

# PAPER PANACHE

A Paperworks Show



Tucson Jewish Community Center  
Fall 2013

Vol. 13.3

During the fall of 2013, Paperworks prepared an exhibit at the Tucson Jewish Community Center. All Paperworks members were invited to enter their work with only the requirement of having paper in their piece. The annual Barbara Lewis challenge books were also entered as part of this show with the theme of “elan”. There were 146 total entries and the following journal shows the work of the award winners. Two local artists and a Paperworks’ supporter were asked to choose winners and the Barbara Lewis Challenge winners were voted on by the membership.

The following Tucson artists and Paperworks supporter were judges for the show:

David Adix

David Adix is an artist living in Tucson, Arizona. He works in found materials and makes “native figures” using material wrapped in wrapped in bailing wire.

Andy Burgess

Andy Burgess is a visual artist living in London and Tucson, Arizona. He loves Pop Art and the incorporates found vintage ephemera into his collage, much of it referencing a golden age of American graphic design and advertising.

Henry Sarnoff

Henry Sarnoff, owner of Sarnoff Artist Materials, and long time supporter of Paperworks chose the Award for Excellence.

# Marika Szabo

When I was 20 years old, I saw an exhibition of the Tamarind Workshop in Los Angeles. For some reason, printmaking resonated very strongly with me in a way that other forms of art had not. I decided that some day I too would be a print-maker.

This dream had to wait until I had “retired”. Once I was in Tucson, I was going to take printmaking at the University of Arizona, but could not afford the tuition so I ended up at Pima College. That was a very fortuitous break. The print-making department at Pima is awesome. I have been studying printmaking at Pima Community College for the past 7 years. I have had numerous shows in Tucson (for more information check out my website: [www.yellowbusstudio.com](http://www.yellowbusstudio.com)).

A few years ago I was accepted by The Arizona Print Group ([www.arizonaprintgroup.com](http://www.arizonaprintgroup.com)) and have participated in several shows with the Group in Tucson & Phoenix. I also joined Paperworks, a wonderful group of artists with many exciting events.

My life is divided by geography: I live in Tucson & Québec. My creative life is also divided. During the summer in Québec I work with glass & during the winter in Tucson I work with paper: printmaking, artist’s books & cards.



## At the Edge of Chaos: Mixed media

First Place, David Adix Award

As an immigrant many times over - fences, frames, enclosures, borders and how they define space and power have always been of artistic graphic interest to me. In my recent work, I have been exploring this preoccupation using the notion of geometric grids. Grids by their nature are repetitious constraining and thereby closely related to fences.



## Ed Dean

Ten years ago, I began an intensive study of photography as a contemplative practice with Michael Wood. It was exciting to cultivate the practice of being fully present and seeing more of what was there. As my work evolved, I also studied with Elizabeth Opalenik, George deWolfe, Freeman Patterson, and Arthur Meyerson. They all had things to teach me as I worked to make photographs with zen-like simplicity, which conveyed a sense of sacred space. Two years ago, I entered a nine-month photographic intensive with Eddie Soloway which culminated in my book, "Letters from Emptiness."



## Dusty Road

Second Place, David Adix Award

Since then, I have expanded my work to concentrate on creating images which are more about the energy in the space than the forms. Often, my technique involves moving the camera while the shutter is open to paint light on the digital sensor. The resulting images are not fully under my control. The element of surprise inherent in this technique - its “raku” quality - appeals to me. I also alter images post capture in Photoshop CS5 when the alteration seems to help the image evolve toward its essence. To me, the important point is not whether technique is used during the exposure or afterward. It’s about whether the end result conveys to the viewer a feeling for the energy in the space at the moment I photographed it and the emotional energy with which I was responding.

# Carol Chambers

A native of Connecticut and longtime resident of Virginia, I have been living in Tucson for five years. I graduated from the University of North Carolina in art education. I pursued further studies at James Madison University and the Marchutz School in Aix en Provence, France. I earned a master's degree from Virginia Commonwealth University.

I taught elementary art for thirty three years in North Carolina and Virginia. Since moving to Arizona with my husband Frank, I spend most of the time in my studio. We also often travel overseas and lived in Japan for five years.

