





paperworks

Paper: From All Sides

EXHIBITION CATALOG

January 24 - April 21, 2013
Tohono Chul Exhibit House Main Gallery
Tucson, Arizona

Curators' Notes

We interact with paper constantly; unfolding the morning news, receiving a receipt for lunch, reading a book in the evening, wrapping a gift, cleaning a counter top, shipping a package, or getting a cup of coffee. Paper is so ubiquitous and intertwined with our lives, and especially for artists, this material can be a core component of the daily creative process, no matter what the discipline. Since its invention in China at the dawn of the first millennium, paper has become a material that humanity has come to rely on in countless ways. This exhibit is an exploration of the divine qualities of this simple and unassuming entity in our daily lives, and the inherent beauty that it harbors.

For visual artists, paper can be an essential, creative material, which demands a deep understanding of the tactile and visual properties that it brings. For an artist working with any kind of paper, the material goes beyond being simply a vehicle for two-dimensional expression; the physicality of the paper is quite important, as it becomes a fertile ground for more sculptural gestures and commentaries.

All of the artworks in this exhibit represent multiple layers of communication. The immediate message and imagery that arises throughout the exhibit is also laced with a finer glimpse of the creative process, the conversation, if you will, between the artists and this incredible medium. We hope that these daring, thoughtful, and elegant explorations will engage you in your own consideration of paper, the ways it exists all around us, the manner in which we communicate through it, and the subtle ways that it speaks a language all it's own.

Ben Johnson
Curator of Exhibitions

Edie Wageman
Assistant Curator of Exhibitions

Carolee Asia

The visual sources that consistently inform my work are an eclectic mix of design elements from the English Arts and Craft Movement, European silhouette, 19th century Japanese art, Medieval Illuminated Manuscripts and traditional folk art forms from around the world.



Carolee Asia

It Would Have Made a Cat Laugh

Artist's Book in a flip-book format

6" x 11" box (7" X 14" X 5")

Artist papers, origami paper, PVA glue, weavers thread, brass beads in a Pinewood Box with paper designs and heavy resin finish.

Artist's Note: Like a Eadweard Muybridge progression of flickering photographs, a feline figure at the center of a clock tells the hour with her tail, moves her expressive eyes while gradually changing all the colors of the rainbow. A spirited gold fish flips counter-clockwise around the circumference in waves that pitch in the opposite direction. Interspersed pages build word by word, in cut-paper calligraphy, the title of this little conceit.

Val Bembenek

From tree-hugger in the Midwest, to Saguaro-hugger (virtual!) after moving to Arizona decades ago, I've been persistently passionate about nature. Whether I'm working on handmade paper with desert and garden botanicals or traditional and inventive papier mache objects, I believe in originality and craftsmanship. My desire is to create practical, one-of-a-kind pieces that connect both myself and recipients of my art to the natural world while advocating environmental awareness.



Val Bembenek

Prickly Pear Concerto

10.5" x 6.5" x 1.5"

Pulped Papier Mâché (recycled papers, wallpaper paste, fermented Prickly Pear juice, glass beads and hemp cord)

Barbara Brandel

I love paper! I love working in collage on paper. My collages are usually made with recycled postage stamps and maps, acrylic and mixed media. For me, collage on paper lends itself to unlimited exploration and inspiration.



Barbara Brandel

Home Sweet Home 2010

15" x 22"

Collage with postage stamps, maps, acrylic, colored pencil, chalk pastel on paper.

Bonnie Britton

My recent return to Arizona and discovering my family roots, and influences of the desert are the reference for my most recent work. This work brings together my family traditions of stitching, quilting and embroidering, practiced together in the small mining towns of Arizona. It involves my interest in textile arts, ancient textiles, archaeology and land, and my new medium, "dirt." Most importantly it is somewhat autobiographical in nature. Some of the stitches and fabric are covered with dirt as a way of "Unearthing Stitches" and "Mining Threads." It is not just about the dirt itself, or dirt from just anywhere. It involves the whole process of discovering, digging, sifting, and displacing the dirt, along with its effects of disturbing and remembering. I am still digging.



Bonnie Britton
Desert Tablets
52" x 30"
Handmade paper, dirt, stitching, hand dyed fabric

