogg Museum at Harvard, the New York Public Library, and the Library of Congress.
Burt’s work has been supported by awards from numerous institutions among them, the Pollock-Krasner Foundation, the Ludwig Vogelstein Foundation, and the Ruth Chenven Foundation as well as multiple faculty development grants from the University of New England.

A member of Peregrine Press in Portland, Maine, Stephen Burt is Associate Professor and Chair of the Department of Arts at the University of New England.

Cathleen Miller
Cathleen Miller serves as the Curator of the Maine Women Writers Collection at the University of New England in Portland, Maine. She holds Master's degrees in Library Science (from Drexel University) and Creative Writing Poetry (from Temple University), in addition to an undergraduate degree in English and Philosophy. Cathleen publishes her poetry in small press journals and collaborates regularly as part of her writing and artistic practice. Cathleen teaches Botanical Therapies, an introduction to herbal medicine course, at the University of Southern Maine, and is an herbal medicine practitioner.

Pam Morgan
Pam Morgan’s primary research interest is in the conservation and ecology of wetlands, and she enjoys collaborating with others across multiple disciplines in her work. She teaches a variety of courses for the Environmental Studies Department at the University of New England, including Plant Systematics, Wetland Conservation and Ecology, Wetland Restoration, Ecological Monitoring, Conservation and Preservation, and Women and the Environment. She has a master's degree in Botany from the University of Maine and a Ph.D. in Natural Resources from the University of New Hampshire.
Rebecca Goodale’s responses to questions from the author.

1. How did you come to the book format? How long have you been doing it?

I made my first book at the age of 5, *My Chicken*. It was a story about a family chicken with a cover illustration. Although I continued to make books and book like objects from that time forward I went one to study textile design in both undergraduate and graduate school. Later in 1988-89 my formal education began with book artist Keith Smith, and bookbinders Marnie Cobbs, and Jeff Haste. I have been making books in earnest since that time.

2. Why the book form important to you - or more specifically, what does the form do that other art forms cannot?

With the book I can have everything - design, narrative, a wide variety of forms and materials, any and all printmaking techniques, as well as hand coloring, binding, and calligraphy. It is a beautiful complicated puzzle, and the challenge of bringing all of the elements into a cohesive whole thoroughly enchants me.

3. Italo Calvino wrote in his essay “Visibility” that there are “two types of imaginative process: the one that starts with the word and arrives at the visual image, and the one that starts with the visual image and arrives at its verbal expression.” How do you find inspiration? Can you identify where your process begins?

My process often begins with an experience, that then leads to a desire to communicate that experience to others.

4. Do you find yourself returning to themes as part of a serial investigation/project? I have always worked thematically, with commitments of 5 years or more. As I build a body of work, I build a personal vocabulary of methods, materials, and overlapping ideas. With my work, the time involved with a theme helps me to reach a crescendo with my means of expression. Often one them seamlessly morphs into the next.

5. What book artists most inspire you?

Believe it or not my students often inspire me with their fresh ideas and approaches. But much of my inspiration comes from music and performance art. I am interested in rhythm and change. I love Bela Fleck, the Flight of the Conchords, and Betty Carter. I am a fan of the avant-garde use of puppets in performances including Dan Hurlin’s work and the Bread and Puppet Theater.

6. You have collaborated with a number of artists, myself included, what does collaboration bring to the creative process?

I LOVE to collaborate, it is an intimate way to get to know someone whose work you admire. I think collaboration is a way to bring your best self to a project and to develop
that best self so that later when I am alone again in the studio I bring that experience to my own work. I suppose eventually I will make work so loaded with memories of working with others that it will feel like a chorus and not a solo.

7. If you had unlimited support-what project or idea would you most like to see realized?

I would like to have an exhibition of all of my collaborations, somewhere special, to honor all of those I have worked with and the work we have made together.

8. If you could choose only one book to own what would it be? I like Dictionaries and Encyclopedias, some friends gave me an old illustrated encyclopedia in French. It is a perfect size, and endlessly interesting.

