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ARTIST STATEMENT

My book works take an experimental approach to the book form, asking how the book and printed matter can both enable and undercut humans' active role in constructing and idealizing information, images, and experiences. Rather than a fixed site or single image, the fragmented paper columns, text, and accordion forms distort the temporal experience of the book, dilating time and how we engage with images and information.

I make inkjet-printed accordion books on Japanese papers that expand to create wall-based installations. It is this tension of creating works that are *both/and* that interests me – work that is both print and book, both 2D and 3D, both static and dynamic, constantly in flux, slipping between categories. All of the work is rooted in an interest in an expanded definition of the book and its metaphoric potential at a time of all-things-digital. I see the book (and the subsequent pages, folds, fragments, and surfaces) as sites of inquiry to explore our experience and the construction of knowledge.

My work draws upon the traditions of book artists such as Joan Lyons (*Coral Reef*), Scott McCarney (*Memory Loss, Far Horizons*), Keith Smith (*Book Number 141*), and Hedi Kyle, amongst many others, that have experimented with the structure and the form of the book. I'm interested in the expansion and collapse of the image in the book form – of data (text, halftone dots, images, etc.) becoming compressed, illegible, and legible again. While nature has often been the subject matter of my work, I have also explored photography's inability to document what we see and experience, questioned how we use beauty in times of loss, and developed a deep interest in how we read and process images and information in the book form. In my work I print with CMYK halftone dots and use other interventions like cuts and folds to draw attention to the production of the printed image – to point to how the image is created, framed, and represented.

Much of my work is informed by time spent living in beautiful but ecologically fragile landscapes. In each work I take apart and compress photographs of hyper-colored sunsets, weeds I see on walks, and flowers from urban garden beds. I print my photographs on rolls of delicate Japanese paper and then bind them into series of accordion books. I spray the back of each column with a neon red paint that casts a glowing pink color on the gallery wall. All of the folds, fragments, and shadows point to an image and a "reading" of time and place that is at once beautiful but also broken and highly constructed.