

MARY HEEBNER

&

simplemente maria press

fine art books

1995-2018



INTIMACY: drawing with light; drawn from stone



2017 16 X 16.75 X 1.5”

watch the video:

<https://vimeo.com/192957730>

Twelve watermarked sheets of handmade paper, pigmented ivory or ultramarine blue, with graphic elements printed in letterpress and also embellished on the verso with graphite or watercolor, a plexiglass viewing easel, and two 6” x 4” books, SCHIZZI, containing a suite of fourteen prints from the Rome Sketches series, and MARMO, an accordion fold book with original text about the livingness of marble, also translated into Italian. This is placed within an anodized aluminum box, which bears a hand-carved marble “open book” on the lid.

[intimacy the paintings](#)

Edition of 20 copies

[Intimacy: Drawing with light, drawn from stone](#)

\$7600.00

APSARA: an improvisation



2015

7 X 12 X 1.5”

In the Hindu Puranas, an ancient tale, The Churning of the Sea of Milk, elicited a personal meditation on loss, struggle and grace. I translated my meditation through an improvisation of image and language, based upon the bas relief mural of this legend on Angkor Wat’s eastern gallery.

Text, drawings and chemise stamping are printed letterpress, typeset in Spectrum by John Balkwill, Lumino Press. Each chemise folder is unique, hand painted with inks, the lid of each box is an original painting of “The Churning Sea,” colophon with a watermark of a dancing apsara, and text by Mary Heebner, translated into French by poet Laure-Anne Bosselaar.

[read more](#)

Edition of 20 copies, 8 remain

\$2000.00

SILENT FACES/ANGKOR



2013

9 X 22 X 3”

A handcrafted red cedar box contains three forms of the book. Placed on a patina metal tray a Codex with impressions Angkor Temple complex as written vignettes, sketches and photographs, as well as a chemise containing two accordion folded pieces, one of line drawings and the other a written interpretation of the ancient story of the Churning of the Sea of Milk. Beneath the tray rest four scrolls. Handmade watermarked paper and paper lined silk frame four gold edged prints from the silent faces series. When unrolled each scroll measures 37” X 18”

[watch the video: https://vimeo.com/57508862](https://vimeo.com/57508862)

[read more](#)

[read a review](#) Edition of 20 copies, 9 remain

\$8500.00

UNEARTHED:

an excavation of images from Chilean Patagonia



2011

12.5 X 12.5 X 2.5”

A poem, paintings and sketchbook—Images and impressions from Patagonia.

A poem printed on translucent abaca paper inter-leaved with 8 mixed-media images of vessels is hard bound between original signed painting covers, with leather spine, placed in a wooden box, with a tumbled marble lid. Text printed letterpress in Centaur. In a niche in the bottom of box is a 9 x 6” chapbook, “notes from below” with ink and graphite sketches, unique ink washes, and journal notes inspired by indigenous Mapuche clay vessels and horseback treks through the Sierra of Chilean Patagonia. Printer, John Balkwill Lumino Press [read a review](#)

Edition of 20 copies, 7 remain

\$3500.00

THE TRAGIC HISTORY OF HAMLET: An Artist's Interpretation of the Classic Text by William Shakespeare



2008

16.5 X 13 X 3"

A grey flax and blood-red abaca duo-sided paper serves as a chemise enclosing 20 folios of pigment prints placed within a sleeve of kozo paper printed with corresponding passages from Hamlet. Book includes watermark, pulp-painting and stencil on handmade paper, with letterpress throughout in Centaur and Trajan type. Printer, John Balkwill Lumino Press An "actors" copy of the complete play also included. Placed in a flax and mohair clamshell box, a leather spine stamped with gold.

[read more](#)

Edition of 20, 1 copy remains

\$7200.00

DEEP THERMAL: an ekphrastic portfolio of art and poetry



HEEBNER



ESHLEMAN



2007

17.5 X 13.5 X 0.5"

An ekphrastic portfolio of art and poetry.