Andrew Burgess

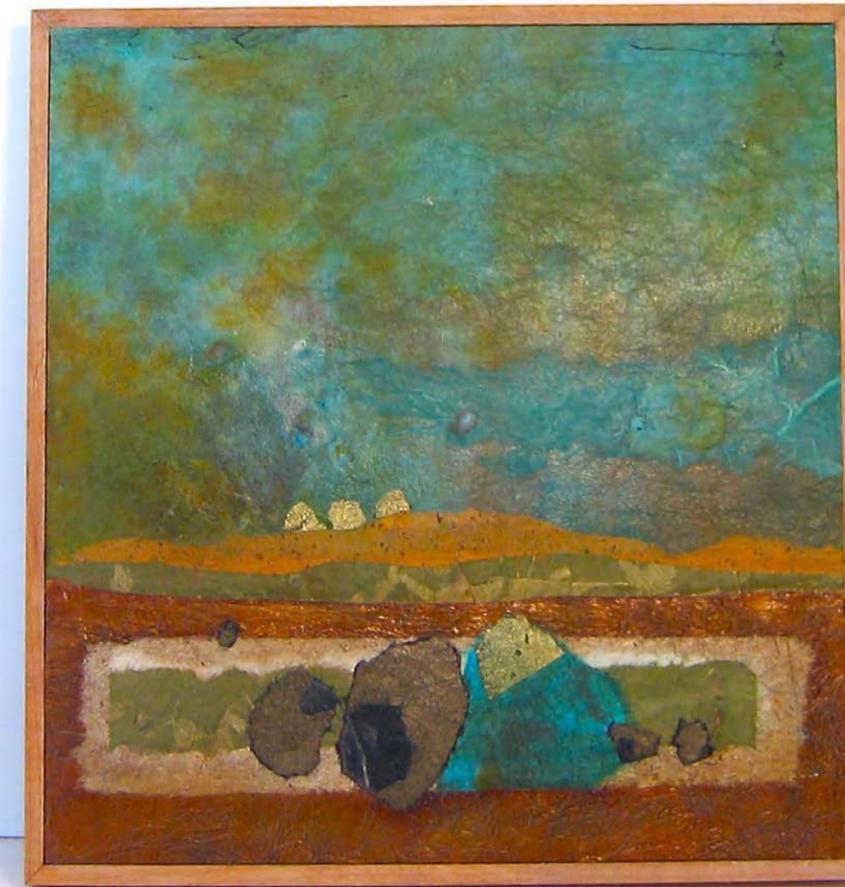
"Colorvision" is part of an ongoing series of collages dating back to 2009, using vintage matchbooks, mostly from the 1930's and 1940's. My initial interest was in the witty typography and art deco design that could be found in the matchbooks but as I started to deconstruct them and reconfigure them in the collage I was also drawn to the abstract potential of the "strikers" themselves, the worn and faded striped patterns with their multiplicity of printed color. Gradually my compositions were reduced and simplified into bands of color, carefully chosen and meticulously ordered. I enjoy making work that finds beauty in the mundane and the ordinary.



Andrew Burgess
Colorvision
Vintage matchbook collage, 2010
Framed size: 20" x 16"

Judy Carpenter

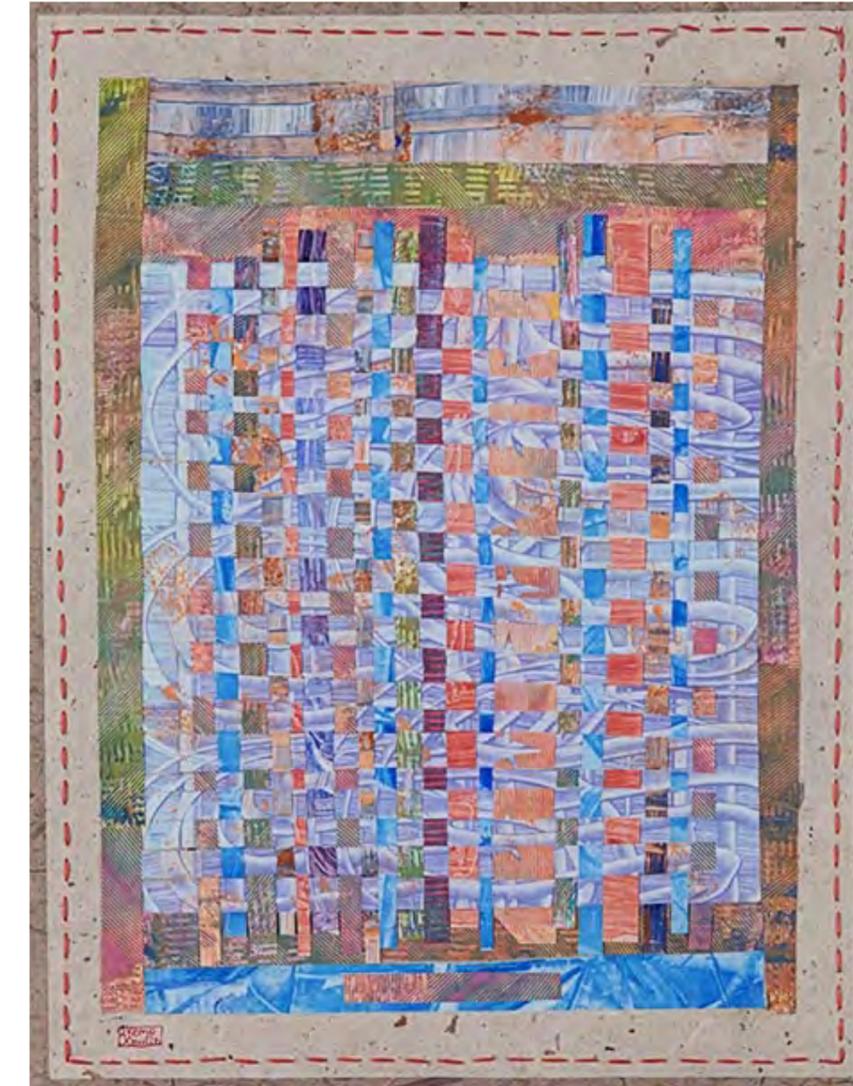
Since I stopped taking my art so seriously, my work has become much more spontaneous & freer. Now it is mostly about having a good time. Instead of laboriously churning out landscapes, I tear, rip, crumple & shred perfectly beautiful paper and then I let the "chips" fall where they may. (So to speak) It's like a good puzzle. I believe that this piece reflects this new approach. I'm happier, my husband is happier and the dog is happier. (Actually we don't have a dog, we have a llama.)



