

## Mørketid

Medium: Letterpress printing on kozo coloured using pigmented encaustic, kami-ito (paper thread), bojagi and kantha techniques in an accordion format

Dimensions (with case): 4.75" x 75" open

Edition size: 8

Year of Completion: 2026

Price: \$2,250

Mørketid, (Norwegian for Polar Night) is a handmade artist's book about my identity and how it has changed through the past 15 years of having lived in 3 different countries. The book addresses our perception of colour—skin color using variations of blue. With the stricter changes in Norwegian immigration policy of late, the book examines how difficult it can be for an immigrant to adjust to a new country and adapt themselves into a new society and culture. It is also my hope that other immigrants and foreigners will see themselves in the book and feel less alone.

Pieces of kozo colored with pigmented encaustic are glued and sewn together. The colors in the book are reminiscent of the shimmering blue of the Norwegian winter skies throughout the season.

The book is quilt-like, and its structure is inspired by the traditional quilting and stitching technique from India called Kantha, as well as Korean bojagi. Just as one's identity is created by different experiences, cultures, people and influences, a quilt contains many elements to create something whole and beautiful.





## Flora of Mughal India

Medium: Letterpress printing with miniature painting and handcutting on handmade hemp papers

Edition size: 20

Dimensions: 6.5" x 10" **closed** approx.

Year of completion: 2024

Price: \$8,750 **4 COPIES REMAINING**

*Flora of Mughal India* explores the shift in perception of nature and its representation in illuminated manuscripts in India during a time of cultural and political change (1500–1700), and how that consequently changed the art of the book and the visual representation of nature on the Indian subcontinent. A collaboration between Pandey and master craftspeople in India, this book combines letterpress printing, miniature painting, paper cutting and hand-illustrated elements.

## Deep Time

Medium: Letterpress printed on dyed kozo

Edition size: 35

Dimensions: 6" x 4.25" approx.

Year of completion: 2017

Price: \$1,750

*Deep Time* explores the relationship between water and soil through the processes of erosion and sedimentation. As the reader progresses through the book, the indigo dye, or water, creeps further up the page, eroding the clove dye, or the soil. Depending on which way the book is read, cut shapes appear to sediment on one side, and erode on the other, with the reader physically participating in these natural processes as they progress through the book. The loose pages sit in a box with deep recesses to accommodate this movement.

Printed on kozo dyed with cloves and indigo, this book is letterpress printed with wood engravings of contour maps of the Himalayan range. Cut shapes are the boundaries of the highest physical features of our planet, namely the Tibetan plateau, the *Kanza'gyal* mountain range, and the Andes mountain range.



## Memory of Long Ago

Medium: Letterpress printing on waxed translucent abaca

Dimensions (with case): 9.5" x 4.25"

Edition size: 30

Year of Completion: 2018

Price: \$950

Breast milk, semen and snow were perhaps our first encounters with white. What if snow had fallen orange? How would our early perceptions of life, creation and reverence of nature affect our current notions of virginity, race, purity, beauty?

Memory of Long Ago has been made using highly beaten abaca fibers that were letterpress printed using Joanna types. Papers were waxed and bound to resemble an ice core. Layers of frozen water, or firn, hold our planet's memories from long ago.



## Auroville Leaves

Medium: Handmade cotton paper with leaf emboss

Dimensions: 12" x 40" approx.

Edition size: 1 **Not For Sale**

*Auroville Leaves* was made using paper embossed with Kadamb leaves found in Auroville. The leaves were a gift by dear friend and mentor Hervé Millet, co-founder of Auroville Papers. The leaves were found and the paper was made by him. They were assembled into an accordion book four years after he passed, and serve as a fond memory of our time together.

## Algal/Fungal

Medium: Letterpress printed on Hahnemühle Biblio  
 Dimensions: 7.75" x 5.25" closed  
 Deluxe edition size: 15 | Standard edition size: 25  
 Year of Completion: 2018  
 Deluxe edition: \$950  
 Standard edition: \$425

*Algal/Fungal* explores three species of lichen the artist found on a twig as small as her palm. The four illustrations are 3-colour wood engravings accompanied by short texts about the foliose, crustose and fruticose lichen types. The imagery sits on the page as if growing on it, setting a sharp contrast with the text, balancing each spread. Printed in a deluxe and standard edition, the former is bound in a paper case housed in a clamshell box and is accompanied by four individual prints on handmade paper made by the artist.