9. Your books are in numerous institutional collections. How has institutional support been important to your career? This support has changed my life. When someone holds your work and thinks, “yes, this needs to be in our collection,” there is no better feeling. When an institution gives me that honor (and also pays for the work) it helps me to continue to make the work I want to make. The success of the earlier work finances and inspires the next and the next.

10. In addition to being an artist you are also curator of the Kate Cheney Chappell ’83 Center for Book Arts at USM; Can you briefly describe the collection you manage and how it came about?

The collection is a history of the artists who have lectured, exhibited, and taught for our program. So when one visits the collection and holds a book by Claire Van Vleet then the reader knows she was once our guest.

The collection began when alumna Kate Chappel ’83 decided to dedicated a gift amount for the purchase of a few books. We also have been very supportive of many regional artists and they have returned the favor with many generous gifts of their own artist’s books.

Because the Center is only 9 years old, this collection has the potential to be very impressive by the time it is 20 years old. Some of the best book artists in the Northeast are part of our collection.

11. What do you look for as a curator that marks a book or artist as important?

Because I am collecting for an educational institution and because the work will inspire the next generation, I look for a perfect balance between concept, form, and content. I also look for an innovative use of materials.
12. How can institutions support artist’s books? You began the collection with relatively modest resources- How did you build the collection and where would you like it to be in 10 years? (see question 10)

13. Any closing thoughts?

I admire your work so very much and your interest in my books means a great deal to me. Thank you.

14. Please provide a brief 150-250 word bio. Sent by email.

15. Please send 5-6 images of your most accomplished books and identify the series they are from. Sent individually by email.

Cathleen Miller’s responses to questions from the author.

1. Can you briefly describe the collection you manage and how it came about? How long have you been in your position?

The MWWC was founded in 1959 by Grace Dow and Dorothy Healy to preserve and make available the writings of Maine women who have achieved literary recognition. The Collection now includes material from both published authors and women who wrote only diaries, letters and other unpublished material. Our holdings are especially strong in nineteenth and twentieth century resources. Our collections document Maine women’s engagement with local, regional, national, transnational and global concerns, including the suffrage and women’s movements, environmentalism, health and sexuality, family culture, women’s education, spiritualism, and Maine and New England history. I have been the curator of the Maine Women Writers Collection for seven years.

2. While your collection is quite diverse you have quite a number of artists books. Why is the artist book form important to you- or more specifically, what does the form do that other art forms cannot?

Artists' books are a growing part of our collection and are significant to us because they are an impactful form that speaks to our students really directly. While I have many classes that come to the collection to look at manuscript sources, our artists' books offer a "way in" to special collections for students who frequently have no literacy in visual materials. We use some of our artists' books to talk about the health care provider-patient experience. Rebecca Goodale's books work extremely well in our Environmental Studies classes because the books speak a common language with our science-minded students. The visual piece is key--while we could read many text-based books about endangered species, the impact of seeing a representation of that species rendered by an artist does something different. It sparks a different kind of conversation.
3. What do you look for as a curator that marks a book or artist as important? What artists have you been acquiring and why?

I have a very clear mandate for collecting that is described in our collection development policy. We only collect works by women from Maine, which does make some of the choices easier. I look for books that will be useful in teaching--either because of content that aligns with our curricular focus or because the form is worth studying on its own. I use artists' books in interprofessional health care courses, in environmental studies, in art, and in English courses primarily, so I look for things that will speak to our students and our course content. I also have a core group of artists whose work I collect more broadly. One of the main artists fitting this category is Rebecca Goodale. Because she is also giving the collection her personal and professional papers, collecting her books is important to understanding her papers. Other artists we have been collecting are Crystal Cawley and Allison Cooke Brown, both of whom make work that speaks specifically to the pressures put on women to live in a particular way and fit a certain idea of womanhood. There are plenty more, but generally, I look for good craft, interesting forms, painterly use of the page, and some connection to our curriculum.