Judy Carpenter
Collage # 3
12" X 12"
Handmade paper

Barbara Kemp Cowlin

I love to make paste paper and enjoy finding ways to incorporate it into my artwork. In this piece I wove paste paper strips together, using colors that reminded me of Arizona—the light, the sky at sunrise and the way in which both come together to create magical colors in the landscape.



Barbara Kemp Cowlin
Sunrise Woven
14" x 11"

Woven paste paper mounted and stitched onto Unryu-Light Chiri paper.

Diana Davis

The indistinct boundaries between reality, dreams and fantasy have always been a source of fascination for me. In this book, created from a painting I tore up in a fit of frustration, there is a behind-the-scenes band of fleet foxes involved in the artistic process. These foxes are in charge of the Northern Lights, and chanted and sang their visions to help weave the Aurora Borealis.



Diana Davis
Weaving The Aurora Borealis
7" x 5" x 3/4"
Artist's Book, Coptic binding, paper and water media

Mabel Dean

Several years ago I took an encaustic class with Daniella Wolff at the Pacific Northwest Art Center on Whidbey Island. She taught me how to fold wonderful origami boats. I painted them and finished them with a coat of encaustic. While there I collected a little bag of "findings" that I had gathered on daily walks. I thought about doing a nature journal using the treasure as inspiration. And then I realized that the lovely little objects belonged in the boats and the fleet of paper boats would make a unique journal!



Mabel Dean
Daniella's Fleet
Unconventional nature journal
16" x 12" x 4"
Mixed Media of paper, gouache, found natural objects, wax.

Annette Geistfeld

Birds and flowers always delight me. When I learned of the 1982 commemorative stamps that featured the birds and flowers of all fifty states, I was compelled to find them and make a book that would feature the stamps. The structure needed to be dimensional and handle fifty pages. This book was a pleasure to create.



Annette Geistfeld

Compendium

Artist's Book (accordion book with digital printing on Somerset and Sumi-e papers, linen thread.)

Jo Kubran

Palm trees were chosen for my series for their beauty and unique shape. Consisting of a solitary trunk crowned by a spirally arrangement of fronds, hundreds of different species are found in the Western Hemisphere around the world. In many historical cultures, palms were symbols for victory, peace, and fertility.



Jo Kubran
Las Palmas No. 7 (from a series of 12)
mixed media
14" x 14"

Julia M. Miller

When someone is dying, many people pray in hopes of easing a path or saving a life. After my sister died from breast cancer, I thought about all of those prayers of hope, pleas from her friends and family to keep her alive. I thought about how one might feel when those prayers seem to go unanswered. Were the prayers not strong enough, somehow empty? Were the prayers a waste of time, of no value? From these thoughts came the *Empty Prayer Box*.



Julia M. Miller
Empty Prayer Box
2007 9½" x 9½" x 7"
Wood box, acrylic paint, handmade paper, and linen thread

Catherine Nash

"The moon and sun are travelers through eternity. Even the years wander on. Whether drifting through life on a boat or climbing toward old age leading a horse, each day is a journey, and the journey itself is home."

-Bashō Matsuo (1644-1694)

I resonate with the Japanese aesthetics of *wabi* and *sabi*...the difficult to-put-in-words atmospheres created through the arts...concepts of solitude, simplicity, longing and the passage of time. Poetic assemblage offers me a very different window through which to explore deep experiences of nature and the metaphysics of place and memory.



Catherine Nash

Basho's Moon 2010-2013

56" x 68"

Installation Media: Cast handmade gampi paper into lashed willow branches, lashed creosote branches.