A member of Paper Works and the Contemporary Artists of Southern Arizona, I participate in art shows in both groups. I have been the CASA show chairman for the past two and a half years.

Working in acrylic painting and collage, I also enjoy mixed media and assemblage. I had a solo show at Northern Trust Bank in 2010, a two person show at Northwest Mutual Funds in 2013, and have displayed my work in many other shows.





## Raven with Red Feathers

Third Place, David Adix Award

Moving to the green desert of Tucson, Arizona has broadened my views and given me the time to spend on my artistic explorations. My palette has become vibrant and free. I still paint some landscapes, but am fascinated by experimenting with mixed media, especially mono printing and pouring, and then finding and developing a painting in the results. I also work in collage and assemblage. Many of my pieces are influenced by my travels.



## Kathleen Koopman

I have always been an artist, and I received a BFA and MFA from Long Island University, studying printmaking, drawing, and papermaking. I spent a career in book design and illustration; mid-life I turned to teaching art, a lifelong dream, and taught middle and elementary school. Recently retired, I now spend my days making art, gardening, enjoying my chickens, water harvesting, and managing my Artists Guest House, a vacation rental in Armory Park, downtown Tucson.



## Summer Dreams

### First Place, Andy Burgess Award

The focus of my work in the past ten years, and especially now, is creating mixed media assemblage from found objects. I collect voraciously, odd pieces of junk, rusty things, vintage books and papers, photographs, hardware, frames, boxes, ephemera. I imagine myself as a sort of urban archeologist, seeing and collecting artifacts, evidence, the detritus people leave behind. These things fascinate me and tell stories which I try to share in my work. This work has become a visual narrative, exploring layers of memories, mysteries, and dreams.

Val  
Bembenek



This three-dimensional papier machê assemblage consists of my handmade papers in a real Saguaro boot (callus) to show a bird nest and unhatched eggs as they would appear in the cavity of a living Saguaro. Perhaps it's a gilded flicker or owl or gila woodpecker nest—or all of them since many different birds and creatures can make their home in a boot over the long life of the revered Sonoran desert giant. I found the boot, lying dry within its ribbed skeleton, and rescued it just days before a developer's bulldozer bladed the ground for a new subdivision.

My years of backcountry trekking and collecting dry Saguaro boots, bowls, and spools have taught me to deeply respect *Cereus giganteus*. And as I begin to use these natural sculptures in my art, I promise to honor their uniqueness and never pervert the ancient sacredness of the cactus which “birthed” them.



## Little House in the Saguaro

Second Place, Andy Burgess Award

A tree-hugger in my native Midwest, I now consider myself a “saguaro-hugger” (virtual, of course). The natural world is my creative comfort zone and I seek to create earth-friendly art with natural materials barely modified. My hope is to connect others (viscerally, of course) with the grand scheme of our environment—what’s robust and what’s fragile, what’s still perfect and what needs protections. And if I occasionally add words to my art, it is because my first career was as a journalist, PR director, and business writer.