## Jaali

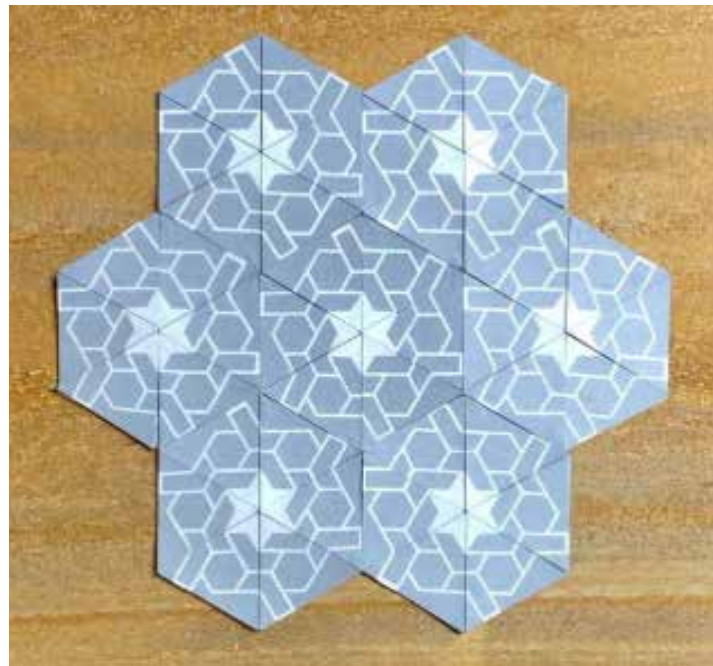
Medium: Handcut kozo on handmade and machine made papers  
 Edition size: 5  
 Dimensions: variable depending on position  
 Year of completion: 2022  
 Price: ~~\$3,500~~ **OUT OF PRINT**

*Jaali* re-creates the tactile and haptic experience of a feature typical to the Indo-Islamic architectural style. Jaali or stone lattices were developed in the Mughal period in India (1526–1857).

The Mughal rulers did not replace any of the existing aesthetic language in India, choosing instead to integrate distinct cultural identities to evolve a new, unique aesthetic. This can be seen reflected in the unique motifs used in mausoleums, tombs and mosques scattered throughout India, resulting in an evolution of culture, style, craft, and technique.

*Jaali* further adapts this idea of co-existence by using the underlying Islamic geometry in the architectural motifs and re-creating them in paper. The patterns cut in kozo are derived from the 6-fold patterns bordering the tomb of I'timād-ud-Daulah in Agra (1622–28), originally made using the parchinkari technique. The equilateral triangles are made using handmade cotton paper, and come together as hexagons, the underlying shape in the 6-fold symmetry.

The mechanics, inspired by Ron Resch, allow an interaction between the two layers, urging viewers to find their own symmetrical balance as they “open”, “close” and adapt the book to hide and reveal the patterns.



## Jaali

Medium: Painted MDF  
 Edition size: 1  
 Dimensions: 2 m x 2 m fully open  
 Year of completion: 2025  
 Price: \$20,000

*Jaali* is a large-scale interactive version of the artist book by the same name made from handmade papers and thread. This book is 1 m x 1 m when closed and opens out to twice this diameter when fully open.



## Peeping Tom Blue Edition

Medium: Letterpress printing and pochoir on paper, folded into an origamic tessellation  
 Dimensions when closed: 5.5" x 5.5"  
 Dimensions when opened: 16" x 5.5"  
 Edition size: 10  
 Year of Completion: 2021  
 Price: ~~\$600~~ **OUT OF PRINT**

*Peeping Tom Blue Edition* is a 3-panel letterpress printed, accordion-style book that is based on Eric Gjerde's Origamic tessellation, and a previous book by the title Peeping Tom.