Jeanmarie Nutt

I'm a note maker. Shopping lists, to-do lists, checklists, ideas, instructions, and reminders are all recorded in some way, whether formally logged in an organizer or jotted down on scraps of paper. These lists are consulted frequently, checked off, marked out, scribbled over, rewritten... occasionally lost and recreated with the anxious certainty that something important has been forgotten. *Notes to Myself* reflects the obsessive nature of this activity and the fragile boundary between order and compulsion.

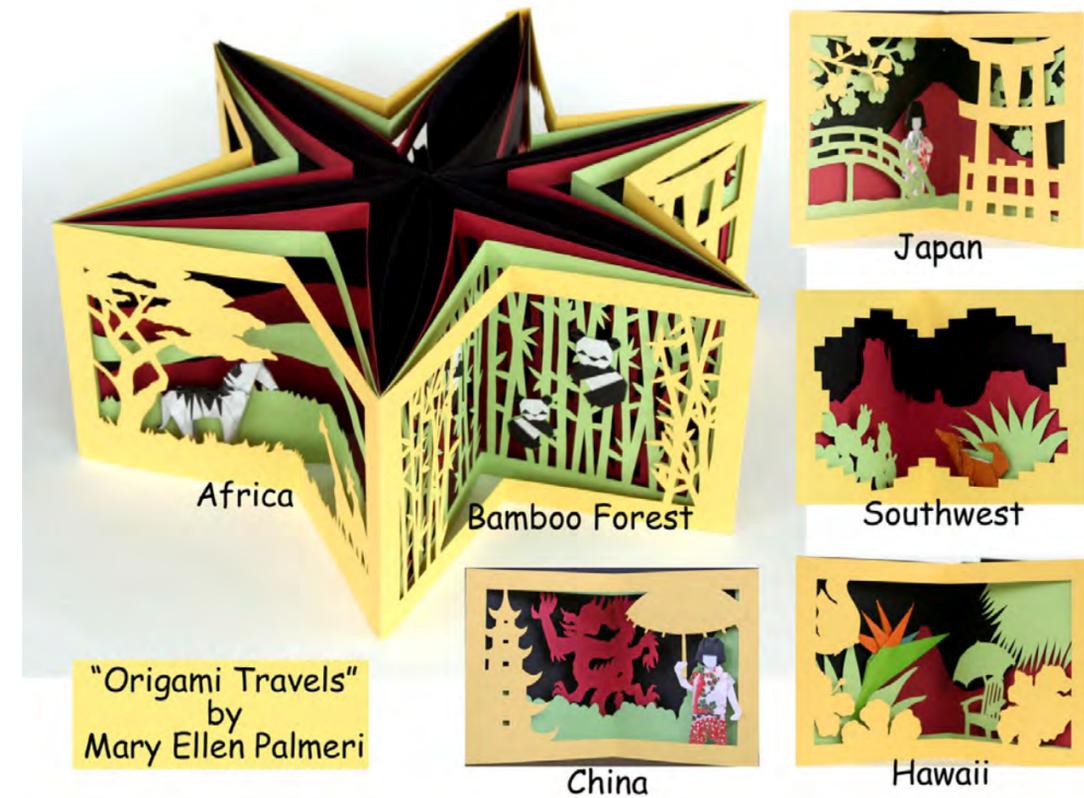


Jeanmarie Nutt
Notes to Myself
Fiber (organza "paper", custom papers, embroidery floss, graphite)

Mary Ellen Palmeri

"Origami Travels" began as an exploration of the star book structure. I wanted to create three hand-cut layers for each of the two-page spreads. Each would reflect some of my favorite parts of the world.

My original concept didn't include paper folding, just cutting. But as I got more and more involved with my ideas, they showed that an origami figure in each section would act as a wonderful visual complement for the cut-out tableaux.



Mary Ellen Palmeri
Origami Travels
Artist's Book

Sherrie Posternak

The line between fiction and non-fiction has become more blurred in recent years with corporate and special-interest sponsorship of the media. These days it's hard to place trust in supposed unbiased writings in books and other media. Therefore Pulp Fiction and Pulp Non-Fiction appear the same at first glance. Upon closer scrutiny, the nature of the shreadings and the colorations in the bindings and page borders reveal themselves to be only slightly different. Unfortunately, the quality of much non-fiction (newspapers in this case) has stooped to the level of the fictional romance novel, rather than vice versa. Sometimes neither can be read, nor should be read. And so the word "pulp" serves both as a physical description and a derogatory connotation.