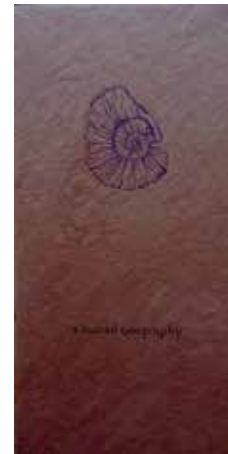
Features 6 signed and numbered piment prints by Mary Heebner from the paintings that inspired six new poems by American poet and translator Clayton Eshleman. Poetry is printed letterpress in Spectrum on sheets of grey Rives BFK paper. Signed by both the artist and poet. Printer, John Balkwill The Lumino Press

[read more](#)

Edition of 26 copies, 4 copies remain

\$1200.00

A SACRED GEOGRAPHY: sonnets of the Himalaya and Tibet



2006

9 X 20 X 2"

Twelve sonnets by anthropologist and poet Sienna Craig, are printed letterpress on loose leaved sheets of individually pulp-painted paper with decorative debossing, placed in a clamshell box. A signed and numbered print, Drifts and Plates, serves as a frontispiece and a chapbook with an introduction, the sonnets, and an explanatory text is recessed in the bottom of the box. Colophon with hand drawn map and photograph of author and artist in Mustang, Nepal. Printer, John Balkwill The Lumino Press [read more](#)

Edition of 25 copies

SOLD OUT

*A Sacred Geography Chapbook 11.75 X 6 X 0.25" letterpress, hand-sewn, bound booklet with kakashibu paper cover. were printed in an extra edition of 100.

30 copies remain.

\$95.00

*Select copies of Sacred Geography Chapbook include 2 original watercolors of prayer wheels and mani (prayer) walls, from the final couplet in Sonnet XII.

\$395.00

50 percent of each sale benefits: www.Drokpa.org

FULL LOTUS: sketches from Ayutthaya



2003

1 X 5 X 5”

Accordion-folded print panels from sketches drawn among the temple ruins of Thailand’s ancient capital, Ayutthaya. Each panel hand-touched with graphite and watercolor; insert of images, and text printed letterpress in Minion on handmade Daphne paper, in paper slipcase.

[read more](#)

Edition of 50, 15 copies remain

\$550.00

BAYON: drawings from Bayon Temple, Angkor Thom



2002

1 X 5 X 5”

Drawings from Bayon Temple, Angkor Thom.

A pair of accordion-folded pigment prints from on site sketches drawn at Bayon Temple in Angkor Thom, Cambodia; folded text insert with map and journal notes, wrapped in a silk khataj, a ceremonial Buddhist scarf, and placed inside a folded paper box.

[read more](#)

Edition of 20

SOLD OUT

SEEKING THE OPEN HEART: Heebner and Hannon—paintings paired with poetry



2002

9 X 9.5 X 1.5”

A suite of 10 paintings made in response to 10 poems by California poet Michael Hannon were the template for pigment-printed images. Printed letterpress in Baskerville, Lumino Press and hardbound with paste-painted original covers by the artist, presented in a slipcase.

[read more](#)

Edition of 75, 28 copies remain

\$950.00

ON THE BLUE SHORE OF SILENCE: poems of the sea by Pablo Neruda



2000

15.5 X 12 X 2"

A series of collage paintings, inspired by the Pacific Ocean and several visits to poet Pablo Neruda's Isla Negra home in Chile, became the templates for pigment prints that were paired with 12 poems by Pablo Neruda that allude to the sea. In Spanish with English translations by Alastair Reid. Printed letterpress in Adobe Jenson, Arrighi, and Trajan on translucent handmade linen paper, John Balkwill, The Lumino Press. The 12 triptych folios and hand-sewn booklet are gathered in an individually pulp-painted chemise, and placed in a handmade wood and cloth box.

