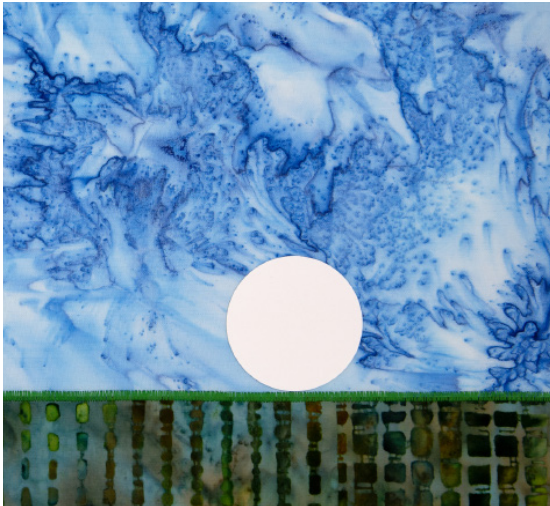


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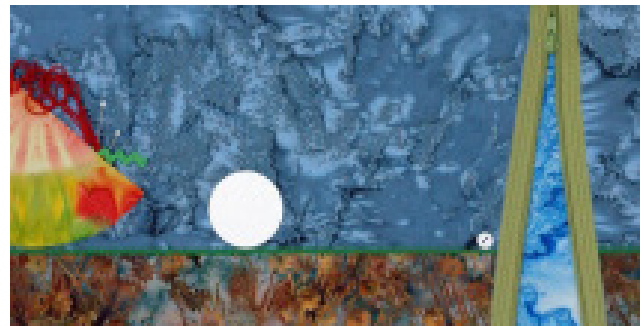
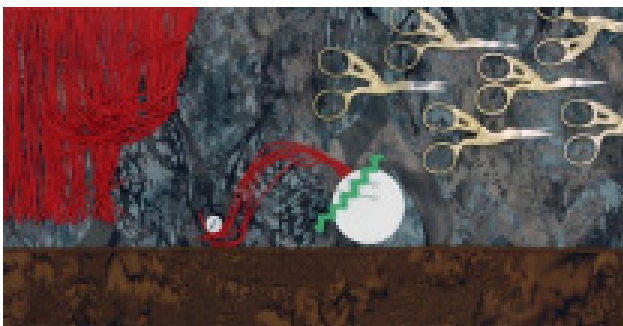
SO...



So... is a wordless illustrated book that follows the journey of a simple circle traveling through vibrant landscapes. Told through lush batik fabric as well as the whimsical visual vocabulary of buttons, scissors, push pins, needles, and other sewing accessories, the book is a story about who we meet, what we acquire, what we discard, and how we are quietly transformed along the way. Ingeniously designed by NYC-based artist Heather Cox, the book uses texture, collage, color, and implied movement to invite the reader into the visual narrative. Cox guides us through portals, over hills, and behind

curtains, urging her readers to imagine an infinite possibility of stories in these pages. Art lovers and imaginative thinkers of all ages and cultures will delight in this part art piece, part parable. So... is perfect for the young artist, the crafter, or anyone on a journey of transformation and self-discovery.

*A glimpse inside the book...*



**AVAILABLE OCTOBER 1, 2021**

softcover: \$24.95, ISBN: 978-7359523-4-5

ebook: \$16.95, ISBN: 978-1-7359523-5-2

9 x 9 x .25 inches

40 pages

## CONTRIBUTOR

### Heather Cox

*author, illustrator*

Cox is an artist who lives and works in New York City. She received her early training in book arts and photography at Mills College. She went on to study sculpture at the Skowhegan School of Painting and Sculpture, and received her MFA from the School of the Museum of Fine Arts, Boston. She currently works in the Conservation Department at the Whitney Museum of American Art. Cox's artwork is quirky and seductive. It is often characterized by precisely crafted objects that involve repetition and shifting scale. She employs a variety of materials in her projects to address issues of visibility, discovery, and metamorphosis.



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## Sample Interview Questions

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### 1. Which materials, object, and techniques were integral to the making of *So...*, and how do they speak to the larger narrative arc of the piece?

Throughout her artistic career, Cox has been interested in repurposing and celebrating everyday household materials. While Cox has worked with erasers, buttons, and pins in the past, the whole sewing box takes center stage in this book. In her childhood home, Cox recalls repeatedly sorting and playing with a box of buttons. The cultural and social life of the button is of particular interest to the artist, along with the larger themes of exploration, imagination, and metamorphosis. The button is both a domestic and utilitarian piece; a thing both lost and accumulated; a conduit through which one can return to and reflect on one's childhood self.

In *So...*, Cox employed various construction techniques to manipulate, shape, and transform the sewing notions and batik fabric. She cut, layered and arranged the colorful material to facilitate the reader's

movement through time and space. The white circle—a giant paper punch—serves as a recurring protagonist across the book. In this way, Cox's manipulation of the materials for *So...* mirrors the transformative journey of its subject.

## **2. How does *So...* serve as a foundation for the art projects that Cox is working on right now?**

In Cox's current work, she continues to explore the world of buttons, in particular how buttons are imbued with textural and social meaning. She has been sewing them onto old photographs and creating abstract collages. Cox continues to use the paper-punch techniques that were crucial in the making of the book. She has integrated this approach into her sculptural fine art pieces, producing organic biomorphic shapes made up of photographs that have been punched and stapled together. While Cox's current work is less concerned with narrative structure, her process is related to *So...* in the ways that it entertains sculptural form, collage, and transmutability. In sum, *So...* has greatly influenced the work that she is doing presently.

## **3. How did the artist craft a visual narrative in *So...*? Why was it important for you to create a wordless art book?**

Cox incorporated the multiple meanings of the word *So...* to craft the messaging behind the book. *So/Sew* plays on the materials going on an adventure as well as an invitation for the reader to create their own story: "So... what do you think happens?" Thematically, this book speaks to all kinds of communities: people of all ages and language backgrounds can resonate with the story of a circle—of who it meets, what it acquires and discards, and how it changes in the process. The visual, wordless form of *So* is accessible, inviting, and individually empowering, creating space for audiences to revel in lush narrative detail and artistic precision, plus bring their own perspectives and ideas into the reading experience.

## **4. What do you hope audiences take away from reading this book?**

Cox hopes that the book inspires audiences to give new voice to their everyday objects. Another one of her aspirations is that this book gives people the courage to embrace their own journeys of transformation and self-discovery.

## **5. Do you have any tips for children, artists, or anyone who's looking to repurpose everyday objects in their artwork?**

In the future, Cox hopes that she can lead interactive workshops with younger audiences to encourage them to create artwork with found objects. Moreover, she hopes to produce wearables and other giveaways that are similarly based on found objects. In her own artwork in this arena, she embraces open-mindedness and flexibility: any thing can be art, and art can be anything! She is particularly interested in objects with unique

textures and shapes, things that can enhance someone's tactile experience.