



ETERNAL
PAPER

COVER ARTWORKS:

Front Cover 1:
Randi Reiss-McCormack
Precipice, 2022
pulp painting with
embedded needlepoint
on artist-made paper
30 x 24 inches

Front Cover 2:
Preston Sampson
Beloved, 2023
pulp painting on
artist-made paper
42 x 24 inches
Photo by Greg Staley

Inside covers:
Susan Firestone
Vow (details)



FEATURED
ARTISTS

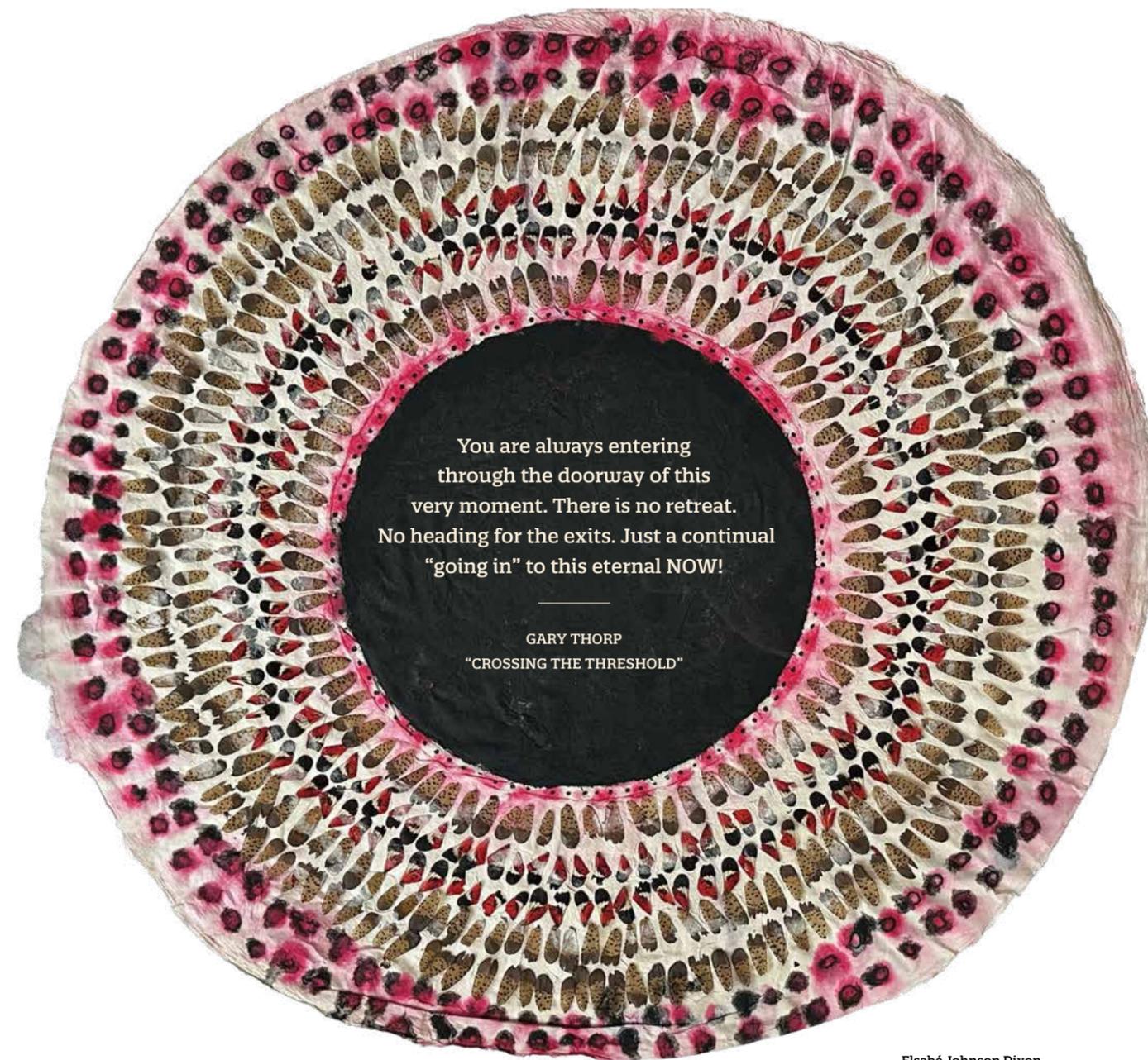
BARBOSA
DIXON
DONNELLY
EDWARDS
FIRESTONE
FREDERICK
GIBSON-HUNTER
GRANWELL
HILL
POLINSKIE
QIAN
REISS-McCORMACK
SABHARWAL
SALAMÉ
SAMPSON
SCHERMERHORN
SCOTT
SPECTOR
TING
VILSBOELL



ETERNAL PAPER

University of Maryland Global Campus
Arts Program Gallery
3501 University Boulevard East
Adelphi, Maryland 20783
October 22, 2023–May 19, 2024

The Paper Academy
Stæremosen 8
3250 Gilleleje
Denmark
July 13–August 11, 2024



You are always entering
through the doorway of this
very moment. There is no retreat.
No heading for the exits. Just a continual
"going in" to this eternal NOW!

GARY THORP
"CROSSING THE THRESHOLD"



ON BEHALF OF UNIVERSITY OF MARYLAND GLOBAL CAMPUS (UMGC), I am pleased and proud to introduce a remarkable new exhibition, *Eternal Paper*.

In our increasingly wired world, paper might seem an outmoded medium, but in *Eternal Paper*, we meet visionaries who are exploring new ways to create fine art with paper, even as we learn the story of paper's role in the world of fine art.

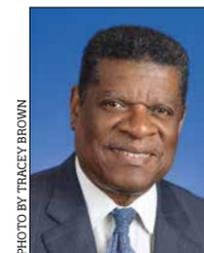
The pieces on display are breathtaking in their diversity, exploring a spectrum of color, form, and texture while offering unique insight into the vision and creativity that inspired them.

This is consistent with the objectives of our Arts Program, which expands on and supports our mission as a university to open new doors of opportunity and transform lives through education.

We are delighted to welcome a distinguished printmaker and member of the local arts community—Helen C. Frederick—as a guest curator for this exhibition, and equally pleased to share works from the exhibition with another venue—the Paper Academy in Gilleleje, Denmark—beginning in July 2024.

I hope you find this exhibition both inspiring and thought-provoking, and I thank you always for your support of the arts and of our Arts Program, now and in the future.

GREGORY W. FOWLER, PhD
PRESIDENT
UNIVERSITY OF MARYLAND
GLOBAL CAMPUS



MANY YEARS AGO, we had a discussion among colleagues and artists from the community about having guest curators mount exhibitions at UMGC. The idea was novel with many perks, such as introducing new artists to our audience and creating a stronger relationship with curators in the community. As a result, Helen C. Frederick was asked to curate a visual arts exhibition for the Arts Program. Frederick, a printmaker who explores the diverse use of paper to create artworks, is the founder of Pyramid Atlantic Art Center and has a creative paper studio in her home. She knows many artists, locally and nationally, and has curated a number of exhibitions over the years. When I approached her about curating an exhibition for UMGC, she had a bold, ambitious, and exciting idea—to mount a show that included many artists who were exploring new ways to create fine art from paper and that would tell the story of paper in the fine art arena.

In our discussion, the title “Eternal Paper” emerged, because it signifies the evolution of paper—not only to write on but also to create meaningful works of art with. Thus, the exhibition is a comprehensive one with a diverse collection of works on and made of paper. Artists represented include Maria Barbosa, Elsabé Johnson Dixon, Nicole Donnelly, Cheryl Edwards, Susan Firestone, Helen C. Frederick, Claudia “Aziza” Gibson-Hunter, Alexis Granwell, Ellen Hill, Ken Polinskie, Tongji Philip Qian, Randi Reiss-McCormack, Tara Sabharwal, Soledad Salamé, Preston Sampson, Gretchen Schermerhorn, Joyce J. Scott, Buzz Spector, Mary Ting, and Anne Vilsboell. Each has had a long career in working with paper to manifest artworks, with unique ways of bending, cutting, gluing, pasting, coloring, deconstructing, and reassembling paper—telling stories of personal experiences while adding to the historical discourse of paper.

As an educational arts organization at UMGC, the Arts Program is honored to have Helen Frederick curate this exhibition and proud to provide a venue for these artists to show their masterful creations. (In July 2024, works from this exhibition will travel to another venue: the Paper Academy in Gilleleje, Denmark.) Without the support and dedication of UMGC, the Arts Program would not be in a position to play an important role in the arts community in Prince George's County, Maryland. Thank you to everyone who supported this exhibition and all the art exhibitions at UMGC.

ERIC KEY
DIRECTOR, ARTS PROGRAM
UNIVERSITY OF MARYLAND
GLOBAL CAMPUS

THRESHOLDS OF EXPERIENCE

Helen C. Frederick, Guest Curator

IN *ETERNAL PAPER*, 20 ARTISTS EXPRESS a particular cross-fertilization engendered in studios and projects in which, in the spirit of experimentation, they have collaborated to create hand-formed art in and on paper. Their approaches touch on representation and abstraction; humanism and spirituality; and political, ecological, and social issues. Their featured artworks span the years from 1982 to 2023.

While honoring past traditions, the artists in *Eternal Paper* also invent new concepts of materiality. Our diversity of subject matter in the 21st century and the physicality involved in the projects created in hand-papermaking studios showcase the continuing expansiveness of paper. The emphasis on collaborative invention has moved imagery to fields of unique narration, expanded imaginative vocabulary, and given voice to broad and visionary statements.

The intention of this exhibition is to open a window to the kind of training that brings these artists together in material awareness. This training, not from a school, is a form of education in which artists learn through perception. The artists alter what is being observed in a collaborative experience in a papermaking studio. The fact that there is a change from liquid to solid implies the presence of natural energies that are inherent in the process itself. Therefore, the approaches can oftentimes be improvisational and the work itself unpredictable.

Paper has been a fundamental, intuitive, and organic element for investigation in all our lives since childhood. The artists in this exhibition use that intuition to describe endurance, both physical and emotional, in a variety of transformative ways. Their subjects are timeless, neither past nor present but eternal. The works encode rituals, research, and introspection to embark on various levels of consciousness that combine vocabularies of looking, feeling, and writing. These are useful instruments for reading the brutal present. Some of the works address developments over years of research to address the current moment.

The works in this exhibition feature qualities of layered and repeated imagery that evoke shared lore passed down through time and the psychological underpinnings we often gird ourselves with to face the future. The artists introduce representations of historical, communal, and family ties that suggest a security and structure to brave unknown territory. Some works address the study of how the imagination can shelter one's grace from others' cruelty or deal with the anguish related to the human condition. Some works feature text. In those cases, when language becomes text on or in paper, it becomes a palpable record of history, a source of knowledge, a testament of shared conflict, or perhaps a testimony of love. The exhibition in its totality represents the work of collective and collaborative practices in dialogue with the practitioners' individual works.

IN THE AGE OF
THE INSTANT,
DISPOSABLE
IMAGE, THIS
EXHIBITION ASKS . . .

WHAT DO WE
HOLD CLOSE?

WHAT SERVES US?

WHAT IS LASTING?

WHAT DO WE
EMBRACE AND
ATTEMPT TO
SAVE OR ERASE?



Ellen Hill, *Flower Cloud 2*
2020, paper pulp painting
with collaged painted paper
and fabric, 51 x 26½ inches

Collaborative studios were vital for the creation of the works in this exhibition. The invited artists, ranging in age from 34 to 77, have collaborated over the years at the Maryland-based studios of Pyramid Atlantic Art Center and Reading Road Studio or are affiliated with the hand-papermaking movement engendered by other like-minded studios. Pyramid Atlantic was founded and incorporated as a nonprofit in 1981 to provide a setting for artistic collaboration and dialogue. Artists in this exhibition who pioneered ideas in contemporary hand papermaking at the first Pyramid Atlantic studios (then called Pyramid Prints and Paperworks) in Baltimore, Riverdale, and Silver Spring include Maria Barbosa, Ellen Hill, Ken Polinskie, Soledad Salamé, Preston Sampson, and Joyce J. Scott.