[read more](#)

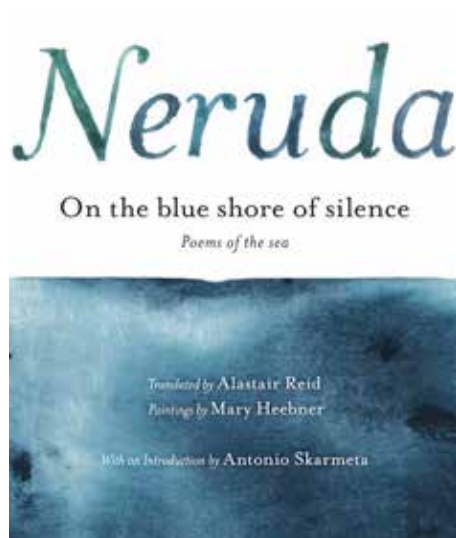
Edition of 50, 10 copies remain

\$3000.00

ON THE BLUE SHORE OF SILENCE: poems of the sea by Pablo Neruda

&

INTIMACIES: poems of love by Pablo Neruda



Dazzle of Day

Enough now of the wet eyes of winter
And another single tear.
How by their rain, green is beginning,
The essential reason, half by leaf,
With its spring's rain, we are saturated
To take part in its joy.

How wonderful, its eternal openness,
Clear as the promise of flowers,
The full moon leaving
Its calling card on the foliage,
How and how far back from the beach
With a wet basket
Of drifting shells.

Like love, like a meek
I welcome it,
I take it all in
From south, from north, from east,
From deep,
From high,
From nearly beautiful as
mysteries, smelting of mystery,
From-colored absence,
everything I reach
orange blossom, daisy
grapes like grapes,
the soft of water
I gather it all
softly,
effortlessly.

Why my skin is the wind,
and my opened heart,
The air fills
and fills,
From my skin,
I take
what I see.

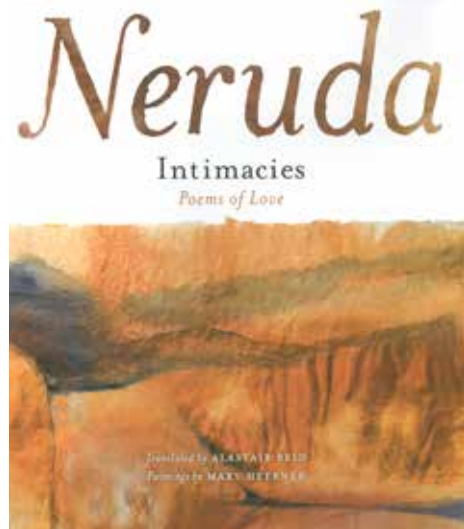
Deslumbró el día

Basta para los ojos del invierno,
de una lagrimita más,
hasta por que se abra verde
la esencial razón, hoja por hoja,
hasta que con su lluvia nos saturamos
para participar de la alegría.

Qué maravilla, su eterna apertura,
tan clara, tan promesa que
la luna llena deja
su carta en el follaje,
cómo y cómo lejos del mar
con un cesto mojado
de piedras en movimiento.

Como amor o meek
lo recibí,
lo tomé
del sur, del norte, del este,
del oeste,
del fondo, de la parte,
del aire recién puesto en libertad,
verde esperanza de arena oscura,
desde colores de ausencia,
todo lo que alcanzo
naranja florido, daisy
uvas como uvas,
el suave de agua
lo recojo todo
suavemente,
sin esfuerzo.

¿Por qué mi piel es el viento,
y mi corazón abierto,
el aire llena
y llena,
desde mi piel,
tomo
lo que veo.



In 2004, in honor of Neruda's Centenario, a trade edition of *On the Blue Shore of Silence* was published by Harper Collins/Rayo. In 2008 they published a companion book, *Intimacies: Poems of Love* by Pablo Neruda. This edition paired watercolor paintings with a selection of poems from *Isla Negra*. English translations by Alastair Reid. [NERUDA](#) [read more](#)

WESTERN TRILOGY I: Ocean, Prairie, Desert



WESTERN TRILOGY II: Mountain, Canyon, Dune



1999-2001

6 X 5 X 5.5.”

Each boxed trilogy contains 45 original watercolor paintings tipped onto Arches rag paper in three accordion folded books, opposite text that was excerpted from essays originally written for *The Western Horizon*, a book of photographs by Macduff Everton with watercolors, sketches and essays on the US American West (Everton/Heebner, Abrams, 2000).