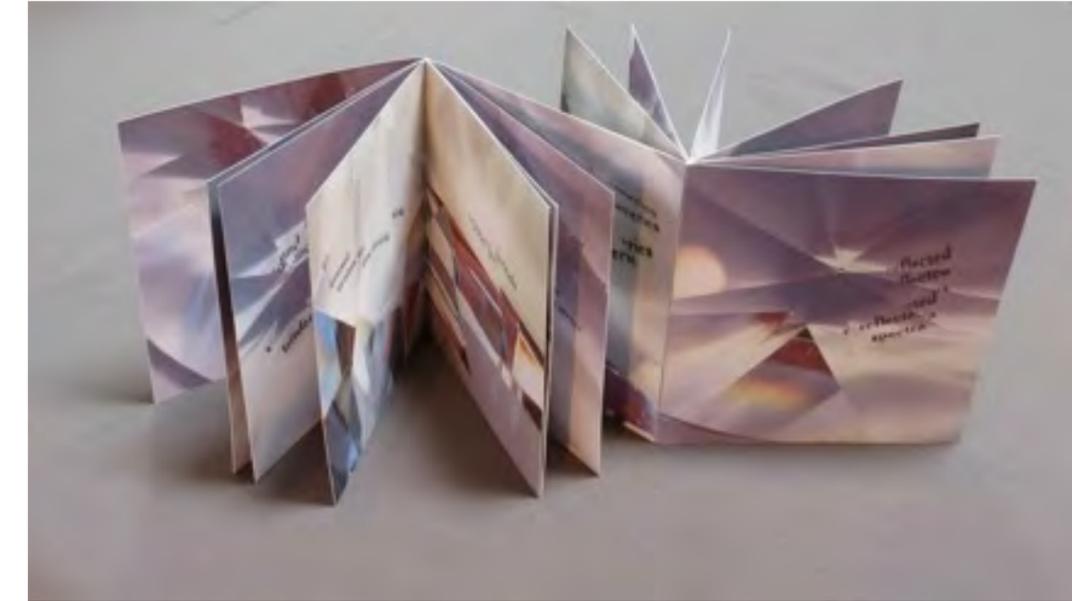
Sherrie Posternak
Pulp Fiction - Pulp Non-Fiction, 2011
10.5" x 10.5" x 2"

Archival foam core, encaustic, coffee grounds, dirt, colored sand, shredded romance novel, tulle, fibrous sheet, metallic thread, transfers, Tyvek, handmade "pencils," shredded newspaper, synthetic gut.

Anita Rankin

My intent to fuse image with text led to photographing word/phrases through cut-glass surfaces. The initial photographs captured the fixed (crystalized) angles of light and lens. The resulting fragments, distortions, and deflections suggested repetitive, often limited, ways of seeing the world, myself, and other people.

In subsequent retakes, I morphed words and reshuffled phrases to expand meanings. The back-to-back book structure allows the page-angles to open up in diverse directions, offering different perspectives of the underlying realities.



Anita Rankin
Reflected Spectra / Given In Glints
5.25" x 5.25" - 15" x 5.25" x 8" (open)
Artist's Book, 100% cotton paper, ink

Cathy Rogge

An Art Unraveled class in 2012 inspired me to design a musical themed work with composers and musicians names calligraphed across the paper, adding bits of musical ephemera, sealing the work with wax. I call it "Con Spiritu," meaning a spirited cheerful energetic tempo on musical compositions.