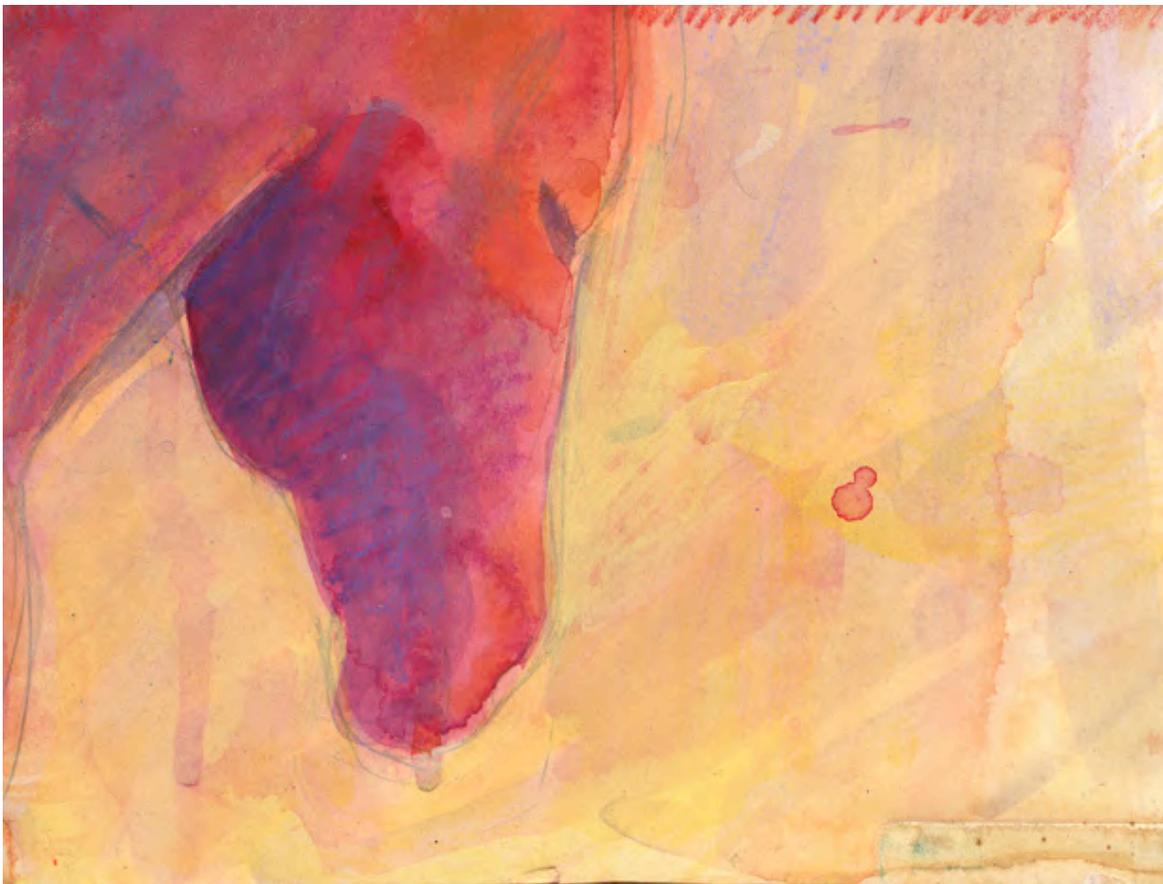
# Diana Davis



# Deconstructed Horses

Third Place, Andy Burgess Award

Much of my art is reflective of the indistinct boundaries between reality, dreams and fantasy. Where does one end and the other begin? Or are they without boundaries except when we create them?