In 2017 Reading Road Studio was created in Silver Spring as an inspiring studio space to facilitate a fluid exchange of ideas, materials, and objects. The studio has been embraced as a private sanctuary, a collaborative setting, a gathering place of innovative traditions, and a production area where materials are progressively tested and new processes are continually developed. There is always social interaction and professional engagement. While the artists are busy working, young assistants have the chance to learn from them and hopefully to continue the future of hand papermaking.

Jacob Eyferth, author of *Eating Rice from Bamboo Roots: The Social History of a Community of Handicraft Papermakers in Rural Sichuan, 1920–2000* (2009), contributed significant research about a society of papermakers. He defines important properties and considerations for hand papermaking in general. Eyferth identified embodied sensory skills and knowledge—such as the smell, taste, and sound of pulp and pressing and how to make recipes and cook without measuring ingredients—that are all experienced learning from generation to generation. Harnessing the biological process of fermentation and the details for cooking are not geared toward written instructions but instead are experiential.

Eyferth also identified embedded work in the community of Chinese papermakers: household workshops that were not proprietary but shared as a nucleus of reciprocity. Single surnames referencing “papermakers” indicate a compact group in which members were “all in the family,” so that relatives and neighbors, as core professionals, all shared knowledge. These papermakers were passing down a 17th-century legacy and felt an obligation to share skills and ideas, such as how to transform materials, the alchemy and chemistry of papermaking, the hidden potential of a material, and personal adaptations through metaphors and allegories. We find this also in 20th-century papermaking studios and their histories.

The cultural and spiritual heritages of Asia and the Silk Road and the Southern and Northern Hemispheres have been guides for paper art. Many of the paper artists in this exhibition have traveled to Asia, Europe, Mexico, and South America to visit papermaking communities. Others have researched mythologies to reveal cultural identities and hidden histories to reorient visions of the future.

Indigenous makers who preceded our age continue to be an invaluable source of knowledge and inspiration. “Living national treasures” in Japan, for example, have blazed the trail for so many contemporary paper artists. So has the community of the Otomi Indians in San Pablito, Mexico, gifted insights into the agency of plant material as a strong interwoven structure. And papermills in Italy, England, and other European countries have provided examples for contemporary production of papermaking molds and Hollander beaters, as well as knowledge of the chemistry to beat cotton, linen, and other materials into pulps for artistic productions.



TOP TO BOTTOM:
Hollander papermaking
beater, molds, and
deckles for making
sheets of paper

Helen C. Frederick
demonstrating
pulp painting at the
Smithsonian Folklife
Festival, Washington, D.C.

It is also interesting to consider how cross-fertilization plays a role for contemporary artists working in paper. Where do influences come from? What are the thresholds? The great Indian art historian B. N. Goswamy illuminates the distinction between Mughal and Rajput painting with respect to their representation of time: while the former relies on the Islamic understanding of time as linear, the latter draws from the cyclical, elastic nature of time in Hindu culture, and thus a particular figure might make multiple appearances within the same work. The same can be said for the diverse references, aesthetic approaches, and recognitions of time in the art of *Eternal Paper*. The multiplicities of identities through narrative building, materiality, line, space, and movement, along with research-based methodology, provide thresholds of experience with the surrounding landscape and through the engagement of nonlinear time. The works in this exhibition are in fact both local and universal, rooted in various cultures, time-based and timeless, and indeed eternal.

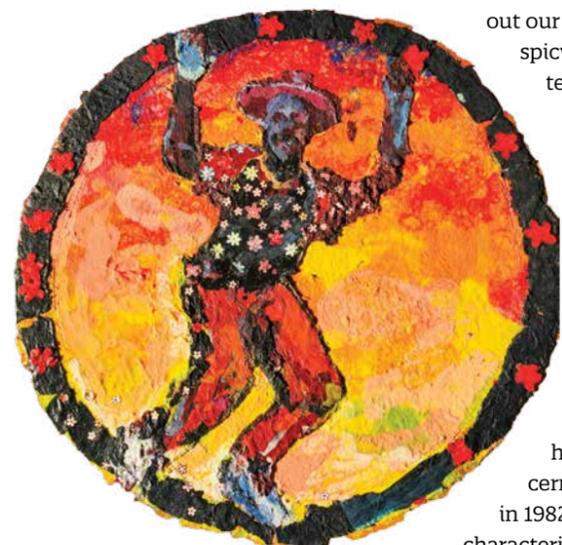
About the Artists

Through the experience of traveling between locations and cultures, **Tongji Philip Qian** and **Soledad Salamé** understand that human history isn't confined to documents and records but is also embedded in the organic materials that we produce, consume, and cast away throughout our life spans. Qian activates his paper with everyday advertisements and a special spicy sauce found in the Anacostia neighborhood in Washington, D.C., where he teaches. He reformats the advertising and consumption experience into six folded units or "tenants." Salamé visited the Llano de Chajnantor Observatory, a large group of astronomical telescopes located 5,000 meters above sea level on the Chajnantor Plateau of the Atacama Desert in her native Chile, to grapple with ethereal and ethical questions. Jennie Hirsh, professor of theory and criticism at the Maryland Institute College of Art, states that "she juxtaposes the corporeal presence of rich, handmade paper with its role as a physical support for printed fragments of telescope-like parts."

Joyce J. Scott and **Preston Sampson** masterfully handle pulp as paint to deliver vivid portraits. They are both fearless in their delivery, rooted in their community memories and driven to portraiture with bold and unique hand-papermaking qualities. While Scott mainly considers sociopolitical concerns in her current beadwork and glass sculptures, her very early works, created in 1982 at Pyramid Prints and Paperworks in Baltimore, illustrate her joy in facial characterizations and the "nuttness" of the human face as a type of hip-hop interpretation. One lone suspended figure predicates deep thoughts about racism. Sampson explores and repurposes stories about family and friends from his personal history related to his Florida home base, intertwining the past and the present together for a broader context for the viewer. He tenderly paints epic and heroic figures, often in large scale. Both artists lead with line to initiate their imagery, responding on a subconscious level in their art making and allowing boundaries of space in the paper itself or embellishments of cloth or printed flowers to acknowledge the finished work.

Ellen Hill and **Ken Polinskie** share subjects of isolation shadowed by humor or loss in their figurative works, often recording perceptions of everyday living. They apply duality, or multiple meanings, in their works. According to Hill, she calls on the "organic energy and tactile nature of paper" to provide a surface for contemplation and a seduction for touch. Hill works slowly and methodically to piece each shape and mark until the pulp painting resonates with human emotions. With its numerous cut edges, *Flower Cloud 2* seduces us to gaze again and again at its many-colored surfaces. Polinskie, an avid reader of comics and fables, often employs characterizations derived from the animal world, transferring human foibles and aspirations into his drawings on and into hand-formed sheets of paper, sculpture, and pulp paintings. Both artists recognize the power of figuration as a

Ellen Hill and Preston Sampson
Summer of Love, 2021
pulp painting with
painted mulberry paper
40 inches (diam.)
Supported by a grant from the
Maryland State Arts Council



Ellen Hill and Preston Sampson
working on their collaborative
artwork, *Summer of Love*

"catalyst for their own feelings of love and attachment," as Polinskie says. They enjoy the freedom of what feels right rather than what is perfect and observational in nature.

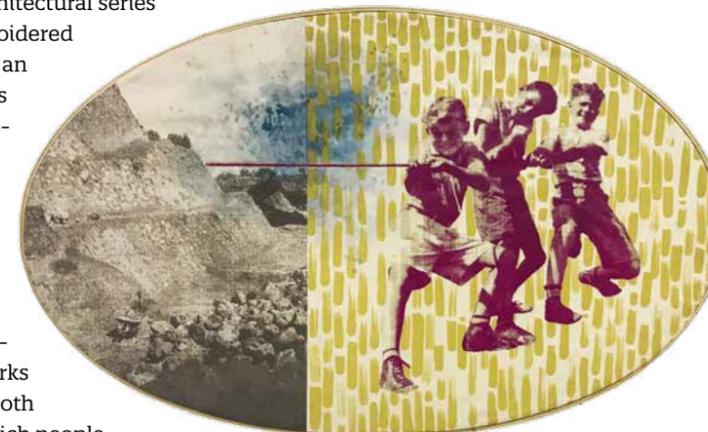
Claudia "Aziza" Gibson-Hunter and **Randi Reiss-McCormack** turn to collage structures, both relief and dimensional. Gibson-Hunter refers to interweaving physical and intuitive, subconscious narratives. Her exhibited works explore the idea of flight, suggesting flocks of birds in patterns of movement. She allows sheets of wet, double-sided colored paper to dry curled and then cuts, tears, and paints them before mounting them as sculptural architectural series with hidden messages inside. Reiss-McCormack embeds embroidered textile shapes she has made into pulp-painted areas to solidify an object. She takes advantage of how the pulp substance elevates the embedded textile pieces in an improvisational way. By shaping her tufted fiber pieces in and around richly colored abstract shapes of laminated paper, Reiss-McCormack builds an intersected vocabulary spectacularly new in hand papermaking.

Gretchen Schermerhorn and **Maria Barbosa** both work with printings on selected hand-formed papers, shaping their content around conflicted, sometimes destroyed, and often endangered concepts of human life and their surroundings. Their works demand investigation into their carefully researched designs, both figurative and abstract. Schermerhorn analyzes the ways in which people act as a result of their biases and history, creating a chaos of overlapping printed images imbued with nostalgia, patterns, and sometimes discomforting color ranges. "Most of this work forces multiple images together into the same composition in an effort to illustrate how our relationship with the natural world is both competitive and destructive," she states. Barbosa, who is an immigrant, is interested in conserving purities of culture and provoking statements that alert us to means of communication, that is, how people can reach each other. She employs the use of "social skins" as a statement, explaining that the social skin "is not an epidermis and has no flesh; it is, by nature, detachable and can be worn by anyone."

Cheryl Edwards and **Tara Sabharwal**, exploring the mysteries of pulp painting, are aligned in their visual acuity as dedicated painters. Edwards's research and knowledge of female figures and Egyptian symbology guide her subjects and gestural markings into the paper. She uses images of the female body to symbolize a container of ancestral knowledge and adds symbolic shapes, ordaining the body with history and reverence. Sabharwal's pulp paintings developed from the experience of openness with automatic figuration through cut and collaged shapes that are built in layers on a relational plane, navigated by its own logic. She relates the use of water in making paper to her longtime exploration of making prints, in which turpentine is the liquid carrier, and also acknowledges the joy of the additive qualities of white pigment pulp layers and gestures, as compared to exposing the virgin whiteness in paper in her drawing practice.

Elsabé Johnson Dixon and **Susan Firestone** regard papermaking as a primal, wide-open, experimental process in which healing votive offerings and ecological disruptions become their subjects. Dixon casts shapes of spotted lanternfly wings in paper and attaches them to circular abaca paper forms holding thousands of actual spotted lanternfly wings to their surfaces, thereby documenting a time and place in history with ecological disruptions to local economies. Firestone wants to reveal human beliefs, desires, dreams, and the influence of art history by nurturing small objects of the hand (paper-cast votive desires)

Gretchen Schermerhorn
Tug of War, 2020
screenprint on
mulberry paper
13 x 20 x 1 inches



Maria Barbosa, *Social Skin* series, 2014–2023,
abaca paper printed digitally on a 9800 Epson
printer with Amazonian iconography, dress:
48 x 24 inches



in relation to the female sources of life and creativity. By using the female human form, she calls attention to women's voices around larger issues of our time. Both artists agree that there is magic and mystery in the oral traditions they grew up with in South Africa and the southern United States, respectively, and that the upbringing each had in nature is a fundamental connection in art.

Nicole Donnelly and **Anne Vilsboell** have both served as ambassadors in the world of hand papermaking through their participation in international symposia, their travel to various countries, and their dedicated solo and collaborative studio practices. Donnelly fell in love with hand papermaking through drawing and pulp painting semi-abstracted imagery from landscapes, then developing the two-dimensional substrate surface of paper into installation-based works. Her *Barn M* work in this exhibition illustrates how the joints of sculpture can change its form through the stages of wet to dry completion. When Vilsboell discovered how paper floats and lifts up fibers in water to bring an idea into a fixed form, she was driven to dig into biology as well as the historical facts about hand papermaking. Now Vilsboell creates various fusions for dimensional and often thick colorful works, some of which contain acoustic panels.