[read more](#)

Edition of 20

BOTH EDITIONS SOLD OUT

ISLAND: Journal from Iceland



1998-1999

14 X 11 X 2”

12 pigment prints from monoprint paintings that were inspired by travels through Iceland with text from the Iceland travel notebooks. Each print is hand-touched with watercolor. Printed letterpress in Galliard by Inge Bruggeman on translucent abaca paper folios made by Gail Berkus and Rie Hachiyanagi, within a Kyoseshi and kozo paper chemise wrapper. A hand-drawn map introduces the journal notes. Book is placed in Plexiglas case.

[read more](#)

Edition of 60 copies, 12 remain

\$1500.00

SCRATCHING THE SURFACE: a visit to Lascaux and Rouffignac



Installation of *Scratching the Surface* and related ochre pigment drawings with floor projection of the cave of Lascaux, in the exhibition "A Sense of Place" at UCSB.



1999

12 X 10 X 1.5"

Six original paintings made with micaceous and earth pigments, accompany a narrative, written after an invitation from the French Minister of Culture to visit Lascaux and other Paleolithic sites in Southern France. Printed letterpress, in *Centaur* by Inge Bruggeman. Book is entirely of handmade paper. Paintings are tipped onto folios, and placed within an ochre-tinted paper chemise, placed in ochre-rubbed paper folder, slipcase of etched plexiglas.

Edition of 10 copies

SOLD OUT

OLD MARKS, NEW MARKS: out of the past



1997

11.5 X 10 X 1”

Within a clamshell box is placed an original 6 X 5” collage made with handmade papers and watercolors. A recessed well in the box contains a chapbook with offset text and reproductions of artist’s sketches and paintings. Introductory essay, “Out of the past: The Earth-Centered Art of Mary Heebner” by Carolyn Radlo, Director of the Joseph Campbell, Marija Gimbutas Library, Pacifica Institute. The images and text speak of Heebner’s work within the context of ancient art, visits to early cave art sites and painting processes. An illustrated essay by Heebner follows.

[read more](#)

Edition of 40 copies, 2 remain

\$850.00

**Old Marks, New Marks chapbook: Offset with full color reproductions 32 pages.

8.5 X 7.5 X 0.25”

\$20.00

SIMPLEMENTE MARIA PRESS

Simplemente Maria Press was founded by Mary Heebner in 1995 when she began transposing her studio based work and travel inspired drawings and writing into book format, beginning with the publication of *Old Marks, New Marks*. The Press unites place-based inspirations and images with studio practice, print and paper-making to create hand-crafted books that couple visual art and writing in a variety of formats. As of 2017 Simplemente Maria Press has published 16 editioned fine art books.

Heebner's artwork, and writing are integrated into the design, concept, and substance of each book that is produced by the Press. Her checklist also includes several collaborative projects with the work of William Shakespeare, Pablo Neruda, Alastair Reid, Sienna Craig, Clayton Eshleman & Michael Hannon. Since 1999 she has worked with John Balkwill of The Lumino Press for letterpress printing and production.



ABOUT THE ARTIST



Central to Mary Heebner's practice is her interest in the numinous qualities of the physical world and their expression in cultural and natural forms. Her sketches and notations made while traveling on assignments are informed by the distinct mythology, archaeology, art, geology, language and stories from each locale. Through this she incorporates her unique interpretation of antiquities, landforms, maps, and water forms to create sensuous abstract compositions and fine art books with handmade/ altered paper, water-based mediums and letterpress. Her work is collected publicly by institutions and special collections libraries that include The Library of Congress, The National Gallery of Art, The New York Public Library, The John Paul Getty Research Institute, The San Francisco Museum of Modern Art, Santa Barbara Museum of Art, Stanford University, Dartmouth College, Columbia University, The British Library, The National Museum of Women in the Arts, Indiana University and the Universities of California. Mary Heebner is represented by Edward Cella Art + Architecture, Los Angeles, CA. Her studio is in Santa Barbara, California