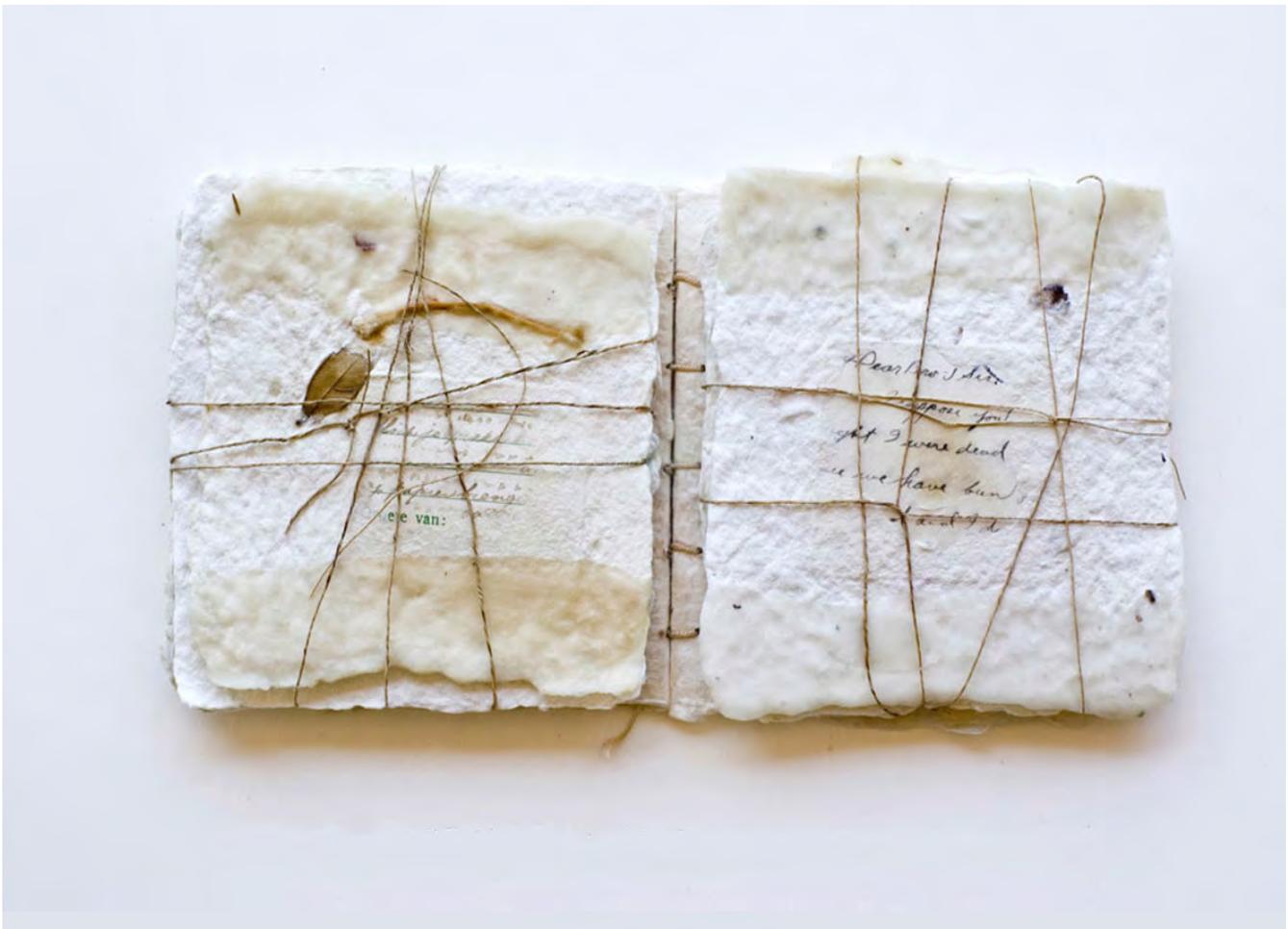
## Margaret Suchland

### Best in Show

For many years, collecting old books, maps, and other printed ephemera has been of interest to me. This collection has motivated me in my artist's books and collages. The effects of time on these everyday items - the worn edges, random marks, muted colors and subtle evidence of the human presence inspire me. They portray a "presence of an absence".

## Book Bundle n.3

Book Bundle n.3 is part of a series of works that reflects my keen interest in bookmaking, handmade paper, as well as collage. These pieces are unique one-of-a-kind works meant as homage to the book. In bundling these works, my intent was to create an enigma, a sense of mystery, uncertainty as well as a new way of seeing the familiar.





## Penny Batelli

It seems like I've always wanted to be an artist. But I let other people's opinions and my own self-doubt and practicality get the best of me when I abandoned my pursuit of a Fine Arts degree upon graduation from high school. I am grateful I chose the profession of landscape architecture, where I could still use my creative talents, along with my love of nature, and still feel fulfilled. It was during my Landscape Architecture studies at the U of A when I enrolled in a printmaking class, to fulfill an elective credit that I fell in love with printmaking. I told myself that "someday" I would find my way back to printmaking. Well, twenty years later I am back to printmaking, using the wonderful printmaking studio at Pima Community College, surrounded by a fabulous mentor, fellow artists, and students. There's nothing like the excitement and joy I feel on the mornings when I wake up and realize it's a "printmaking" day.

# Spines

## Honorable Mention

Creating art comes from from a place deep within myself. Channeling this energy, I find it moves through me, in concert with the medium. This process is to be honored, not analyzed or judged. It's a form of communication where I can express myself freely without the limitations of words. There is a marriage of feelings, ideas and images that often result in release, healing, and inspiration. My work reflects this in abstract or symbolic images. Being deeply connected to and inspired by nature, I find incredible beauty in all aspects of it. My background as a Landscape Architect has exposed me to the botanicals I now explore as well.

I'm drawn to the medium of printmaking. The unique relationship with the press is like no other tool. There is anticipation, excitement, and mystery that occurs after running your piece through the etching press, slowly peeling the paper off the plate, revealing the reflection of your piece.