Cathy Rogge

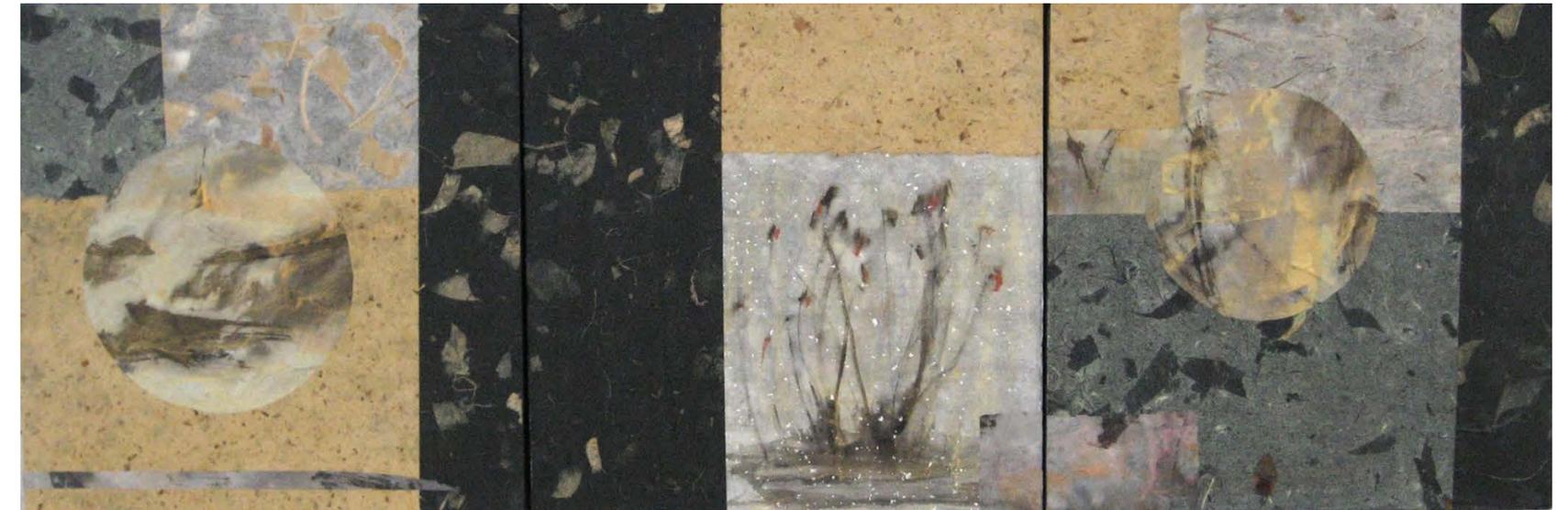
Con Spiritu

10" x 10"

Mixed Media of hand-pulled paper, foam core, collaged papers, ink and wax on canvas.

C. J. Shane

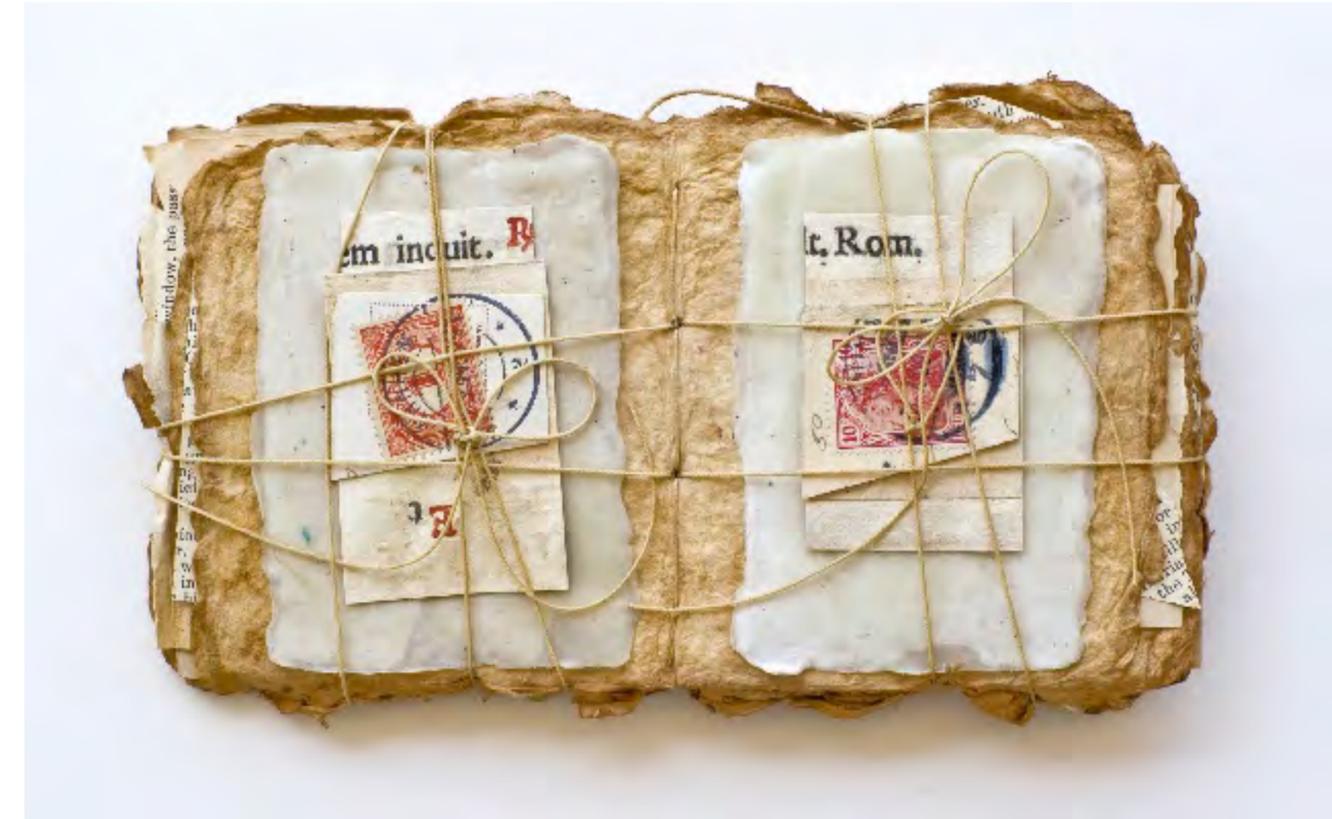
I paint on paper, create monotypes on paper, make artist's books of paper, and I often combine paper into collages which are mounted on canvas and are presented as paintings. The integrity and beauty of life in the Sonoran Desert is a frequent theme in my art.