Mary Ting and **Alexis Granwell**, both noted educators, approach modern causalities in their works. For Ting, ecology and environmental issues are central. Her mother, who grew up in China during the Nanjing Massacre, passed on a tenacity to create, build, and nurture and ingrained in Ting a desire and responsibility to safeguard the planet. Ting's cultural history and role in teaching social justice result in nuances and soulful information in her images, including tree roots, pangolins, hearts, and outstretched arms. Alexis Granwell combines sculpture with pedestals that are built like ruins, one on top of another as metaphors. The hand-formed paper process provides distortion and shrinking in the form of torso-like shapes and internal psychological landscapes. Layering paper from wet to dry captures action and time—

like skin does—in ways that other media cannot. Both artists enjoy working on paper with brush and watercolor in intervals that inform their final works, if only years ahead.

Helen C. Frederick and **Buzz Spector** recognize the transformative power in constructing and reconstructing. They understand the act of manipulating a surface while transferring or constructing the image at the same time, embedding and embodying multiplicity. Frederick often attempts to reveal rites and rituals of ancient history through symbols and symbolic language, sometimes actual text, usually in a series or sequence of painted or printed panels. Spector will stall a sentence so that it lingers in order to “make the duration of its reading stand in for a silence of some sort.” Much of Spector's art consists in removal (torn pages), occlusion (books inside stacks), or rearrangement (reattached excised material). Frederick's work relies on unpredictability to deliver complex emotive narratives, while Spector's has decided intentions of conceptual concerns, interjecting meaning in the handling of objects in book forms and textual works.



TOP TO BOTTOM:
Nicole Donnelly, *Barn M*
2017, artist-made paper
of abaca and flax with
pigmented abaca pulp and
Mojave Desert inclusions
8 x 22 x 14 inches

Buzz Spector
Ego (installation), 2020
altered found books
dimensions vary

A METAPHYSICAL APPROACH TO PAPER

Anne Vilsboell
Founder, The Paper Academy

A “METAPHYSICAL APPROACH TO PAPER” suggests a theoretical, hypothetical, or spiritual approach. The phrase evokes questions about *why* people make paper rather than about the process itself.

Imagine someone viewing papermaking for the first time. The viewer would see the papermaker bending over a vat, holding a mold and deckle (the frame around the mold) with two hands, and dipping the mold into a vat of water in which fibers are floating. Water would run through a mesh in a small cascade, leaving an organic, flat substance on the surface of the mold.

The papermaker creates circles in water, repeating those circular movements and folding and unfolding nature. The repetition of circling is mirrored in nature—in plants (think about tree rings) and wave formations—in prayers, and in meditation. Our viewer might ask why the papermaker is doing it. The answer might be that the maker is lifting new surfaces of the earth or that he or she is creating a web.

In Danish, Norwegian, and Swedish, a surface produced in this way is called *ark*. In Finnish, it is *arkki*; in English, *sheet*; in French, *feuille*; in German, *blatt*; in Spanish, *hoja*; and in Dutch, *vel*.

In English, the definition of “ark” is a boat or a ship resembling that in which Noah and his family were saved from the Flood. It is something that offers protection and safety. The story of the Flood is connected with the story of creation—a continuous cycle of creation, destruction, and recreation, similar to the act of creating *ark* (paper). The universe as envisioned by the ancient Hebrews was made up of a flat disk with the heavens above and the underworld below. The three spaces were surrounded by a watery ocean and protected by a transparent dome that ringed the earth. The earth was a flat disk, flat as *ark*.

Noah's ark represents the three-levelled cosmos in miniature: the heavens, the earth, and the waters. Genesis 1 says that God created the three-levelled world as a space in the midst of waters for mankind. Making *ark* goes from air through water to lifting the flat earth. Genesis 6–8 says that God fills that space with waters again, saving only Noah, his family, and the animals with him in the ark. In creating *ark*, one saves the earth from water in a round movement.

French philosopher Gaston Bachelard calls “round” a calm word in his book *The Poetics of Space* and believed that being is round. The world is round around the round being. Bachelard refers to Rainer Maria Rilke's *Poèmes Français*, in which a lone tree is at the center of the world, feasting upon the dome: “Tree always in the center / Of all that surrounds it / Tree feasting upon / Heaven's great dome.”

Bachelard writes that he “shall never find a better document for a phenomenology of a being which is at once established in its roundness and developing in it” and that “Rilke's tree would open an important chapter in my album of concrete metaphysics.” What Rilke's tree opens for Bachelard's reflections, the making of *ark* opens as well.

Making *ark*, together with textile and ceramics, is commonly associated with craft. But paper and the woven canvas lie behind many of the world's most acclaimed works of art. Entire cultures are held together by this fibrous web, which is now endangered by digital culture but still remains an elemental substance in civilization.



TOP TO BOTTOM:
Anne Vilsboell discussing
artist works

The Paper Academy Gallery,
Gilleleje, Denmark



CLOCKWISE FROM RIGHT: Cheryl Edwards, Maria Barbosa, Helen C. Frederick, Tara Sabharwal, and Mary Ting



CLOCKWISE FROM TOP: Susan Firestone, Randi Reiss-McCormack, Preston Sampson, Buzz Spector, and Elsabé Johnson Dixon



LEFT: From left to right: Studio assistant Helen Rose Binder, Helen C. Frederick, Tara Sabharwal, and studio assistant Alec Grabner

FEATURED ARTISTS

- MARIA BARBOSA
- ELSABÉ JOHNSON DIXON
- NICOLE DONNELLY
- CHERYL EDWARDS
- SUSAN FIRESTONE
- HELEN C. FREDERICK
- CLAUDIA "AZIZA" GIBSON-HUNTER
- ALEXIS GRANWELL
- ELLEN HILL
- KEN POLINSKIE
- TONGJI PHILIP QIAN
- RANDI REISS-McCORMACK
- TARA SABHARWAL
- SOLEDAD SALAMÉ
- PRESTON SAMPSON
- GRETCHEN SCHERMERHORN
- JOYCE J. SCOTT
- BUZZ SPECTOR
- MARY TING
- ANNE VILSBOELL



MARIA BARBOSA
BORN 1949, BRAZIL

INSPIRED BY THE INTRIGUING BODY PAINTINGS of the Amazon Indians, I developed a series of works that are part of the *Social Skin* series.

In Amazon communities, body paintings represent the principles that organize individual relations. Body paintings are the paradigms of today's makeup, tattoos, fashion, and styles. These body paintings have been said to be "social skins," the skins one wears to fit the human condition or life circumstances.

As a symbol of a class-based organizing principle, the social skin is the language of self-esteem, an instrument of transformation, an aspiration to a tasteful appearance, or an achievement. It is a statement, costume, protection, and temporary relief. The social skin is not inherited but is created as an artifice, a disguise, and an ornament. It is not an epidermis and has no flesh; it is, by nature, detachable and can be worn by anyone.

The paper clothes printed with Indigenous symbols signify the transition from forest communities into contemporary society, in which we cover our bodies with clothes.



Social Skin series, 2014–2023
abaca paper printed digitally
on a 9800 Epson printer with
Amazonian iconography
shirt: 24 x 24 inches



Social Skin series (installation)



Pertinácia Yanomami (detail)
2023, abaca and cotton
with digital printing
edition of 2
closed: 13 x 8 inches,
open: 13 x 13 inches

Interior book page:
Disease, 10 x 10 inches



ELSABÉ JOHNSON DIXON
BORN 1964, SOUTH AFRICA

USING PAPER IN A POSTMODERN WORLD opens up a powerful ecological dialogue. The medium itself can be witness to environmental change, disruption, and actual physical data. All organic and artificial substances in paper today reveal the DNA of our postmodern existence. Data and traces of life and pollutants can all be discovered in paper pulled from a specific period in history. Much like a medieval manuscript passed down information from one generation to the next, paper made during our lifetime will give—first and foremost—information about our environment at this time.

I investigate the potential of paper pulp to record and hold specific data regarding disruptive events, such as the spread of the invasive spotted lanternfly, which entered the United States in 2014 and systematically wreaks havoc on local agricultural food industries. Paper is the perfect medium to hold thousands of spotted lanternfly wings—collected by many over various stages of infestation from 2019 to 2023. The detritus that bears witness to these infestations, the paper fibers, and the ability to imbed this compelling narrative of the destruction the spotted lanternfly causes offer an environmental impact story that extends beyond the paper's page.



ABOVE:
Spotted Lanternfly Red Wing
2023, cast pigmented abaca,
flax, cotton paper, and
spotted lanternfly wings
body: 21 inches (diam.),
series of six wings: 12 x 6 x 3 inches

LEFT:
Spotted Lanternfly Red Wing (detail)



NICOLE DONNELLY
BORN 1980, USA

ECOLOGY AND ENVIRONMENTAL ISSUES are central to my art-making process. In my work, I maintain a conversation between media—hand papermaking, drawing, painting, and sculpture. Imagery plays between the abstract and the representational, as I focus on the malleable relationship of the object and the image, of depth and surfaces. Handmade paper is central to this pursuit as I strive for the authorless mark. The resulting imagery is as much a response to the materials as to my ongoing concerns about sustainability and conservation of the natural world. I often use invasive plants in my sculptures and environmental installations.

My works are imaginary landscapes that try to aggregate emblems of information overload and human-generated chaos—they depict recognizable things in uncomfortable attitudes of disarray. They seem to work as allegories of landscape, of cultural detritus, to bring big ideas together—an exciting and difficult proposition, both chaotic and beautiful.



Barn M, 2017
artist-made paper of
abaca and flax with
pigmented abaca pulp
and Mojave Desert
inclusions
8 x 22 x 14 inches



Borders/Boundaries II
2023, kozo branches,
oriental bittersweet,
and mugwort pulp with
cotton and cyanotype
14 x 22 x 1 inches



PHOTO BY BONITA BING

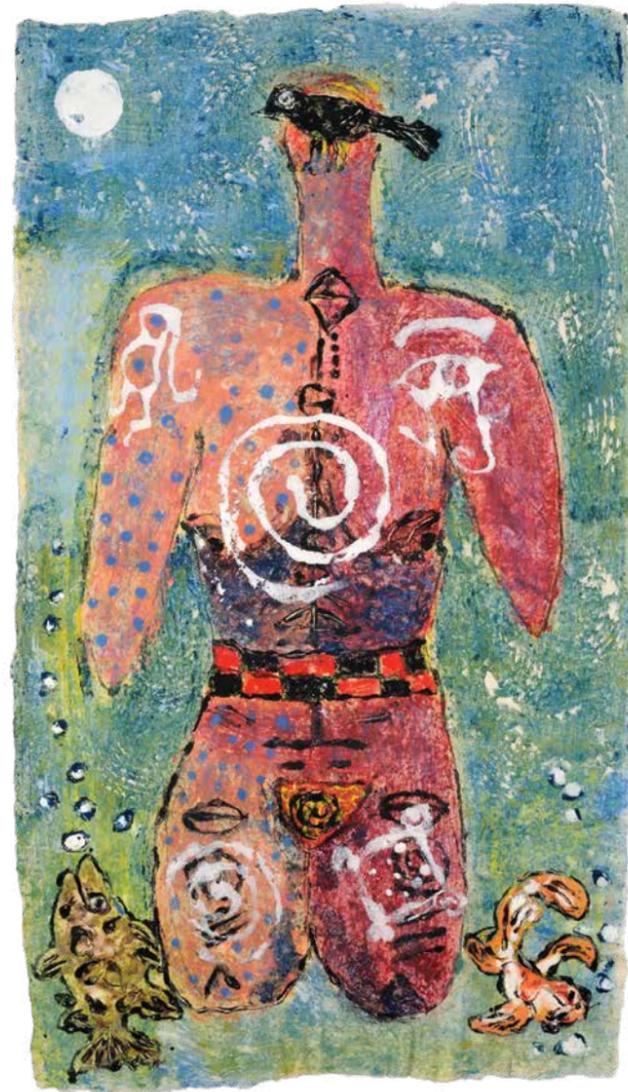
CHERYL EDWARDS
BORN 1954, USA

NDEBELE DOLLS AND EGYPTIAN PADDLE DOLLS have dominated my practice since 2008 and 2018, respectively. They are tools for me in my art making: Ndebele dolls facilitate knowledge about living in a society that is decolonized, and Egyptian paddle dolls offer knowledge about precolonial Nubian society.