## Diana Davis

When I was born I decided I wanted to have two careers and lots of hobbies. My first career was as a horse trainer/teacher in the horse industry, specifically in hunters, jumpers and 3-day eventing. The second career was as an artist, which has included painting, clay, printmaking, paper sculpture and bookmaking. My main hobby is birdwatching, which includes butterflies, plants, snakes, spiders-you name it, I like it. Except, I don't like writing bios--yuk!

# Phosphorescent

Most Imaginative Use of paper





## Cathy Jo Hendricks

I've been a member of Paperworks for more than 10 years. I do expressive arts workshops through my Center 4 Creative Recovery, mostly collage and metta. I'm not a "fine artist", but tend to work in multimedia on projects with a message. I sincerely believe CREATIVITY can help heal us and our world, and I'm grateful for the acknowledgement of Seahorse Panache and Seahorse Elan. I hope that more people will become involved with seahorses--and I invite Paperworks members who are interested to contribute to a show (and possible book) dedicated to the seahorses.

# Seahorse Panache

## Most Unusual Entry

PANACHE is a support for the Elan book and a piece of “propaganda”. My great hope is that this piece will be seen by many children and adults; that they will become intrigued and want to learn more about seahorses. On this journey some of these people will fall in love and become “seahorse saviors”; this might help turn the tide of seahorse destruction. In deep gratitude for the ways the seahorses have changed my life, these projects are dedicated to the SPIRIT AND SURVIVAL OF THE SEAHORSE.





## Kristi Atwood

I have been creating books for the past five years. As a writer, photographer, and artist, I found books to be the perfect vessel for all of my interests. However, as I've made more and more books, they have become far more than a vessel and have become objects of art in and of themselves. I would say, "I feel very close to these books, affectionate. They are more than objects; they are born from my spirit." I have a BFA in Painting and Drawing from Northern Arizona University and a MFA in Creative Writing from the University of Arizona.

# The Ardor of Birds, Cups and Other Things Venetian (a to and fro book)

## First Place Barbara Lewis Challenge

For more than fifteen years, my husband and I have traveled to Italy, mostly for work. Because of this, Italy has become a deep part of my life experience and my growth as a person. One might say I learned to grow up there. Naturally, these travels have often included Venice, a city that one either loves or hates. In spite of having more than a handful of difficult experiences there, I do love Venice as I do most of Italy. It has mapped itself on my being, added to the mold of who I am. I wanted to honor that in the form of a book. Here you will see that attempt in these two little pieces; the maps of canals and streets, piazzas and blocks of building, intertwined with my visions of Venice through my photographs. Michael Ondaatje seems to reflect this in *The English Patient*: "I wish for all this to be marked on my body... I believe in such cartography -- to be marked by nature, not just to label ourselves on a map like the names of rich men and women on buildings... All I desired was to walk upon such an earth that had no maps." Or I would say no maps such as those with our names, but those maps that are marked upon us through all experience.

(Book Images on page 26)