SELECTED EXHIBITIONS:

“Catching the Light: Bookworks from Southern California” Curator Carolee Campbell San Francisco Center for the book and a companion exhibition “BroadSides” at the Book Club of California, San Francisco, CA catalogue

“Re-Opening the Book Elverjoj Museum, Solvang, Ca Curator Pamela Zwehl Burke -and Leture”The story of making On the Blue Shore of Silence: Poems of the sea by Pablo Neruda”

“Intimacy: Drawing with light, Drawn from Stone” exhibition and permanent display at Museo della Carta e della Filigrana, Fabriano, Italy

“Modes of Codex: The Art of the Book from Medieval Fragments to Movable Type and Fine Press Printing” Davidson Library, UCSB, California Curator Danelle Moon and Roberto Trujillo

“A Survey of Artists Books from Simplemente Maria Press and the Paintings that Inspired Them” solo exhibit Chapman University, Leatherby Librarires, Orange, CA.

“Dual Visions: Impressions from Chilean Patagonia” Embassy of Chile, Washington DC.

“Intimacies/Intimismos: Poems of Love by Pablo Neruda” solo exhibits, 2009, 2010, Edward Cella Art + Architecture, Los Angeles, CA and The Queen Sofia Spanish Institute, New York City.

“Mani Wall & A Sacred Geography,” The Fowler Museum, UCLA, Los Angeles, CA. Curated by Marla Berns, Director, concurrent with “The Missing Peace: Artists Consider the Dalai Lama.”

“The Artist Turns to the Book,” urated by Marcia Reed and Joyce Ludmer. John Paul Getty Research Institute, Los Angeles, CA,

“Ancient Presences” Cal Poly University, San Luis Obispo CA, solo exhibition, installation.

“A Sense of Place”, an installation of art and artist’s books, College of Creative Studies Gallery, UCSB.

“Storylines: Narrative Works from the Permanent Collection,” Art, Design and Architecture Museum, UC Santa Barbara, California, curated by Elyse Gonzales.

“Pangaea: The Iceland Paintings and the artists book, Island Journal from Iceland; solo exhibition, The Contemporary Arts Forum, Santa Barbara

“On the Blue Shore of Silence: Poems of the Sea by Pablo Neruda” solo exhibition of paintings and the artist’s book, Fundación Neruda, and US Ambassador’s Residencia “Chilepoesía”, Santiago, Chile.

“Artist’s Books about Artists,” “Book as Art XIII”, and “Artists on the Road: Travel as Source of Inspiration” The National Museum of Women in the Arts, Washington DC, all exhibits curated by Krystyna Wasserman.

“Shakespeare as Muse,” The Schneider Museum of Art, Southern Oregon State University, Ashland, Oregon curated by Josine Ianco Starrels.

“SO CAL-led Books” curated Gloria Helfgott, San Francisco and New York Centers for the Book, J. W.Marriott Library, University of Utah. Charles E. Young Library, University of California Los Angeles.



Like Marcel Duchamp, who also devoted significant energy to creating what he considered to be traveling museums, Heebner invests the details of her exquisite objects with multiple layers of narrative.

Heebner embodies what is possible for artists who dedicate themselves to perfecting the balance of inner and outer pressures that she portray. Her work bridges the perceived gap between intuition and scholarship, and in so doing has grown to occupy a place alongside the visionary company of composite artists like William Blake, from whom she has clearly learned so much.

-Charles Donelan, critic

It takes a heap of hyphens to get at the essence of Mary Heebner. A collagist-painter-poet-journalist-journal keeper-itinerant, Heebner has been following a restless heart and skillfully avoiding easy categorization throughout the many years of her career(s).

-Josef Woodard, critic