African Americans, including myself, do not always know where they come from. It is a significant issue in our maturation. But there is a genetic transfer via ancestral memories that manifests itself and can be seen in similarities that exist between Africans and African Americans.

I traveled to Egypt in 1987 and to South Africa in 1995. Although I was not born in nor have I lived in either country, the dolls I learned about stimulated my genetic memory—a theorized phenomenon that argues that memories present at birth and without any associated sensory experience can be inherited. It is knowledge incorporated into the genome over long spans of time.

I have determined in this stage of my art making, postpandemic, that my accessing of ancestral memories has facilitated a shift in paradigm of consciousness in which I honestly reconsider diversity and humanity on a fundamental, foundational level.



Discernment, 2022
pulp painting
42 x 24 inches



Infinite Possibilities
2022, pulp painting
42 x 24 inches



SUSAN FIRESTONE
BORN 1946, USA

ART MAKING FOR ME is and has always been an individual search for meaning in the present, an ever-changing environment. My inquiry explores symbolic messages in cultural myths, creation stories, and belief systems that address the space within each of us that generates questions that go beyond our comprehension in order to give assurances in meaningful metaphorical stories.

Prehistoric female votive offerings and “mysteries” concerning the life cycle—birth, generativity, change, transformation, death, and regeneration—have been foundational to the universal human condition. I am interested in the metaphysical, philosophical, and psychological stories, truths, and healing practices, recorded or hypothesized; they have come to inform my art and add to my view of art history.

Over time, my artwork has moved from being based in traditional representational art and history to a more personal art based on ancient and contemporary female forms and situations. Collage has been a staple of my art from the beginning, as it has been like drawing in shapes and color from a stream of consciousness. Presently, paintings on paper with mandala and symbolic images have offered spiritual relief during coronavirus times.



Guardian, 2023
pulp painting
and collaged
artist-made paper
45 x 25 inches
Photo by Nikita Kamat



New Life, 2023
pulp painting
45 x 25 inches
Photo by Nikita Kamat

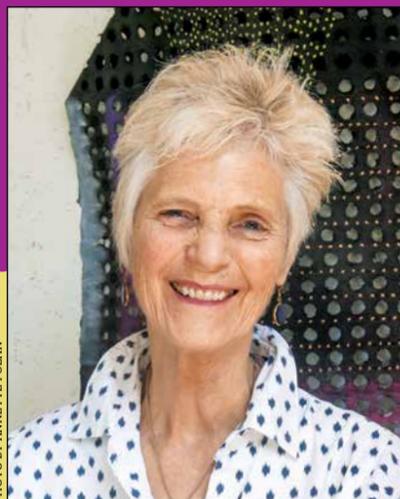


PHOTO BY ANNETTE POLAN

HELEN C. FREDERICK
BORN 1945, USA

MY WORK WEAVES TOGETHER the personal and the communal, layering elements of visual information onto and into substrates of hand-formed paper as a material that is capable of advancing hybrid statements. I attempt to form a bridge between the past and the present by exploring a fundamental quality and lineage of materiality that guides us in our 21st-century lives and binds us in a larger evolutionary process.

By linking Asian traditions that I have studied with Western ones, I create a framework, a personal language of markings, symbols of decay and regeneration or universal shapes for introspection. I rely on sources near and far for geographical immersions, drawing on sound, environmental recall, and diminishing aspects in nature that are often determined by our damaging behavior. My intention is to capture fleeting or eternal moments of recollection and plant them onto surfaces that are formed by the kinesthesia of my own corporeal abilities.

I consider myself a laborer of art, aligned with all those who acknowledge the many disciplined steps required by hand labor for the making of objects. I use the tools and processes that I have come to understand best, but I am always available to the unpredictable.



TOP TO BOTTOM:
Ghost of Hanuman
2022, pulp painting
24 x 42 inches

Healing Stones series
2018, mixed
media on flax
22 x 22 inches (each)
Photos by Greg Staley





CLAUDIA "AZIZA" GIBSON-HUNTER
BORN 1954, USA

FOR THE AFRICAN AMERICAN, flight has been a spiritual mode of travel for both the escape from oppression and the return to a motherland. It has also been a state of being offered rest, healing, compassion, and hope. While in this state of being, character is repaired, bonds of community are strengthened, will is fortified, and destiny is defined. Flight is one of the many spiritual technologies utilized by enslaved Africans as a tool for survival.

My artistic exploration of flight has been a journey spanning three years. Interest in ornithology, folklore, and spirituality is combined with my love for form, color, pattern, and texture to create a body of work. These works were created at the beginning of my journey.



*Ain't Got No Wings
for Night Blues, 2023*
acrylic paint and
colored pencil on
artist-made and
custom-made papers
22 x 15 x 5 inches
Photo by John Woo



Dawn Flight/Flight Dawn
2023, acrylic paint and
colored pencil on artist-made
and custom-made papers
25 x 30 x 2 inches
Photo by John Woo



PHOTO BY TIM TIEBOUT

ALEXIS GRANWELL

BORN 1981, USA

I INVESTIGATE THE POTENTIAL OF PAPER PULP to record touch and create intimacy, much as a handwritten letter does, by offering a space for emotional connection to the viewer. During complex political times such as these, introspection and tactility feel necessary to counterbalance the fast-paced digital culture, in which information can be lost in the glossiness of a flattened image. Hapticity—a concept in architecture that explains how sensory perceptions translate into internal experiences and feelings—draws us into the body, beyond surface encounters. I began working with paper to engage in such a sensory experience.

My works are as much about painting as they are about sculpture, referencing hues from fleeting, everyday scenes like crumbling sidewalks, dusk, bruised fruit, or flushed cheeks. I see these inspirations of color as events, and I am invested in how color and texture can activate emotion, connecting to both our inward and outward experience and creating meaning in our existence. My sculptures evoke tension, awkwardness, anxiety, loss, and pleasure.



Manifold, 2019
artist-made paper
with pulp painting,
papier-mâché,
and wood
73 x 22 x 18 inches
Photo by Jess Kourkounis



Mending Hole, 2017
artist-made paper
with pulp painting,
papier-mâché,
brick, and wood
64 x 14 x 13 inches
Photo by Jess Kourkounis



ELLEN HILL
BORN 1960, USA

MY WORKS IN THIS EXHIBITION were made during the COVID-19 pandemic, when feelings of isolation and loss permeated daily living. Longing for human and community connection brought about the reemergence of the human figure in my work after decades of not working with it. Handmade paper's organic energy and tactile nature offered me the chance to bring out the warmth and depth of emotion I hoped to convey.

I made *Flower Cloud 2* during the last year of my mother's life, as she was declining with Parkinson's disease. It includes flowers cut from my mother's clothes. I could feel her slowly fading, and this piece was an attempt to hold onto and celebrate her life-affirming and loving energy. The repetition and pattern in the work speaks to those parts of life that are constant, timeless, and larger than our individual selves.

The figures in the other two works are people who are important to me but are not in my immediate family. They helped sustain me and kindle a sense of extended family. The hug or embrace was an image that resonated with me because of what it says about mutual support and mutual need for each other.



Mike and Marie
2022, pulp painting
39 x 20 inches

Flower Cloud 2, 2020
paper pulp painting
with collaged painted
paper and fabric
51 x 26½ inches



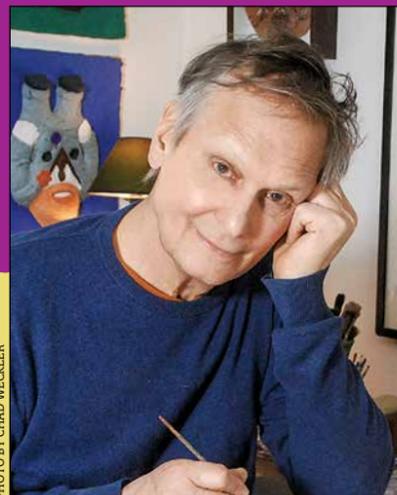
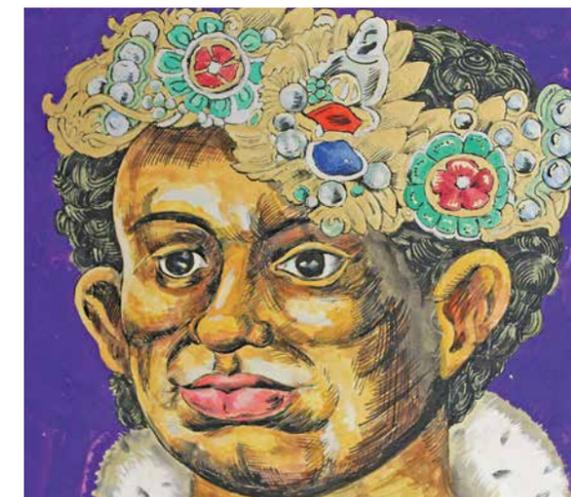
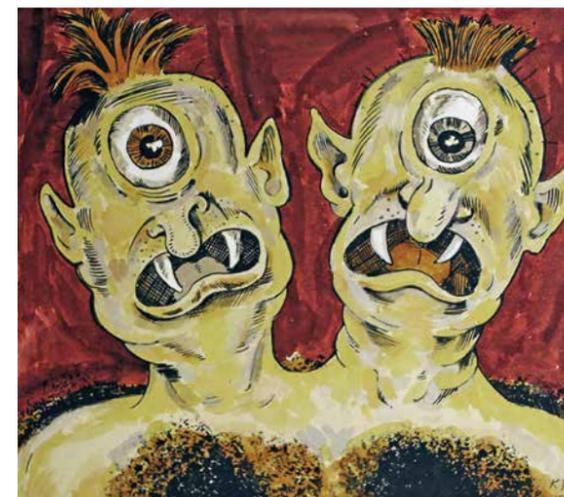


PHOTO BY CHAD WECKLER

KEN POLINSKIE
BORN 1953, USA

FIGURATION IS TO SOME the most controversial and misunderstood language of art. "The actual" in a drawing, however precise or readily identifiable the depiction, remains nothing more than another form of abstract thought and practice. It is a parody of actual existence, fabricated out of mind, hand, and spirit to satisfy the artist's whim; the only truth belongs to the creator.

My work is shadowed by humor and personal feelings with its only purpose the need to release those states, enlisting a wide range of paper and paper-related materials. One might say that a drawing of a dog is not a dog. Well, it is and so much more, as a catalyst for our own feelings of love and attachment. Nature in art is the great artifice that convinces us that we are still a part of nature itself. Picasso is quoted as saying that all art is a lie that helps us see the truth.



ABOVE, LEFT TO RIGHT:
Twin Heads, Afterthoughts series
1995–2022, gouache and ink drawings
on Japanese Shikishi panels
9½ x 10½ inches

St. Moritz, Afterthoughts series
1995–2022, gouache and ink drawings
on Japanese Shikishi panels
9½ x 10½ inches
Photos by Chad Weckler



Red Dog, 2019
pulp painting
40 x 25 inches
Photo by Chad Weckler



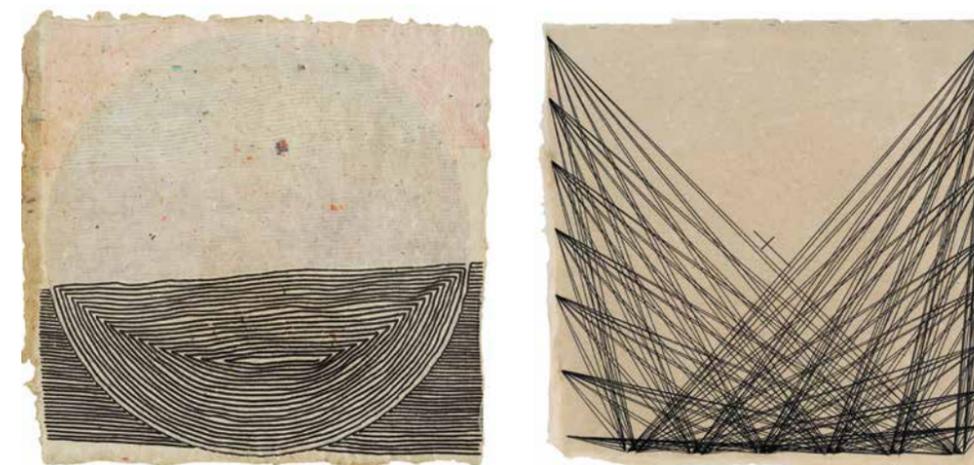
TONGJI PHILIP QIAN
BORN 1989, CHINA

IN SPRING 2022, I initiated a project to engage with and document the cultural and culinary landscapes east of the Anacostia River in Washington, D.C. Through my countless visits to source images, two aspects stunned me. First, many corner stores in Wards 7 and 8 serve multiple functions as grocery, liquor, and tobacco stores, possibly because of the lack of big-brand supermarkets east of the river. Second, in Chinese takeout restaurants, African Americans enjoy and take pride in a purportedly Chinese sauce called mumbo sauce, which has become a local staple.