The Ardor of Birds, Cups and  
Other Things Venetian



Marika Szabo

Under My Feet:  
Clamshell with Eight Solar Prints

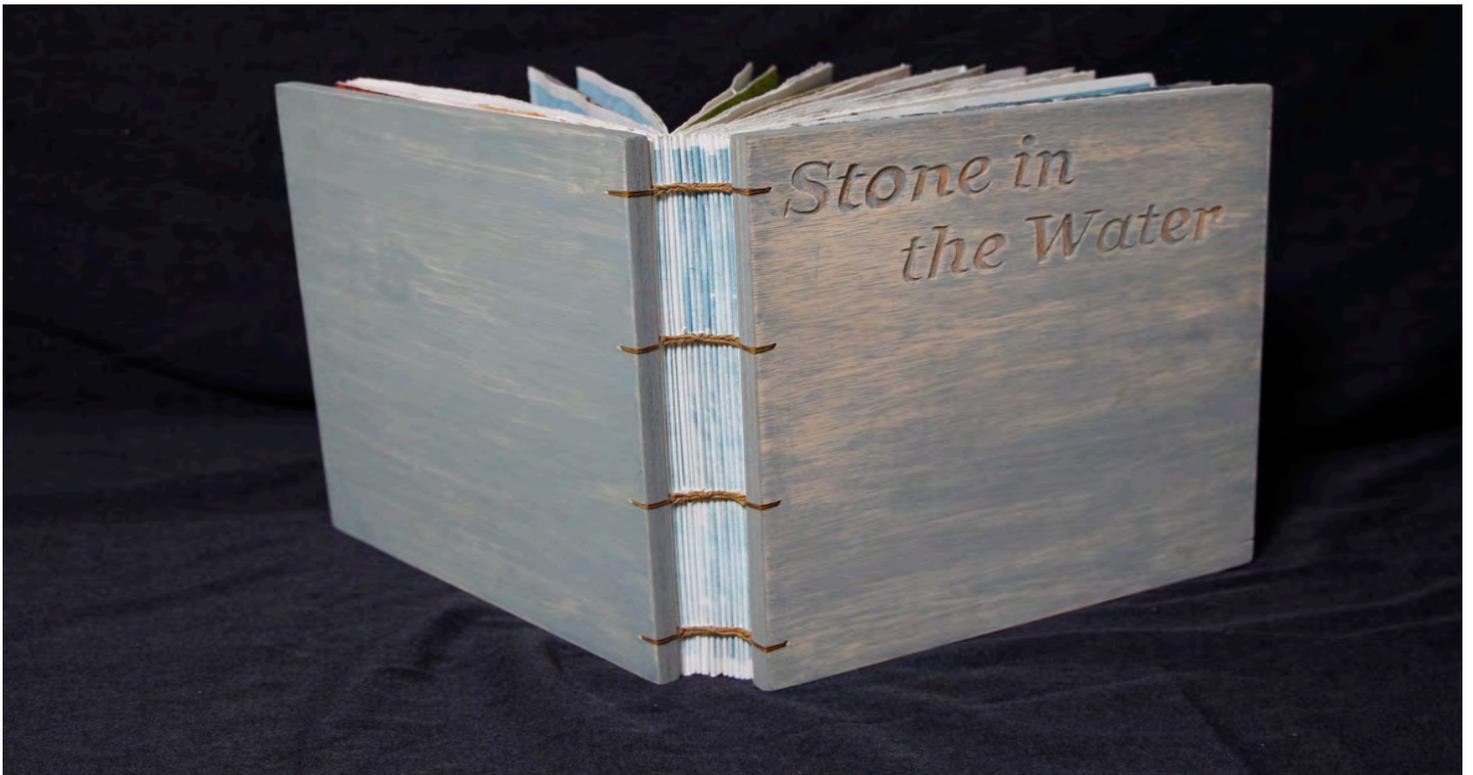
Second Place Barbara Lewis Challenge

This is a series of solar prints that I am currently working on. Its premise is visual rhythm and order in everyday life. The images consist of sidewalk graffiti: marks that the city's public works department makes on the sidewalks. These marks are a reminder of the urban infrastructure and maintenance events embedded in the city's streets. These themes also touch on my enduring interest in "found objects".





