Curated by Erin Peters and Elen Woods

PAPERWORK

Nov. 10 - Dec. 12, 2008

Susan Springer Anderson, Ted Apel, Diana Baumbach, Gianluca Bianchino, Jose Camacho, Linda Carreiro, Rachelle Chuang, Pam Cooper, Ariel DeAndrea, Kevin Darmanie, Evonne Davis, Ula Einstein, Scott Furman, Matt Gosser, Julie Harris, Candace Hicks, Stephen Holl, George Hrycun, Amanda Knowles, Anthony Lazorko, Lauren McCleary, Genevieve Quick, Dora Lisa Rosenbaum, D.C. Smith, Susan Welkie
This catalogue accompanies the exhibition
PAPERWORK, on display at the Walsh Gallery
November 10 – December 12, 2008

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All measurements are in inches, height by width.

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Seton Hall University
400 South Orange Avenue
South Orange, NJ 07079 USA
Phone: 973-275-2033
Fax: 973-761-9550
www.shu.edu
According to the *Oxford Concise Dictionary of Art Terms*, a resource used by art historians worldwide, paper is defined as “a drawing and printing surface.” This most elemental definition perhaps describes what paper can be used for, but it also infers that the paper medium is limited to a drawing or a print. **PAPERWORK** as an exhibition strives to break this constrictive idea of what is accepted and expected from paper. Each artist in the exhibition has presented inventive methods of construction and display that widen the spectrum of the paper medium.

By exhibiting works of artists that use paper in unexpected ways, **PAPERWORK** aims to ask visitors to reevaluate their use of an invaluable natural resource. Many of the artists in **PAPERWORK** reuse paper or use everyday paper items destined for use and disposal to reinvent the material. If visitors witness how paper can be used, perhaps their familiarity with this resource will be altered so that they may become more aware of paper’s purposes and possibilities.

**PAPERWORK** is limited to a neutral color palette in an effort to heighten the work’s tangible qualities. Consequently, the lack of color unifies the pieces and provides balance and harmony throughout the exhibition. By creating this interchangeable juxtaposition between foreground and background (artwork and gallery space), visitors will likely discover unexpected nuances in texture, composition, dimensionality, weight and transparency.

On one end of the spectrum, several artists in **PAPERWORK** employ traditional methods associated with works on paper. Gianluca Bianchino expands upon archetypal drawing methods by adding ink jet to pencil in his *Abstract Light* series. Anthony Lazorko Jr.’s woodcut of a diner in St. Louis, Missouri presents a dramatic contrast of light and dark. This is achieved by gouging out areas of the woodblock so that the recessed areas present a negative form. Architect Stephen Holl created a lithograph of a home on Martha’s Vineyard showing the dimensionality of a building being reduced to a flat paper surface.

Lauren McCleary’s photographs combine two-dimensional and three-dimensional forms to create commentary on what she calls “the surrounding beauty and absurdity in the physical world around us.” Susan Welkie’s, *Industry* uses layers of cut paper to create a narrow view of an industrial building’s silhouette. Kevin Darmanie employs the paper surface to portray elaborate series; his experience as a comic book artist brings precision and energy to his compositions. Collectively, these artists use traditional methods of working with paper—drawing, printmaking and photography—in new and unexpected ways.

Many of the artists in the exhibition expand upon the normal two-dimensionality of paper by re-creating the medium to form three-dimensional sculptural works. Diana Baumbach’s *t.p. roll* references the flexibility and fragility of paper as an artistic medium, as well as elevates “a disposable good to the level of art.” Rachelle Woon Chuang and Ula Einstein’s sculptures juxtapose the strength, dimension and frailty of paper to create paradoxical relationships such as positive and negative space, light and shadow and dynamic and static situations. Pam Cooper’s *My Space II* and Julie Harris’ *Death Do Us Part* address themes such as fear, dread, danger and constriction. Cooper references images of childhood, contained in a paper house that confines these memories in a claustrophobic interior. Harris’ work expresses the idea of confinement in the fashion garment of the corset.
Jose Camacho and Matthew Gosser reuse found materials to create impressive collages that invoke how the destiny of such materials can be altered and recontextualized. Similarly, Evonne Davis’ *Knowing* creates a direct commentary on the revisualization of the page, which is seen as normally a flat and static surface; Davis first deconstructed and then reassembled pages to create a new entity.

Scott Furman and George Hrycun employ geometric and mathematical inspirations to recontextualize their work, to play upon the infinite variety of possibilities. Amanda Knowles also experiments with what she calls the non-literal use of the imagery of science, as her installation *Distribute*, utilizes the mass accumulation and presentation of material. D.C. Smith’s site-specific installation comments on the physical passage of nature and time.