4. How can institutions support artist’s books? Your collection has a relatively modest acquisition budget- How did you build the collection and where would you like it to be in 10 years?

When I started my position, artists' books were a small part of what we collected and were still seen as a little bit out there by some of our collections committee members. As we have integrated them more into our teaching, I think that the value of artists' books as a medium is becoming more generally accepted at our institution. I am lucky that my predecessor began collecting artists' books (because she is an artist herself) and built relationships with many artists. She started to collect Rebecca Goodale's work early in her tenure. Since Rebecca has been one of the main teachers of book arts in the region, many of her students will come to show me work they have made. I can often get really wonderful books for low prices because these artists are early in their careers. They can then begin to build a collection portfolio because I have taken an interest in their work, which helps their careers to grow. I sought out the work of one such artist recently and was able to purchase some amazing books that she can now list as part of a collection. In ten years, I would love to have a more robust collection that represents all regions of the state, many different forms, and have these books embedded in our curriculum through a course focused solely on the book form, in which our students could explore their own ideas for a full semester instead of simply a few weeks, which is more typically the case. I would also like to have exhibitions of our artists' book collection more regularly.

5. Are there collections you find especially good or interesting?

I can't say that I am conversant enough with any other collections to speak to that question. I do know that there are robust collections at other institutions that collect some of the same artists. For instance, http://www.ulib.iupui.edu/herron/artistbook
Bowdoin College, in Maine, has a wonderful collection of artists' books, which overlaps with our collection.

6. As a teacher/poet/curator you have collaborated on numerous occasions with artists, myself included; what do you find interesting about collaboration and how is it different from solo work?

The key thing I love about collaboration is how it gets me out of my own head, my usual practices, and away from my fears of "this won't be good enough." When I collaborate, I push myself hard because I don't want to let the other person down. When I do work alone, I am more apt to let myself abandon a project because I don't like where it is going. Other people bring new enthusiasm, different ideas and approaches to the same problem. It's also a lot of fun to use collaboration as an exercise in letting go of expectations about what will happen and be in the moment with your collaborator(s).

7. With an unlimited budget what personal creative project would you like to complete?

That's a hard one... I have numerous installation ideas that engage with the idea of the body in health and illness, the concept of femininity and the desirable form. Really, I guess if I had an unlimited budget, I would take time away from work and apply for residencies that would allow me to focus on my work for an extended period with few of the daily life distractions that keep me busy usually.

8. Italo Calvino wrote in his essay “Visibility” that there are “two types of imaginative process: the one that starts with the word and arrives at the visual image, and the one that starts with the visual image and arrives at its verbal expression.” How do you find inspiration? Can you identify where your process begins?

I am definitely a visual person. I often have ideas for pieces (poetic or visual) that begin with an image that I can't get out of my mind. Sometimes it is something I have heard or read that becomes a seed that sprouts into a bigger vision. Sometimes I see someone else's work and it sparks an image for me. I have dozens of notebooks filled with the germs of ideas--often sketched or written out to describe the vision I have. Usually, these sit around for a long time and then the moment comes when a source leads me back to that idea, sometimes many years later.

9. Do you find yourself returning to themes as part of a serial investigation/project?

Absolutely. All of my work is ecofeminist in some way. I use my work to investigate the experience of living in a female body. As an extension of that, I feel very much the interconnection between the female body and the body of the Earth, so I also have projects that explore the impact of our lives upon the body of the Earth.
10. Any closing thoughts?

Thanks for asking such thought-provoking questions.

11. Please provide a brief 150-250 word bio.

Cathleen Miller serves as the Curator of the Maine Women Writers Collection at the University of New England in Portland, Maine (US). She holds Master's degrees in Library Science (from Drexel University) and Creative Writing Poetry (from Temple University), in addition to an undergraduate degree in English and Philosophy. Cathleen publishes her poetry in small press journals and collaborates regularly as part of her writing and artistic practices.

12. Send 5 images of books in the collection.
   Will send these tomorrow.