C. J. Shane
Desert Moons
12" x 36" (triptych)
Mixed media of handmade, hand-painted, and collaged papers

Margaret Suchland

My *Book Bundle* series reflects my interest in the book arts, collage and collecting ephemera. In this series I have employed small Coptic bound books I've made using my handmade paper and collaged bits of ephemera. I'm inspired to use ephemera and other found objects because they portray for me evidence of past human existence - a "presence of an absence."



Margaret Suchland

Book Bundle n.4

4" x 7"

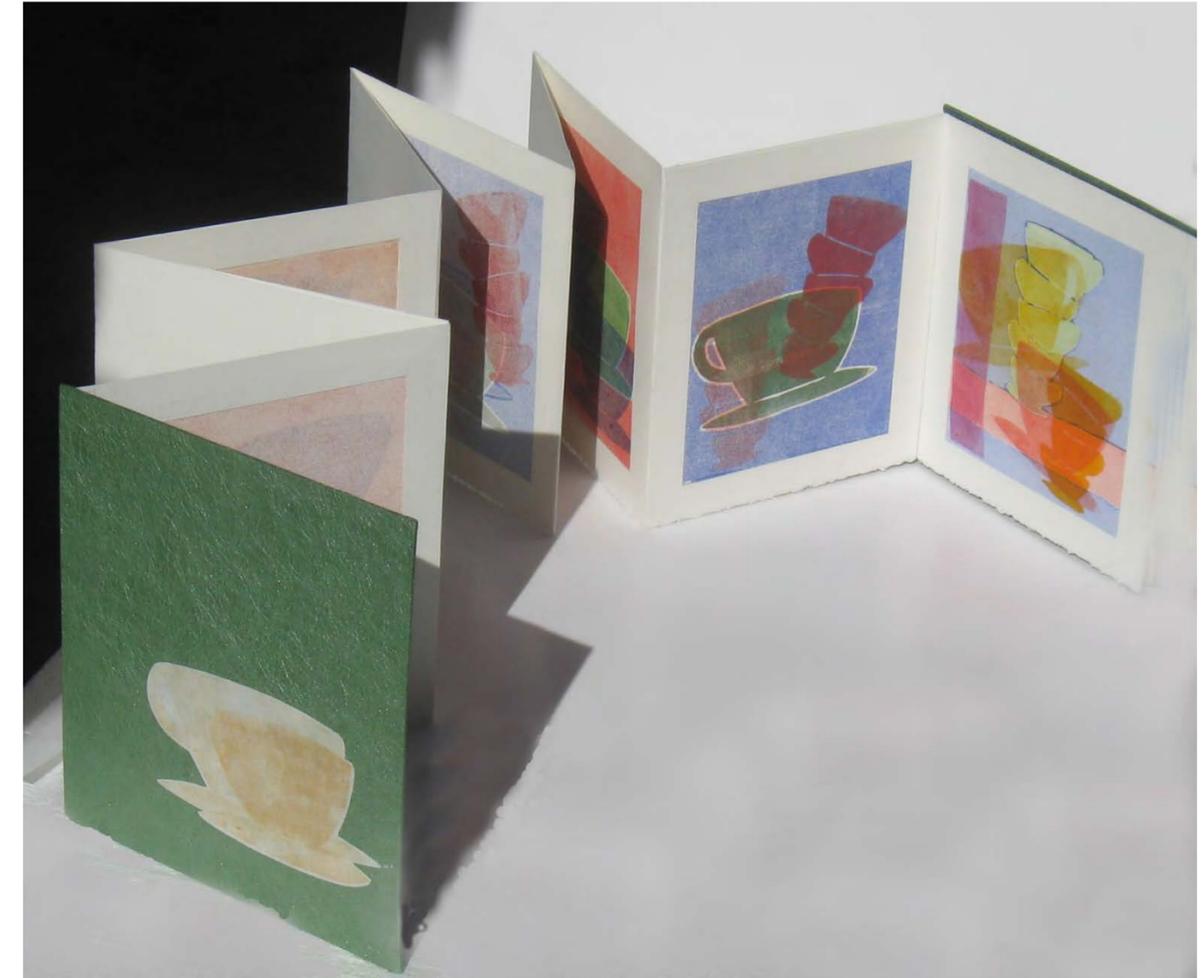
Mixed Media, artist-made book of handmade papers, ephemera, wax and string.

Marika Szabo

*"Coffee must be taken seated, among the indolent;
The wasted; the thoughtful; the conventionally mad;
The earnest and the unconventionally sane
Who take the time to fuel their less important days
With slow thought, slow food and strong brown drink".*

Anon

One of my favorite rituals is my morning cup of coffee. *Café con Leche* is a celebration of this ritual without which I cannot focus my eyes, function or otherwise face the world.



Marika Szabo
Café con Leche
Artist's Book, Laporello format, monotypes on Stonehenge

Cecelia Thorner

I like to work with materials in unexpected ways. An example of this is my sculpture of a 'faux' Christmas tree in which I use 1100 department store bags. It is not only about tree waste, but it is also a statement about consumerism and addiction to shopping.