To respond to this experience of traveling between locations and cultures, I made three kinds of paper with similar but different components. The first one has pulp and mumbo sauce; the second has pulp and torn advertisements from grocery stores west of the river; the third has pulp, mumbo sauce, and the torn advertisements. I then folded them into the shape of an actual supermarket advertisement. I also inserted a sheet of handmade paper in them in the same fashion as the advertisement. Ultimately, I found the presence of the insert intriguing, as well as the very idea of an insert, which provides not only affinity but also distance.



Six Tenants, 2022
custom paper with mumbo
sauce and torn grocery
store advertisements
9 x 11 inches each, folded



LEFT TO RIGHT:
Auspicious Forest, 2023
custom abaca paper
and ink drawing
13 x 13 inches

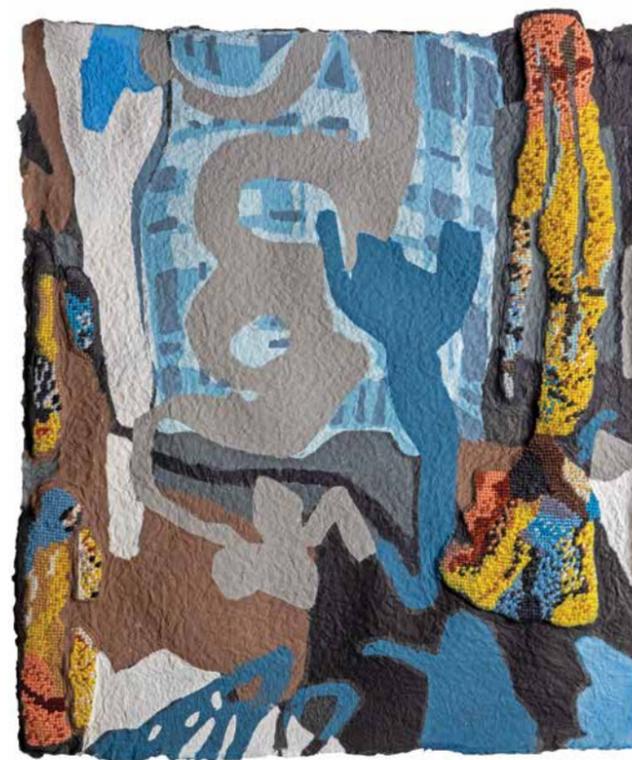
Unheard, 2022
custom abaca paper
and ink drawing
18 x 18 inches



RANDI REISS-McCORMACK

BORN 1961, USA

THE OVERARCHING DRIVE OF MY WORK is the play between our physical reality and the lively force of our subconscious. I work with a wide range of media to combine mark making from painting, printmaking, and textiles to make visible a reality of what we experience or see in front of us, guided by an intuitive thought process, a type of visual poetry. I start with an intuitive idea and combine it with the problem-solving rules inherent to the media. Discoveries I make in working in multiple media have a strong influence in how I draw and approach my paintings and tufted paintings, working primarily in series or suites. The process itself—and a profound sense of play—is always the driving force behind my work. Play and process are evident in the collaged forms of my work, no matter the media. Printmaking is appealing to me as there are so many avenues to make a different mark. Working with paper has the added bonus of the process becoming the object itself, and the challenge of using pulp in new ways is one that is always intriguing.



Catching Sight, 2022
pulp painting with
embedded needlepoint
on artist-made paper
23 x 20 inches



The Flying Trapeze, 2021
pulp painting with
embedded needlepoint
on artist-made paper
31 x 25 inches
Photo by Greg Staley



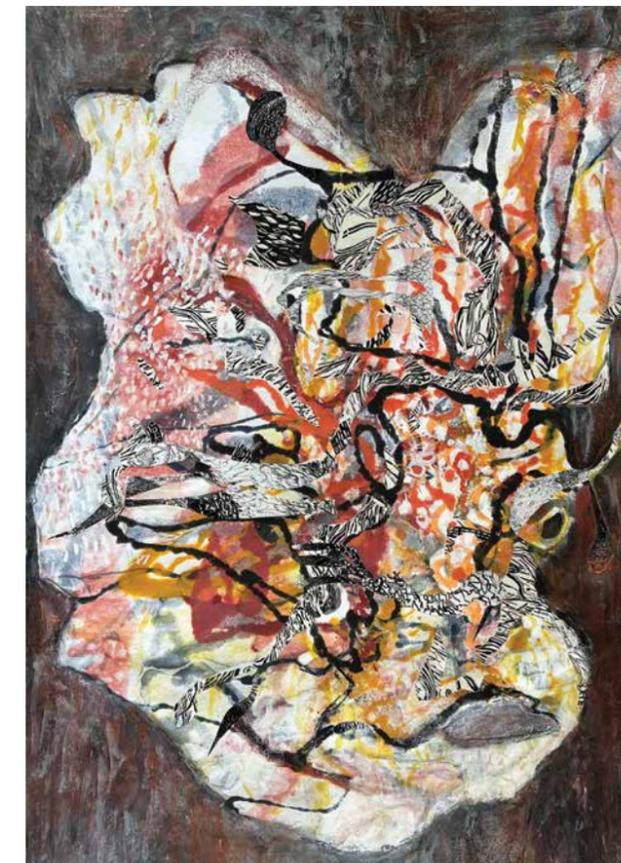
TARA SABHARWAL
BORN 1957, INDIA

I MAKE WATERCOLOR AND OIL PAINTINGS, drawings, prints (etchings, woodcuts, silkscreens), and large mixed-media collages combining painting, prints, and drawings. Through a process of free association mark making, I tap into a deeper subconscious layer within myself.

For two decades I have been exploring hybrid monotype paintings as a means for opening unexpected possibilities for abstraction. Working with hand papermaking in 2022, I was able to enjoy the flexibility and fluidity I had always craved. Contrasting the soft layering of pulp paint with the sharp edges of pen-and-ink drawings embedded in the paper allowed me to include gestural abandon with carefully developed resonance. It gave me not only a fresh way of thinking and imagining but also the aesthetics of moving shapes, the drama of edges, and the interplay of figure and ground. This method of working allows me to hold spontaneity as the highest virtue and has helped me develop a semi-figurative imagery, with suggestions of objects for the intuition to grasp and take flight. These paintings lie within a critical merger of liminal spaces, both personal and universal, in an in-between reality where relationships and negotiations consistently define and redefine themselves, remaining unfixed, in a state of constant transformation.



Red Downfall, 2022
pulp painting with
collaged ink drawing
42 x 24 inches



Enmeshed, 2022
pulp painting with
collaged ink drawing
32 x 22 inches



SOLEDAD SALAMÉ
BORN 1954, CHILE

MY ART IS A CONCEPTUAL AND VISUAL EXPLORATION of the intersection of science, technology, and social justice issues defining our time. Engaged with the political implications of our environmental crisis, I map vulnerable marginalized communities suffering the greatest consequences of natural disasters in my recent work.

My first trip to the ALMA Observatory in the Atacama Desert resulted in a series of works in handmade paper and in sculpture. This work became the *Shadows* series, silkscreens on handcrafted paper that ask who is listening. We are looking for new forms of life, but are we really looking at what is happening here on our own planet?

Working in glass, silk, and paper effectively extended my visual vocabulary, enabling me to incorporate textual relief elements to underscore our collective negligence of climate change, which has triggered people's migration from areas affected by rising water and unstable weather.

I wish to record my responses to all this change in a way that both acts as a call to action to protect the earth's precious natural resources and people and points to the fragile beauty that surrounds us. My work seeks to magnify the pleasures inherent in natural materials—paper, textiles, and even sand-based glass—to remind us of the magnificence that may be lost.



Shadows, 2016
Shadows series
wood, resin, acrylic,
epoxy, and screenprint
35 x 38 inches installed



TOP TO BOTTOM:
Shadows VII
Shadows VIII
Shadows IX
Shadows series
2015–2016
screenprint on
custom-made paper
each 24½ x 40 inches
Photos by Greg Staley

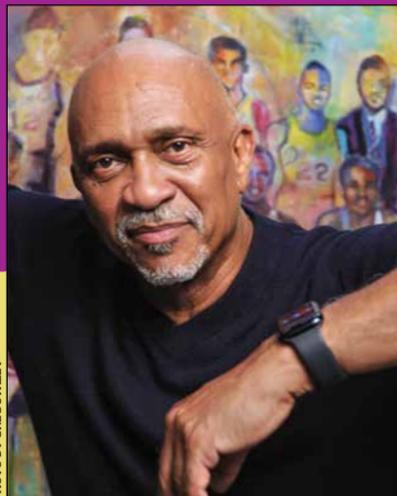
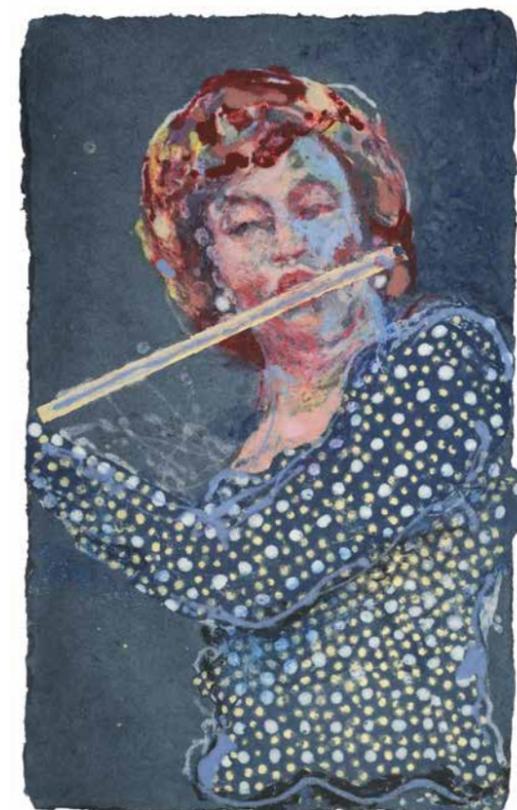