For other artists, the act of working with paper represents a personal journey. An example of this is found in Ariel DeAndrea’s œuvre which includes her signature origami crane. In Japanese culture, the crane or *tsuru* is a symbol of good fortune and longevity. After World War II, folding origami cranes grew to symbolize a hope for peace. Today’s tradition of folding 1,000 cranes continues to represent hope for healing and peace.

A common use of paper is to create books, and many of the artists in PAPERWORK use this basic notion to craft works of art. Candace Hicks formed a book from papier mache in her piece, *Manual*. Linda Carreiro’s *Scholia* presents the entire text of Shakespeare’s play *The Tempest*, in a sculpture that separates the physical and the conceptual by creating a literal void between the support and the content of the very words of the canonical literary masterpiece. Conversely, Julie Harris’ *Banished Book II* uses an armadillo shell as a found object as a way to unify form and content.

Artists that expand upon the use of paper as an artistic medium in novel ways include Susan Springer Anderson, Genevieve Quick, and Dora Lisa Rosenbaum. Anderson’s *Flamenco Filters* creates fashion by reconstituting the purpose of a common household good. Using vellum and paper, Quick combines sculptural and drawing elements and plays with the idea of reproduction through paper in *Negative Drawing*. And Rosenbaum creates a social commentary on the “individuals’ untheorized, taken-for-granted experiences and assumptions about food” in *Serving Size Series 2*. Rosenbaum fashioned potato chips out of paper to comment upon the food culture of the Midwestern United States.

Ted Apel’s *Whiteout* introduces a sound element to the exhibition with a flat speaker made of handmade paper. Apel comments that “paper is used as artistic medium not primarily of light, but of sound in the piece.” This audio experiment represents the open-ended side of the paper spectrum promising more inventive methods that rediscover, reuse and recontextualize paper.

PAPERWORK as an exhibition introduces various methods that elasticize conceptions of paper as an artistic medium. By focusing on artworks that bend, shape, mold and break the preconceived notion of what paper can do, visitors will leave the exhibition understanding that a work on paper cannot be defined, and that paper’s possibilities are limitless.

Erin Peters and Elen Woods
“Flamenco Filters”
coffee filters and chicken wire
48” x 15” x 12”
2004
“Whiteout”
paper, actuator, electronics, sound
20” x 20”
2007
“t.p. roll”
graphite on perforated paper
100” x 4 1/2”
2006
“Abstract Light-6”
pencil and ink jet on paper
12” x 12”
2007
Jose Camacho

“Untitled”
mixed media and paper mounted on canvas
39” x 39”
2008
“Scholia”
digital print on Shoji paper, linseed oil, shellac, cotton yarn, alphabet pasta, ink
approx. 96” x 48” x 48”
2007
“Exoskeletons”
handmade abaca paper
12” x 8” x 2 ½” (closed)
2006
“My Space II”
handmade abaca paper, Xerox transfer of drawings, lead weights, Asian paper and pins
26” x 11” x 11” (house only)
2006
"Untitled (...imitate...)"
17 x 32
ink on paper
2008
“Twilight”
mixed media
10” x 8”
2008
“Knowing”
handmade and re-purposed paper
8” x 12”
2008
"Echoes"
rice paper, graphite, acrylic medium
variable dimensions
2008
“An Hour Before the Invention of the Great Clock”
cardboard, foam core, acrylic paint
24” x 24”
2008
“Death Mask”
black & white photos on paper and wood
approx. 72” x 48”
2005
“Death Do Us Part”
steel rods, handmade cotton paper
16” x 12” x 9”
2007
“Manual”
papier mache
3” x 7” x 9”
2008
“Whale House”
lithograph
18 7/8” x 48 ¼”
1985
Seton Hall University  Permanent Collection
Gift of Edward J. Quinn (’58/M.S. ‘61) and Jane Quinn
2007.04.0007
“Cannon”
polymerized paper
30” x 19” x 3 1/2”
2008
“Distribute”
acrylic on paper
variable dimensions
2006
“Eat-Rite at Nite”
color woodcut
9 3/8” x 13 7/8”
2005
“Lay of the Land .1”
framed digital print of cut paper piece
18” x 24”
2008
“Negative Drawing”
vellum, paper, ink
11 ½” x 9 ½”
2006
Dora Lisa Rosenbaum

“Serving Size Series 2”
etching collages, acrylic medium, vegetable oil
each 11 ½” x 11 ½”
2006
“Untitled (detail)"
papier mache, mixed media variable dimensions
2008
“Industry”
Arches water color paper
27 ¾” x 13 ¾”
2008
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Walsh Gallery
Seton Hall University
400 S. Orange Ave
South Orange, NJ 07079