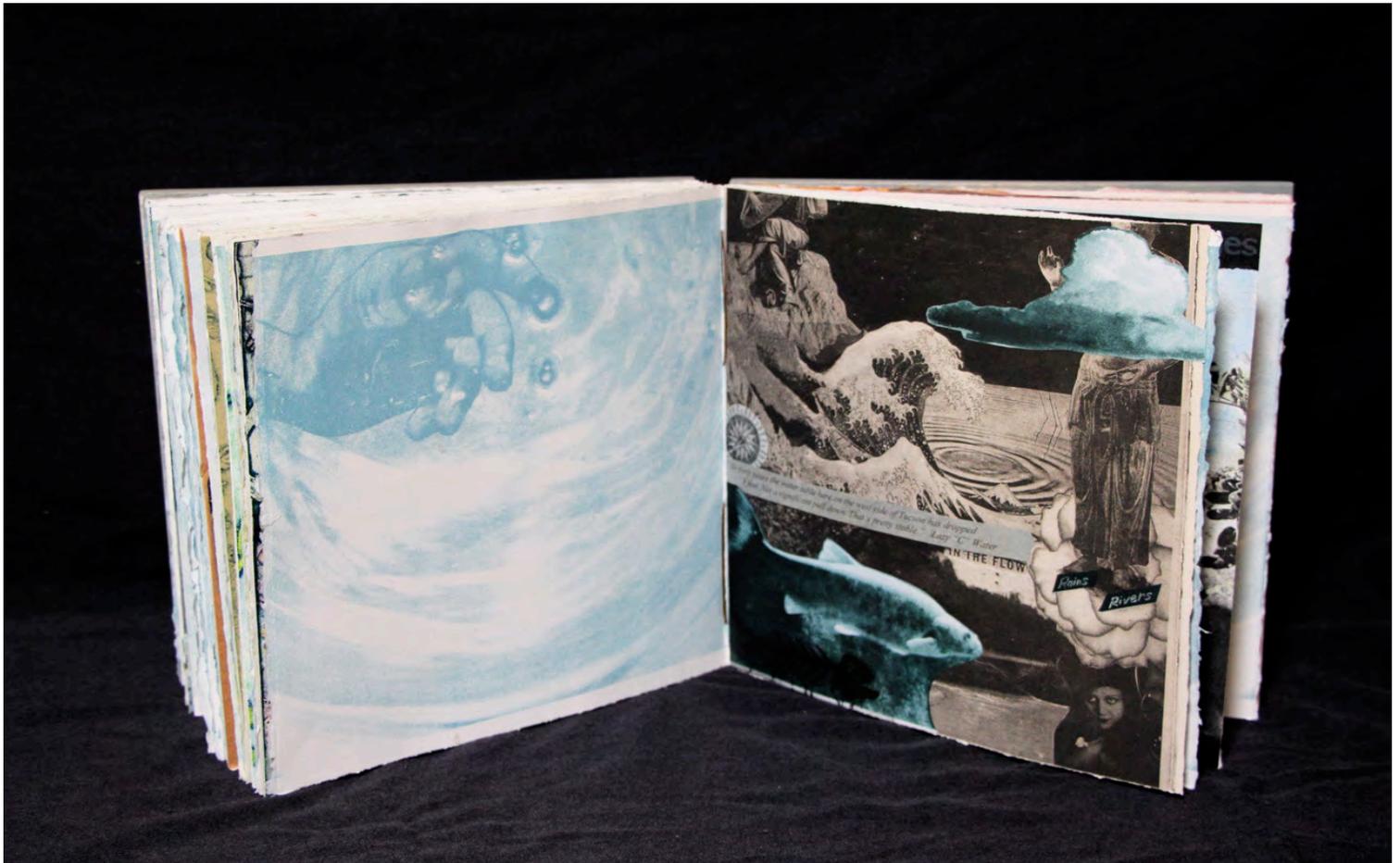
Jo Anderson



# Stone in the Water

## Donn Sanford Award for Book with Original Text

This is a Coptic bound book using many different print matrixes; wood cuts, gum Arabic transfers, etchings, photo polymer prints, collagraphs and others. The issue of water in the Tucson area was my starting point. In our desert, water equals life. Some of the words are from Tucson Water Departments' literature, some statements are from my local water supplier, and others are from my thoughts and dreams. This is my version of a stone thrown into water and all that rippled out within my creative process.





## Joanne Garry

I started out as a transparent watercolorist and became president of the Southern Arizona Watercolor Guild, 1990-91. I enjoyed teaching watercolor for many years. Eventually, I started working in collage and took classes in ceramics. I added this element into mixed media pieces. I currently have my collage pieces in Manos Gallery in Tubac. It has been a wonderful journey and it continues to unfold.

# House of Dreams

## Henry Sarnoff Award for Excellence

House of Dreams is made of foamcore covered in photo copies of paintings I have painted over the years. It will house small books showing my work in paintings, mixed media and ceramics.



This journal was compiled and edited by Linda Penny, Paperworks Journal Editor with the help of Cherrie Lucerne-Martin and Bobbie Wilson. The information on each artist as well as artist statements were supplied by the artists themselves. Connie Teeple, a Paperworks member coordinated the show with the help of other generous Paperwork's members.



Connie Teeple