PHOTO BY GREG STALEY

PRESTON SAMPSON
BORN 1960, USA

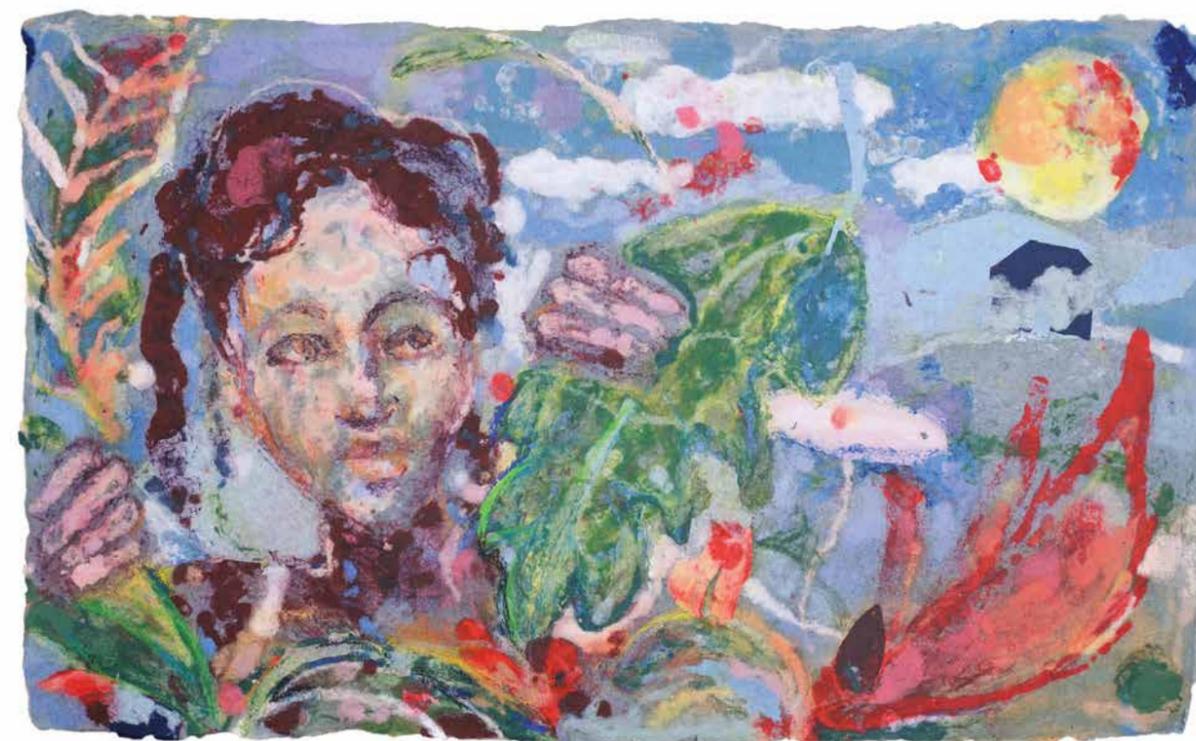
I AM A CLASSICALLY TRAINED ARTIST working in the mediums of painting, printmaking, and pulp painting. Pulp painting is the technique of applying pigmented pulp into handmade paper as the sheet of paper is being formed. In essence, the creation of the paper is the creation of the image as well. Within the broad field of handmade paper art, pulp painting is an emerging specialty attracting many artists with backgrounds in painting, drawing, printmaking, and other disciplines.

One of the aspects of pulp painting that I most enjoy is the fluidity and surprise of the medium. The fiber takes on a life of its own and often takes me on very unexpected paths. Specially prepared pulps are applied to a freshly made sheet of handmade paper in a number of ways, sometimes with the aid of stencils, sometimes freehand, resulting in a finished sheet of paper that fully incorporates the image. The synthesis of substrate, medium, and image is a unique characteristic of the pulp painting medium. The pigment impregnates the material rather than sits on top of it. Paper-pulp painting is not a work on paper; it is a work of paper.



TOP TO BOTTOM:
Sonata, 2021
pulp painting
42 x 24 inches

Long Way Home
2019, pulp painting
24 x 42 inches
Photos by Greg Staley





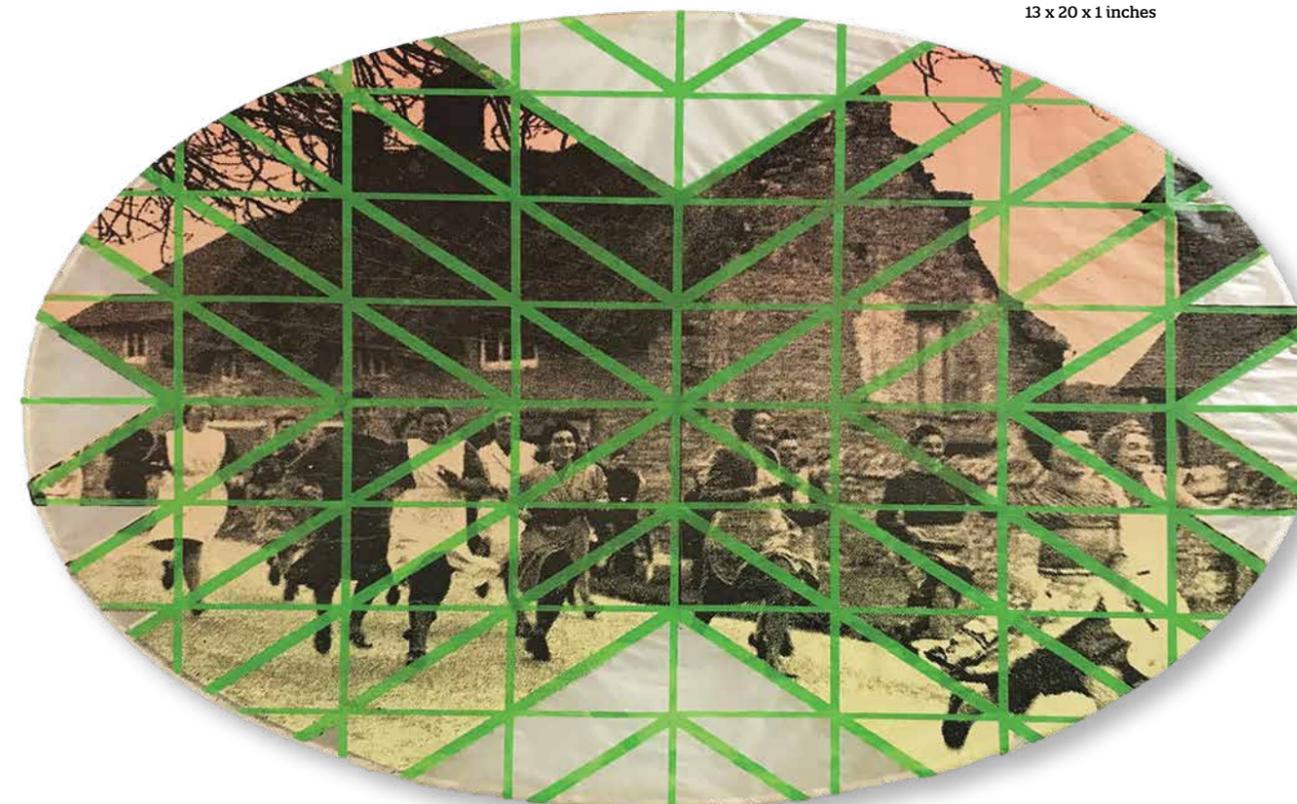
GRETCHEN SCHERMERHORN
BORN 1975, USA

THIS BODY OF WORK is inspired by images and text found in a set of nearly 80-year-old encyclopedias. Interestingly but not surprisingly, many of the “facts” in these books have now been refuted. This body of work addresses the pessimistic meta-induction theory, which argues that if past scientific theories that were successful have been found to be false, we have no reason to believe that our current successful theories are approximately true.

I enjoy using the same matrix but experimenting with printing the layers in a different order and in different colors and levels of transparency to achieve a variation on a theme. Most of this work forces multiple images together into the same composition in an effort to illustrate how our relationship with the natural world is both competitive and destructive.



Divers, 2022
screenprint on
mulberry paper
13 x 15 x 1 inches



Runners, 2020
screenprint on
gampi paper
13 x 20 x 1 inches

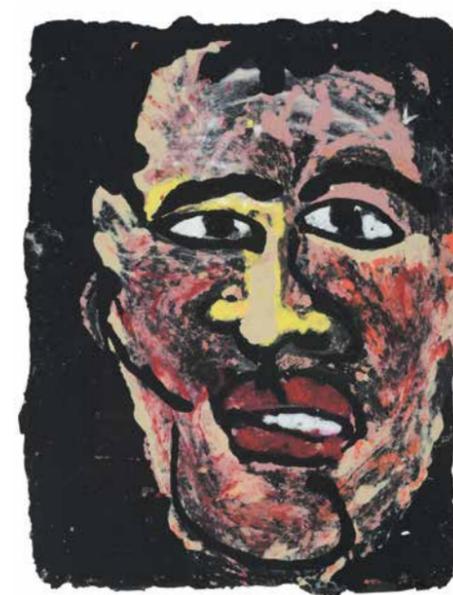


JOYCE J. SCOTT
BORN 1948, USA

I'M A BALTIMORE, MARYLAND, NATIVE. I earned a BFA from the Maryland Institute College of Art in 1970 and an MFA from the Instituto Allende in Mexico in 1971. I received additional training from Haystack Mountain School of Crafts in Maine. I credit my mother, artist Elizabeth Talford Scott, with passing on her knowledge, as well as inspiring my emphasis on storytelling in my work.

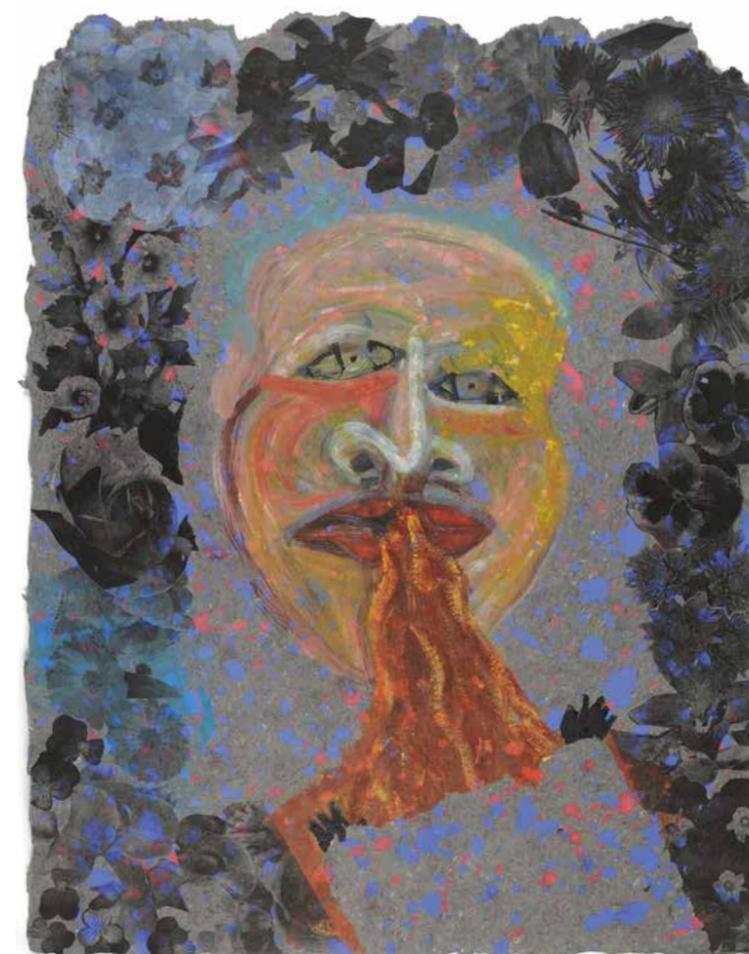
My work speaks truth to power. I combine and transform ordinary, mostly inexpensive materials—beads, thread, yarn—into extraordinary objects and environments. I am devoted to figurative work, as initiated in the mid-1970s with my thickly built-up hanging wall textiles, performance clothing and costuming made for myself and others, and layered beadwork necklaces. Working in hand papermaking allowed me to blend colors with a painterly approach and play with line, stencils, and printing at the same time.

My works are influenced by a variety of cultures, including Native American and African. I believe in messing with stereotypes.