It is made to resemble the apartment building I spent 9 months peeking into across the street from my in Strömstad, Sweden.

Each of these squares or windows can be popped up into a 3-dimensional square. The book is made using letterpress printing and pochoir techniques and then folded into its final shape.



## Glimpses

Medium: Screen printed on paper, french fold binding  
 Edition size: 30  
 Dimensions: 3" x 4.5" closed  
 Year of completion: 2012  
 Price: \$225

This screen-printed book is in a french fold format. It was made as a reaction to India hitting the 1 billion mark and becoming the second most populated country on the planet, despite its size. Hand drawn on Kozo, cut and adhered to sheets of Bugra, this book is meant to capture glimpses from a few of the 7 billion+ lives being lived on our planet simultaneously.



## Taking Stock

Medium: Letterpress printed on paper, accordion style binding  
 Edition size: 30  
 Dimensions: 6" x 1.5" approx.  
 Year of completion: 2012  
 Price: ~~\$350~~ **OUT OF PRINT**

I have often been weighed down by the amount of consumption that takes place on a daily basis. Consumption both out of need and out of greed. I have also often wondered what things that I would run out of the house with if there were a fire or a flood. Out of sheer curiosity as well as the need to take stock, I decided to make a list of all the things in my house.



## Taxonomy of Shapes

Medium: Letterpress printed in a throw-out accordion style binding with folded waxed overlays

Edition size: 52  
 Dimensions: 4" x 8" closed  
 Year of completion: 2015  
 Price: ~~\$400~~ **OUT OF PRINT**

*Taxonomy of Shapes* challenges the reader's perception of their environment and current systems of scientific classification. The book represents elements from both natural and man-made environments with hand-drawn icons. Hand-waxed translucent overlays use geometric cut-outs to organize the items according to circle, square and triangle forms. This book introduces a new system of classification in which we find that a mountain is in the same category as a nose, a slice of pie, and a bunch of grapes.



## Abies Spectabilis, East Himalayan Fir

Medium: Letterpress printed on handmade abaca, drum-leaf binding  
 Dimensions: 8" x 6" closed  
 Edition size: 20  
 Year of Completion: 2013  
 Price: \$450 **LAST COPY**

*Abies Spectabilis* transports the reader to a fantastic realm – exploring a species of fir in this intimate study. The book is a compilation of texts, each accompanied by an illustration: the taxonomy of the tree, a habitat study from 2012, a personal anecdote from the journal of the artist, and a parallel experience in the form of a folktale by Sheryl A. Karas about the *Abies alba* (Silver Fir). As the anecdote is read, an image from behind the paper dominates silently. The image of the fir forest is revealed when the French fold forming the heart of this book is opened fully.



## Absence

Medium: Cut-outs on handmade translucent abaca, wire-edge binding  
 Dimensions: 3" x 6" closed  
 Edition size: 12  
 Year of Completion: 2017  
 Price: ~~\$350~~, Price with enclosure: ~~\$450~~ **OUT OF PRINT**

The book that influenced *Absence* is *A Nievve Herball or Historie of Plantes* by Gerard Dewes, 1598.

This sixteenth century publication had slight depressions and discolorations in the gutters created by plants that had most definitely been pressed between the pages at some point. The discoloration told me the top of the stem was slightly wavy and may have had a small flower.

*Absence* is made to be looked at up close and experience.

I wanted to re-create the experience of discovering something hardly visible to the eye, and I wanted light to be a part of that discovery. Cut outs of six plants found through the book are hidden within tri-folds that are wire-edge bound. The cut outs appear in the order that the plants were pressed between the pages of the original book.