Cecelia Thorner
A Consumer's Dream
72" x 50"
1100 department store bags

Beata Wehr

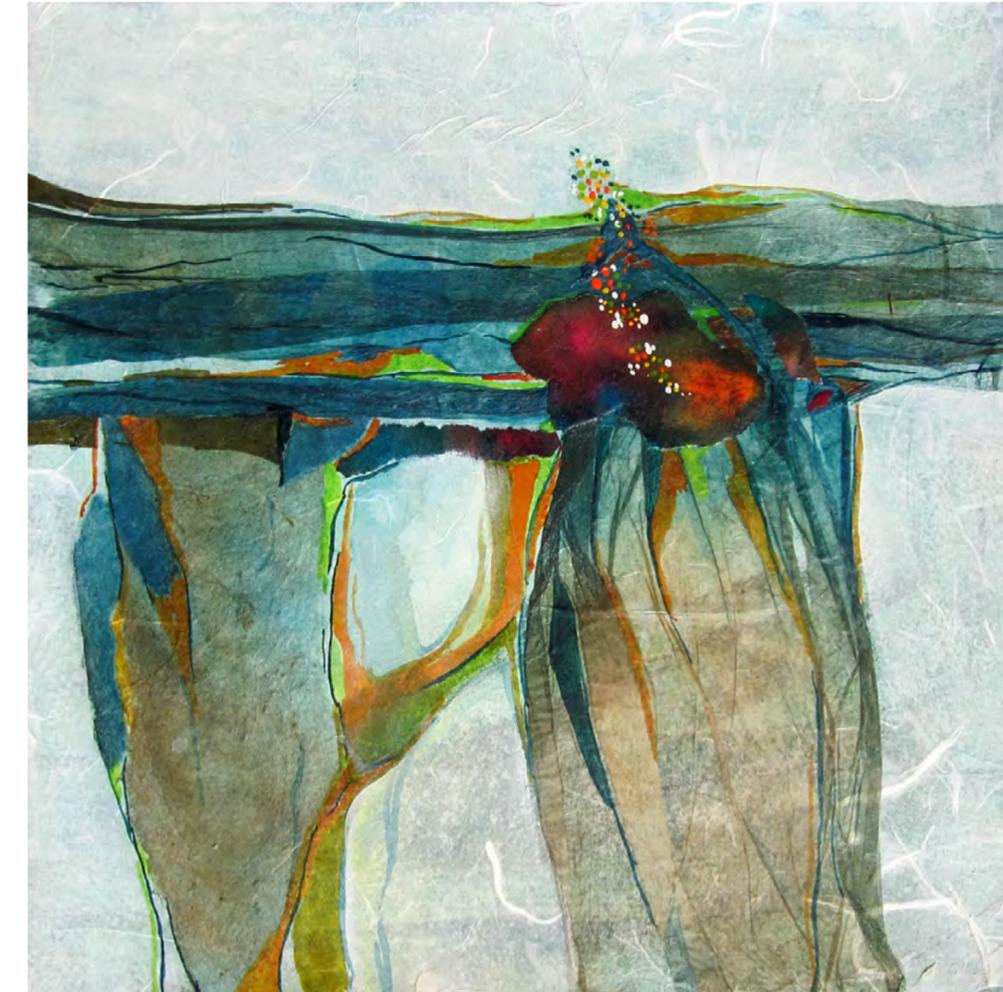
In my collages and books I am recycling or rather upcycling all sort of papers from my vast collection: my old prints, wrappers, old tickets, images from catalogs, packaging, postage stamps. I want to create mysterious images alluding to the Western culture.



Beata Wehr
Thinking
Collage, 8" x 10"

Marti White

My work is mixed media with an emphasis on collage. I am most interested in creating a mood which leads the viewer into his or her own story. *Abertura III* is one of a series of works on the theme of openings, windows into some mystery or an enlightenment of some kind. It has an ethereal quality about it, a transparency.



Marti White
Abertura III
collage 17" x 17" (matted and framed)
Mixed Media of artist colored papers, 140# watercolor paper, acrylic ink,
paint and mediums.

Bobbie Wilson

I transformed a paper window shade into a moveable, magical book. It reminds me of letting the genie out of the bottle.....once out, it is hard to get back together!



Bobbie Wilson
Kokopelli's Magic Book
Artist's Book 2.5" x 5" (Opens to 24" x 5")
Handmade paper, paper window shade and ribbon

Editor's Note

This E-Pub exhibition catalog showcases the work of PaperWorks members selected to exhibit in the Tohono Chul exhibition, *Paper: From All Sides*. Our thanks to the curators Ben Johnson and Edie Wageman for allowing us to reprint passages from their curators' statement. This survey was created using the Book Creator app on an iPad.

Margaret Suchland



Day Press