LEFT TO RIGHT:
Face, 1982
pulp painting
10 x 8 inches
Collection of
Helen C. Frederick

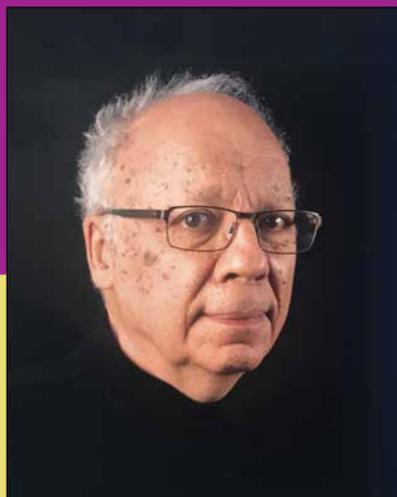
Face II, 1982
pulp painting
10 x 8 inches
Collection of
Helen C. Frederick
Photos by Greg Staley



Large Face II, 2000
pulp painting,
lithograph,
and monotype
40 x 30 inches
Collection of the artist
Photo by Greg Staley



Suspended, 1982
pulp painting on
flax substrate
15 x 8 inches
Collection of
Helen C. Frederick
Photo by Greg Staley

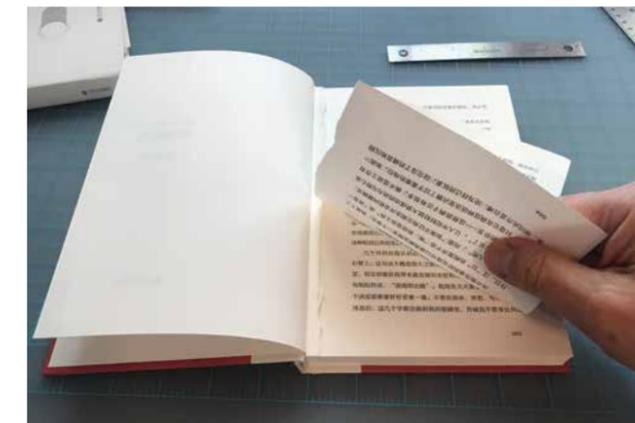


BUZZ SPECTOR
BORN 1948, USA

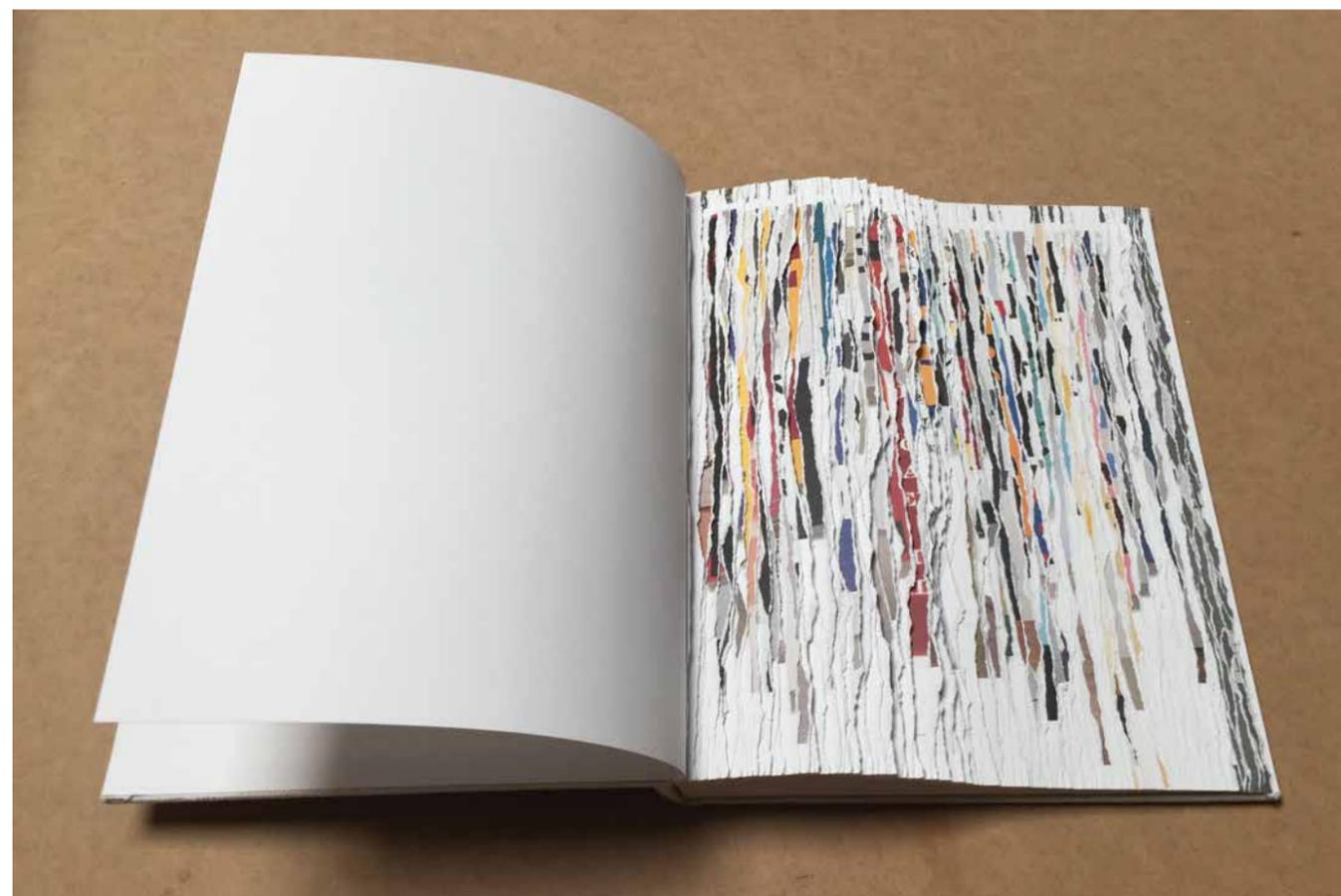
I TEAR STUFF UP, ALWAYS PAPER, mostly pages. I stack things, mostly books, but sometimes more organic materials. On occasion I cut printed papers up and paste some pieces down. From time to time I stack things up (again, mostly books) in front of a camera and make photographs. In recent years I've sloshed paper pulp around in vats, lifted masses of it up in screens, deposited the wet sheets on tables and festooned them with strands of string or yarn before pressing and drying them. On other occasions I've painted on paper or pages. Before, during, and after all of this, I've made drawings or else written words that sometimes can be read as art.

I tear pages. I stack books. On given days these processes, or others that seem similarly inane in summary, occupy me in the studio. I assert that I am an excellent tearer of pages or stacker of books, but what then constitutes my virtuosity? Look at one of my altered books and you can see the torn edges of every sewn or perfect-bound sheet that formerly constituted its text block. My systematic excising of pages leaves a form whose organization in itself challenges the suggestion of random harm.

Excerpt from "I Stack Things, I Tear Stuff Up" by Buzz Spector in *Buzz Spector, Shelf Life: Selected Work*. St. Louis, MO: Bruno David Gallery, 2010, exhibition catalog.



LEFT TO RIGHT:
Ego, 2020, altered found book, made from a Chinese language copy of Ryan Holiday, *Ego Is the Enemy*, Nanchang, China: Jiangxi People's Publishing House, 2019, 12½ x 9¼ x 1¼ inches



Altered K, 2015, altered found book, made from a copy of Kay Rosen, *AKAK*, New York: Regency Arts Press, 2010, 10⅞ x 15⅜ x 1¼ inches



PHOTO BY JOSE PELAEZ

MARY TING
BORN 1961, USA

GRIEF AND THE LOSS OF NATURE has been an ongoing theme of mine for the past three decades. In this time of continual loss of biocultural diversity, of wild places and extreme weather events, mourning what we are losing while finding ways toward a landscape of resiliency is a perpetual balancing act. Yet, we are also learning more about the species around us: the communication of trees and the mycorrhizal network, the songs of whales, and the memories of elephants—the list of revelations grows as we lose species each day.

Paper has also been a primary medium for its unique qualities and cultural, ritual significance. Folk paper crafts have been a source of inspiration and field research, as I spent time in the remote villages of northern Shaanxi Province in China. Working in hand papermaking is a particularly intense and experimental form for me. In 2022, *Pangolin Sorrow* and *I, Tree* were both created at Reading Road Studio. *Pangolin Sorrow* is a direct response to the pangolin being the most trafficked mammal on earth, targeted for use in traditional Chinese medicine and as exotic meat. *I, Tree* emphasizes the root structure and my identification and heartache as trees are cut down.



I, Tree, 2022
pulp painting
20 x 17 inches



Pangolin Sorrow
2022, pulp painting
19 x 19 inches



PHOTO BY BERNARD TOULLON

ANNE VILSBOELL
BORN 1951, DENMARK

SINCE 2015 I HAVE COLLABORATED with Art & Design Development Factory in Udaipur, India. For four decades, my artistic practice has been a dance with my own handmade paper, as I add a high degree of tactility to the final result. My wish was to investigate whether it was possible to produce serigraphs on a strongly structured surface similar to that of my paintings.

It was not easy, but we succeeded after many attempts and with the help of the skilled printers at the factory in India. Behind the pulp-sprayed surface, one can catch a glimpse of the printed figures.

During the last few years, I have worked with musicians and sound and acoustic panels, using pulp on different surfaces. The pulp has a sound-dampening effect. Furthermore, the surface of the pulp catches light and spreads a soft luminous glow into the room. The light reflection changes depending on where the light is coming from and one's position in the space.



Sun Energy, 2023
jute, raw cotton,
kaolin, bookbinder
glue, pigments,
and sprayed colored
abaca pulp
118 x 158 inches
(Denmark venue only)



Universe of Paper—Fusion
2023, raw cotton with
jute, neem root, and
colored cotton pulp
triptych, 72 x 90 inches
Photo by Greg Staley

ARTIST CONVERSATIONS

Each artist in the exhibition was asked to have a conversation with another artist in the exhibition to provide background for their hand-papermaking approaches, learning experiences from their vantage point, and distinctive aesthetics. In dialogue with one another through Zoom meeting conversations, these 20 artists summarize personal and universal touchstones for their works.

Go to the Art Talks page on the UMGC Arts Program website (umgc.edu/art) to enjoy the conversations.



Ellen Hill
Helen and Shanti
2021, pulp painting
42 x 24 inches

Selected Artworks

Maria Barbosa*Pertinácia Yanomami*, 2023abaca and cotton with digital printing
edition of 2closed: 13 x 8 inches,
open: 13 x 13 inches*Social Skin* series, 2014–2023abaca paper printed digitally on a 9800 Epson printer with Amazonian iconography
dress: 48 x 24 inches;
poncho: 36 x 60 inches open,
36 x 30 inches folded;
shirt: 24 x 24 inches;
skirt: 60 x 36 inches**Elsabé Johnson Dixon***Spotted Lanternfly Red Wing*, 2023cast pigmented abaca, flax, cotton paper, and spotted lanternfly wings
body: 21 inches (diam.),
series of six wings: 12 x 6 x 3 inches**Nicole Donnelly***Barn M*, 2017artist-made paper of abaca and flax with pigmented abaca pulp and Mojave Desert inclusions
8 x 22 x 14 inches*Borders/Boundaries II*, 2023kozo branches, oriental bittersweet, and mugwort pulp with cotton and cyanotype
14 x 22 x 1 inches**Cheryl Edwards***Discernment*, 2022pulp painting
42 x 24 inches*Infinite Possibilities*, 2022pulp painting
42 x 24 inches**Susan Firestone***Guardian*, 2023pulp painting and collaged artist-made paper
45 x 25 inches*New Life*, 2023pulp painting
45 x 25 inches*Vow*, 1993pulp painting
94 x 43½ inches**Helen C. Frederick***Ghost of Hanuman*, 2022pulp painting
24 x 42 inches*Healing Stones* series, 2018mixed media on flax
22 x 22 inches (each)**Claudia “Aziza” Gibson-Hunter***Ain't Got No Wings for Night Blues*2023, acrylic paint and colored pencil on artist-made and custom-made papers
22 x 15 x 5 inches*Dawn Flight/Flight Dawn*, 2023acrylic paint and colored pencil on artist-made and custom-made papers
25 x 30 x 2 inches**Alexis Granwell***Manifold*, 2019artist-made paper with pulp painting, papier-mâché, and wood
73 x 22 x 18 inches*Mending Hole*, 2017artist-made paper with pulp painting, papier-mâché, brick, and wood
64 x 14 x 13 inches**Ellen Hill***Flower Cloud 2*, 2020paper pulp painting with collaged painted paper and fabric
51 x 26½ inches*Mike and Marie*, 2022pulp painting
39 x 20 inches**Ellen Hill and Preston Sampson***Jump*, 2021pulp painting with fabric and painted mulberry paper
40 inches (diam.)*Supported by a grant from the Maryland State Arts Council**Summer of Love*, 2021pulp painting with painted mulberry paper
40 inches (diam.)*Supported by a grant from the Maryland State Arts Council***Ken Polinskie***Red Dog*, 2019pulp painting
40 x 25 inches*St. Moritz, Afterthoughts* series,