## Forest Light

Medium: Tunnel book with handmade paper  
 Edition size: 10  
 Dimensions: 6" x 8" approx.  
 Year of completion: 2012  
 Price: ~~\$450~~ **OUT OF PRINT**

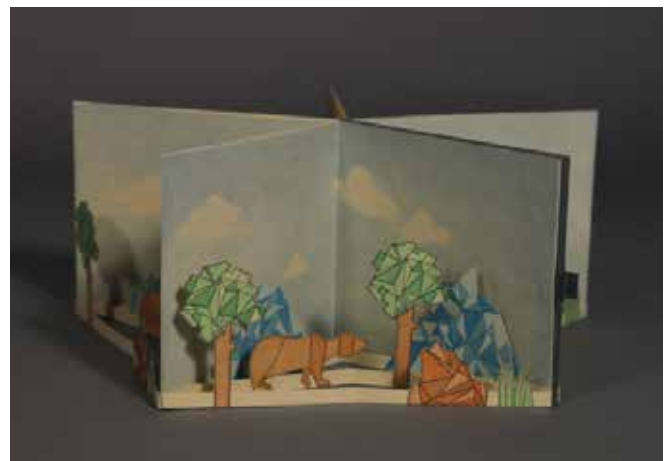
Forest Light is a tunnel book that is created using handmade Kozo and hemp papers. The back panel is a sheet of waxed Kozo that diffuses the light entering the tranquil forest scene. This book began as a dimensional illustration that was used as a book cover for a classic Penguin publication of a book of poems by the 16th century poet, Tahir Ghani.



## Hibernation

Medium: Letterpress printing on paper, carousel book  
 Dimensions when closed: 3.5" x 5.5"  
 Edition size: 15  
 Year of Completion: 2013  
 Price: ~~\$300~~ **OUT OF PRINT**

*Hibernation* is a 5-panel letterpress printed, carousel book that is about a bear that wakes up after a long winter of hibernation. He appears to be a rock at first, and slowly morphs into a bear that sits up, and then stands, and starts to yawn.



## Peeping Tom

Medium: Letterpress printing and pochoir on paper, folded into an origamic tessellation

Dimensions when closed: 5.5" x 5.5"

Dimensions when opened: 16" x 5.5"

Edition size: 5

Year of Completion: 2012

Price: ~~\$350~~ **OUT OF PRINT**

*Peeping Tom* is a 3-panel letterpress printed, accordion style book that is based on Eric Gjerde's Origamic tessellation.

It is made to resemble an apartment building anywhere in the world where the viewer looks through tiny windows and into the lives of the various inhabitants of the apartments.

Each of these squares or windows can be popped up into a 3-dimensional square. The book is entirely handmade, using letterpress print and pochoir techniques and then folded into its final shape.



## Anatomia Botanica: Botanical Anatomies of the Sacred Lotus, Red Hibiscus and Southern Magnolia

Medium: Letterpress printed on paper, drum-leaf and paper-case binding

Dimensions: 8.5" x 6" approx. closed

Deluxe edition size: 10 | Standard edition size: 15

Year of Completion: 2014

Deluxe edition: \$950 **OUT OF PRINT**

Standard edition: \$400, **OUT OF PRINT**

*Anatomia Botanica* received the Honourable Mention at the 15th Carl Hertzog Award for excellence in book design in 2016.

It has won the Maryland Institute College of Art purchase prize at the Pyramid Atlantic Book Fair in 2014, and the Juror's Award of Recognition at the Heart & Hands Juried Book Art Exhibition at the University of Nebraska-Omaha in 2015.

*Anatomia Botanica* explores the relationship the artist has come to develop with her natural environment. It invites the viewer to experience in-depth, three species of flowering plants- the Sacred Lotus, the Red Hibiscus, and the Southern Magnolia. These are plants that had a significant impact on the artist's childhood and early adulthood, teaching her to look at our natural environment as far more complex and compelling of respect than we give credit to.

The book draws its inspiration from a variety of sources. Botanicals, Mughal Indian ornamentation and anatomical flap books (16th-century) are the three primary sources referenced during the conceptualizing of this book. The imagery draws from (sixteenth-to eighteenth-century) European and American herbals and Mughal Indian ornamentation. The imagery contains flaps that function- as in the anatomical flap-books (16th-century)- to reveal the inner workings of the flowers. The texts are a combination of personal histories and experiences and scientific and factual information.

