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Nota di contenuto	Introduction: Arboreal Modernism and the Woodcut Book -- Chapter 1: A Feeling for Wood Itself: Lynd Ward's Arboreal Modernism and the Politics of Wood -- Chapter 2: A Sisterly Collaboration: Virginia Woolf, Vanessa Bell, and the Woodcut -- Chapter 3: Words Like Birds: Helen West Heller's Woodcut Poetry -- Chapter 4: Weaving Resistance: Helena Bochoáková-Dittrichová's Wordless Narratives -- Epilogue: Still Seeking Light in Darkness: Drooker, Kuper, and the Woodcut Legacy -- Conclusion: The Living Legacy of Arboreal Modernism.
Sommario/riassunto	"In addition to bringing needed attention to the tradition of modernist woodcut artists, including the previously overlooked Vanessa Bell, Helen West Heller, and Helena Bochoáková-Dittrichová, Badoi fills a broader gap in interdisciplinary scholarship by bridging literary

criticism, art history, and comics studies to reveal and explore the rich middle-ground between them." —Chris Gavaler, Professor of English, Washington and Lee University, USA This book reveals how modernist artists across Europe and the United States turned to trees and wooden materials as both subject and medium to reimagine human relationships with the natural world. In an era of accelerating industrialization, these artists made the seemingly anachronistic choice to work with wood—creating handcrafted books that challenged the alienation of modern life through their very materiality. *Arboreal Modernism* examines the transnational phenomenon of woodcut modernism through pioneering artists including Lynd Ward, whose anti-racist and anti-capitalist narratives used trees as witnesses to violence and models for social interconnection; Virginia Woolf and Vanessa Bell, whose collaborative woodcut projects at the Hogarth Press challenged boundaries between text and image; Helen West Heller, the first artist to carve both word and image from the same woodblock in her innovative poetry; and Helena Bochoáková-Dittrichová, whose wordless narratives critiqued colonialism while envisioning alternative futures led by women. The book also traces this tradition's contemporary legacy through artists Eric Drooker and Peter Kuper. Through close analysis, Badoi demonstrates how the woodcut book served as both artistic innovation and political intervention, using the ancient technique of woodcutting to address modern concerns about ecology, community, and social justice. This study recovers an overlooked dimension of modernist experimentation while offering insights relevant to our current environmental crisis. Olivia Badoi is Assistant Professor of English at Saint Louis University-Madrid, Spain, where she teaches courses in literature and academic writing. .