1991–2022, gouache and ink drawings on Japanese Shikishi panels, 9½ x 10½ inches

Twin Heads, Afterthoughts series,

1991–2022, gouache and ink drawings on Japanese Shikishi panels, 9½ x 10½ inches

Twins, 2023recycled material with paper pulp and wood
2¾ x 15 x 6½ inches**Tongji Philip Qian***Auspicious Forest*, 2023custom abaca paper and ink drawing
13 x 13 inches*Six Tenants*, 2022custom paper with mumbo sauce and torn grocery store advertisements
9 x 11 inches each, folded*Unheard*, 2022custom abaca paper and ink drawing
18 x 18 inches**Randi Reiss-McCormack***Catching Sight*, 2022pulp painting with embedded needlepoint on artist-made paper
23 x 20 inches*The Flying Trapeze*, 2021pulp painting with embedded needlepoint on artist-made paper
31 x 25 inches*Precipice*, 2022pulp painting with embedded needlepoint on artist-made paper
30 x 24 inches**Tara Sabharwal***Enmeshed*, 2022pulp painting with collaged ink drawing
32 x 22 inches*Red Downfall*, 2022pulp painting with collaged ink drawing
42 x 24 inches**Soledad Salamé***Shadows*, 2016*Shadows* series
wood, resin, acrylic, epoxy, and screenprint
35 x 38 inches installed*Shadows VII**Shadows* series, 2015–2016
screenprint on custom-made paper
24½ x 40 inches*Shadows VIII**Shadows* series, 2015–2016
screenprint on custom-made paper
24½ x 40 inches*Shadows IX**Shadows* series, 2015–2016
screenprint on custom-made paper
24½ x 40 inches**Preston Sampson***Beloved*, 2023pulp painting on artist-made paper
42 x 24 inches*Long Way Home*, 2019pulp painting
24 x 42 inches*Sonata*, 2021pulp painting
42 x 24 inches**Gretchen Schermerhorn***Divers*, 2022screenprint on mulberry paper
13 x 15 x 1 inches*Runners*, 2020screenprint on gampi paper
13 x 20 x 1 inches*Tug of War*, 2020screenprint on mulberry paper
13 x 20 x 1 inches**Joyce J. Scott***Face*, 1982pulp painting
10 x 8 inches
Collection of Helen C. Frederick*Face II*, 1982pulp painting
10 x 8 inches
Collection of Helen C. Frederick*Large Face II*, 2000pulp painting, lithograph, and monotype
40 x 30 inches
Collection of the artist*Suspended*, 1982pulp painting on flax substrate
15 x 8 inches
Collection of Helen C. Frederick**Buzz Spector***Altered K*, 2015altered found book, made from a copy of Kay Rosen, *AKAK*, New York: Regency Arts Press, 2010
10⅛ x 15⅜ x 1¼ inches*Ego*, 2020altered found book, made from a Chinese language copy of Ryan Holiday, *Ego Is the Enemy*, Nanchang, China: Jiangxi People's Publishing House, 2019
12½ x 9¼ x 1¾ inches**Mary Ting***I, Tree*, 2022pulp painting
20 x 17 inches*Pangolin Sorrow*, 2022pulp painting
19 x 19 inches**Anne Vilsboell***Sun Energy*, 2023jute, raw cotton, kaolin, bookbinder glue, pigments, and sprayed colored abaca pulp
118 x 158 inches
(Denmark venue only)*Universe of Paper—Fusion*, 2023

raw cotton with jute, neem root, and colored cotton pulp triptych, 72 x 90 inches

Resources

In her insightful essay “Investigating Cultural Literacy,” published in the “Knowledge Custodians” issue of *Hand Papermaking* magazine, Helen C. Frederick argues that “an artist’s practice cannot be separated from community information gathering.” She continues, “This seems to be the paper-makers’ way—to cooperate, exchange, and let knowledge travel.”¹ This ethos is firmly demonstrated in this exhibition with the publication of conversations between the artists and this robust resource section. The list below provides some contextual background that informed the curatorial underpinnings of the exhibition. But it’s more generative and more generous than that. By sharing what she is reading and thinking, Frederick offers us an opportunity to connect with the words and ideas of a wide network of practitioners, past and present. Her invitation to engage with others sparks new investigations, new collaborations, and new collective knowledge.

I referenced Frederick’s essay because she speaks so eloquently about the ways in which papermakers and paper artists hold knowledge and skills in their bodies through years of experiential learning and practice. They understand that they are the temporary caretakers of this knowledge with the responsibility to transmit it to future practitioners.² Frederick uses the term “collaborative invention” to describe this phenomenon: the idea that in the call-and-response between artists, between water and fiber, and between fiber and fiber, there is an exchange of energy in which something larger than the sum of its parts takes shape. It is this continuum of the papermakers’ way—to cooperate, exchange, and let knowledge travel—that keeps paper eternal. —*Mina Takahashi*

Asuncion, Josep. *The Complete Book of Papermaking*. New York: Lark Books, 2003. Well illustrated and global in scope, this comprehensive guide covers the history, chemistry, and how-tos of papermaking. Instructions for hands-on projects are best for someone with some experience.

Barrett, Timothy. *European Hand Papermaking: Traditions, Tools, and Techniques*. Ann Arbor, MI: Legacy Press, 2018. The current bible for Western papermakers.

Barrett, Timothy. *Japanese Papermaking: Traditions, Tools, and Techniques*. New York: Weatherhill, 1983. The current bible for papermaking in the Japanese tradition.

Bell, Lilian. *Plant Fibers for Papermaking*. McMinnville, OR: Liliaceae Press, 1981–1990. Detailed botanical analysis of 75 plants appropriate for papermaking, based on the author’s extensive travels and years of hands-on research.

Dawson, Sophie. *The Art and Craft of Papermaking: Step-by-Step Instructions for Creating Distinctive Handmade Paper*. Asheville, NC: Lark Books, 1992. Basic, well-illustrated instructions for getting started, followed by specific techniques and inspiring examples from international artists.

Heller, Jules. *Papermaking*. New York: Watson-Guptill, 1978. In-depth instructions with underlying theory, virtual visits to recognized mills, and input from established papermakers.

Hiebert, Helen. *The Papermaker’s Companion: The Ultimate Guide to Making and Using Handmade Paper*. Pownal, VT: Storey Publishing, 2000. The most popular and accessible guide for aspiring paper-makers. Five chapters cover the basics, and ten chapters explore specific techniques and projects.

Hiebert, Helen. *Papermaking with Plants: Creative Recipes and Projects Using Herbs, Flowers, Grasses, and Leaves*. Pownal, VT: Storey Books, 1998. This predecessor to *The Papermaker’s Companion* manages to address European, Japanese, and Nepalese papermaking methods; building your own studio equipment; and preparing a range of plant fibers in one narrow and well-illustrated volume.

Koretsky, Elaine. *Color for the Hand Papermaker*. Brookline, MA: Carriage House Press, 1983. Unique in its focus on pigments and dyes specifically for papermaking. Snag a copy if you come across it.

Mason, John. *Papermaking as an Artistic Craft*. London: Faber and Faber, 1959. The first simple and practical how-to book, with illustrations by Rigby Graham and a forward by Dard Hunter.

Nash, Catherine. *Beater Finesse: 32 Beater Notes from 25 International Artists—A Comparative Study*. Tucson, AZ: Nash/Renfrow Productions, 2008 (*papermakingresources.com*). A deep dive into pulp preparation in the Hollander beater.

Toale, Bernard. *The Art of Papermaking*. Worcester, MA: Davis Publications, 1983. Weaves together instruction and documentation of both Eastern- and Western-style sheet forming alongside examples of art in handmade paper.

Compiled by Mary Tasillo and Tom Bannister

Since 2005, **Mina Takahashi** has been the editor of *Hand Papermaking* magazine, a nonprofit biannual publication dedicated to advancing traditional and contemporary ideas in the art of hand papermaking. Previously, she was the director of Dieu Donn  in New York; during her 15-year tenure there, she directed artist residencies and publishing projects, curated exhibitions, and collaborated with artists in the studio. She currently maintains a hand-papermaking studio in Delaware County, New York.

Mary Tasillo is an artist, educator, and arts organizer with a focus on papermaking, printing, bookmaking, and community. She was a “For Beginners” columnist and listing editor for *Hand Papermaking* from 2007 to 2017. She is also a founder of the Soapbox, a community print shop and zine library, and is half of the street-based project Book Bombs. Tasillo has taught for Haystack School of Craft (Deer Isle, Maine), Mural Arts (Philadelphia, Pennsylvania), and Naropa University (Boulder, Colorado). She holds an MFA from the University of the Arts in Philadelphia.

Tom Bannister owned a typesetting and graphic design company throughout the 1980s. In the early 1990s, he attended the Book Arts program of the Oregon College of Art and Craft, made a lot of paper, set up a letter-press studio, and began publishing *Book Arts Classified*. He is the former executive director of the nonprofit publisher Hand Papermaking, Inc., where he worked for 22 years. A longtime member of North American Hand Papermakers and International Association of Hand Papermakers and Paper Artists, he now makes paper and paper molds in his Maryland studio.

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About the Arts Program at UMGC

Since 1978, UMGC has proudly shown works from a large collection of international and Maryland artists at its headquarters in Adelphi, Maryland, a few miles from the nation’s capital. Through its Arts Program, the university provides a prestigious and wide-ranging forum for emerging and established artists and brings art to the community through special exhibitions and its own collections, which have grown to include more than 2,900 pieces of art.

Artworks are on display throughout the College Park Marriott Hotel & Conference Center and the Administration Building in Adelphi. The main, lower-level gallery in Adelphi is open to the public from 9 a.m. to 9 p.m. seven days a week, and the Leroy Merritt Center for the Art of Joseph Sheppard is open to the public from 9 a.m. to 7 p.m. seven days a week. More than 75,000 students, scholars, and visitors come to the Adelphi facilities each year.

Arts Program Mission Statement

The UMGC Arts Program is dedicated to furthering the university’s objectives by creating a dynamic environment in which our diverse constituents, including students and the general public, can study and learn from direct exposure to our art collections, exhibitions, and educational programs.

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	Photography Courtesy of the artists unless noted otherwise

¹Helen Frederick, “Investigating Cultural Literacy,” *Hand Papermaking* 28 no. 2 (Winter 2013): 12.

²Frederick cites social historian Jacob Eyferth for the concepts of embodied skills and the transmission of skills, as discussed in his book *Eating Rice from Bamboo Roots: The Social History of a Community of Handicraft Papermakers in Rural Sichuan, 1920–2000* (Cambridge, MA: Harvard University Press, 2009).

About the Curator

Helen C. Frederick is a distinguished artist, educator, and curator with a BFA and MFA from Rhode Island School of Design. She is the founder of Pyramid Atlantic, a center for contemporary printmaking, hand papermaking, and the art of the book.

Frederick's first view of hand papermaking took place in Ahmedabad, India, in 1975, and she later formed her first sheets of paper in a workshop with Frank Eckmair and Peter Sowiski in upstate New York. She traveled to Japan as a participant in international exhibitions and symposia in 1981 and 1983 and to Germany to exhibit in the *International Biennial of Paper Art* at the Leopold-Hoesch Museum in Düren in 1992. Visits to the Czech Republic, Morocco, Greece, and China further expanded her interest in paper as a substrate for art and humanistic hands-on experience. In 2002, Frederick participated in the Silk Road: Connecting Cultures, Creating Trust, a Smithsonian Folklife Festival, and was inspired by the collaborative interaction of makers, educators, and students from all over the world. In December 2011, her visit to two different papermaking producers in the Sichuan Province of China allowed her to witness how hand papermaking provides an intersection of cultural values and economic development. She finds it compelling, in a global world of electronic spectacle, to examine how this ancient art and handcraft plays a significant role in contemporary culture.

Frederick continues to enjoy collaborating with artists at her Reading Road Studio in Silver Spring, Maryland, to evolve new concepts for contemporary hand papermaking. Her works, held by more than 45 international public and private collections, have been featured in more than 100 exhibitions and are in the collections of the Whitney Museum of American Art and Brooklyn Museum (New York); the National Gallery of Art, Library of Congress, and Smithsonian American Art Museum (Washington, D.C.); and the Rhode Island School of Design Museum, among others.



Susan Firestone
Vow, 1993
pulp painting
94 x 43½ inches
Photo by Greg Staley



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Alexis Granwell, *Mending Hole* (detail), 2017, artist made paper with pulp painting, papier mâché, brick, and wood
Photo by Greg Staley

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