

Zhou Documents

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Catalogue: Workspace Program - 5 Years

Wen-Yi HOU 侯文怡

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W O R K S P A C E P R O G R A M

5 Years



Dieu Donné Papermill



Workspace Program

5 Years

April 29 - June 3, 1995
at Dieu Donné Papermill & Gallery, NYC



Introduction by Mina Takahashi
Essay by Laurance Wieder



Workspace Artist Wen Yi Hou pushing paper pulp through slits in a mylar stencil.



Paul Wong working with Workspace Artist Carter Hodgkin, cleaning up a pulp image created by using a photo silkscreen as a stencil.

This exhibition and accompanying catalog

celebrate the fifth anniversary of the Workspace Program at Dieu Donne Papermill. The Workspace Program gives emerging artists the opportunity to produce new projects in handmade paper. Applications are accepted from around the country; each year a panel selects four artists to participate in the program. Each chosen artist receives an honorarium, five days in the studio with full technical assistance and materials.

Since 1990, eighteen artists have participated in the program. During the first two years of the program, both emerging and established artists were selected. Since 1992, the program has accepted emerging artists only.

During a Workspace collaboration, Artistic Director Paul Wong and the artist work together, adapting techniques from other media and inventing altogether new ones to take handmade paper into unexplored territory.

In November 1994, Dieu Donne relocated to a new space, quadrupling the size of the studio, and allowing on-site exhibitions of handmade paper art in its new gallery. To advance the art of hand papermaking, the Mill can now help artists to both produce *and* promote their work in handmade paper. Dieu Donne celebrates the 5th anniversary of the Workspace Program with this exhibition and catalog.

We thank all eighteen artists who have participated in the program thus far. Thanks also to The Greenwall Foundation and the NYSCA/DCA Cultural Challenge Initiative for extending extra support to make this exhibition and publication possible. The Workspace Program is funded in part by public funds from the New York State Council on the Arts and the National Endowment for the Arts. Private funds for this program are contributed by The Greenwall Foundation, Albert Kunstadter Family Foundation, Menasha Corporation Foundation, Joyce Mertz-Gilmore Foundation, Starr Foundation, and the Dieu Donne membership.

Arks

by Laurance Wieder

Paper is the lasting and invisible vehicle for transmitting information, be it literary, visual or musical. Making paper that says something itself, that carries information within the form, the sheet, is less commonplace.

The artists working in Dieu Donné's Workspace Program are fascinated by the themes of chance and fatal pattern, time and opportunity. Papermaking puts them in a privileged position with respect to what is usually received material. Instead of working on paper, they can make imagery with paper; they can treat the medium as an ark, not merely a surface, bearing meaning. It gives them a chance to expose their artistic intentions to a new round of process and refined uncertainty.

In the "Gaussian Blur" series, Carter Hodgkin incorporates electron-micrograph pictures of human tissue digitized and abstracted on a computer, and exposed on a photosilkscreen. When the silkscreen is laid on top of a papermaking mould and a sheet of paper is formed, the silkscreen image "develops" inside the paper, a physical positive formed in pulp. Mary Ting spins a fragile cocoon from pulped banana stalk fiber called *abaca*. Punctured by staples and hung by knotted cord, these skin-like sacs represent the ravaged body. In Kiki Smith's "Untitled", the rolled veins of *gampi* paper form a model of the inner structure of the female breast.

An artist who refers directly to the *I Ching*, Wen Yi Hou presses a market of organic matter—including grapes, tea leaves, leaf skeletons and blood, as well as rust—into her sheets of handmade paper. The behavior of these vegetable and animal stuffs react organically with the linen rag paper pulp and, through the mechanical process of papermaking, introject the material with a life of its own.

The more than casual kinship between modern chemistry and alchemy and magic is the subject of Charles McQuillen's natural action paintings. McQuillen saturated paper pulp with ph indicator solution. He then exposed his handmade litmus paper to environmental acids: snow, ice, rain. Where McQuillen's site-specific artworks endure only as photographs of installations, his handmade papers are both the object and the subject: in the case of "Drizzle," a report on invisible forces at work in the natural world.

Nature visible, the animal and vegetable, is the explicit theme of Ming Fay's sculpture. His cast paper models of waternuts "Lings (horns)" have the presence of iron, or encrusted bone, but they are light. Where Ming Fay casts land creatures, Elisa D'Arrigo's paper sculptures look toward the sea, to seaweed, shells and barnacles. "Recollection I8", an undulating surface in two parts sewn together, alludes to the past, as does Joyce McDaniel's "Ingrained Patterns". McDaniel's embossed papers are the visual remainders of the diamond grid surfaces upon which they were pressed. In a world of their own, Nancy Cohen's enigmatic paper and wire sculpture are linked to the empirical here and now by odd, paper-covered chains or handles fashioned from styrofoam or wood. Architectural and sculptural as well as self-sufficient objects, Tomie Arai's "There to Here" are emigrants from a land of giant lanterns and standing screens. As a counter to the others sculptors' delicacy and near abstraction, Anne Chu's common objects pose drolly on pedestals located between sculpture and cartoon. Franz Kafka's Imperial Summons would, no doubt, be spoken into her paper-covered cellular "Telephone for the Emperor".

Laurie Ourlicht's *bas* relief, "Ladies Night", raucously embraces the three-dimensional cartoon. Her nude bathers sprawl and loll in the bathhouse, porpoises at rest. Just like the rest of our species, Ourlicht is interested in what breaks the water's surface, and what's submerged. Also a satirist, Timothy

Palmer in his cryptoneolithic "Cave of Money" draws a witty cartoon by pushing colored paper pulp into a neoprene stencil. After pressing and drying, the neoprene is peeled off, leaving the "drawn" line in relief.

Barbara Schwartz coined the term "Prescotype" to describe her method of constructing paper in multiple layers of stencilled pulp. The colored shapes are pressed into a single plane, which also makes sharp the distinction between an image on paper, and an image of paper.

Michele Godwin paints with pigmented paper pulp, applied from squeeze bottles. She drew "Untitled" on top of the base sheet; the slurped pulp lines resemble brushwork. On a more conceptual plane, Gloria Williams' "Untitled" (made of paper, moss and stones embedded in pulp) is Janus-faced: the tilted hour-glass or goblet is either full or empty, neither object nor abstraction.

Gregory Coates achieves another kind of rhetoric in "4-R". The paper and wood construction celebrates urban melancholy, like that found in walls left standing at an old-law tenement demolition site. In Michael Mazur's "After Turner", the pleasures of what has been abstracted from the landscape are romantically celebrated in a slab of paper pulp torn from a storm.

Chief among the pleasures of handmade paper are economy of means and modesty of measure. The material has a receptiveness and range that's better than any individual self. And who wouldn't want to make something better than he or she is: stronger, clearer, and more lasting?

Artists Work

J O Y C E M C D A N I E L

"Ingrained Patterns"

1995

11 X 14

*handmade paper, pattern paper,
linen and steel*



TIMOTHY PALMER

"Cave of Money #5"

1992

36 x 52

neoprene embossed

handmade paper



L A U R I E O U R L I C H T

"Ladies Night"

1993

21 X 21 X 3

*cast paper relief with hair,
gouache and cotton*



ELISA D'ARRIGO

"Recollection #18"

1993

22 X 20 X 4

handmade paper, thread



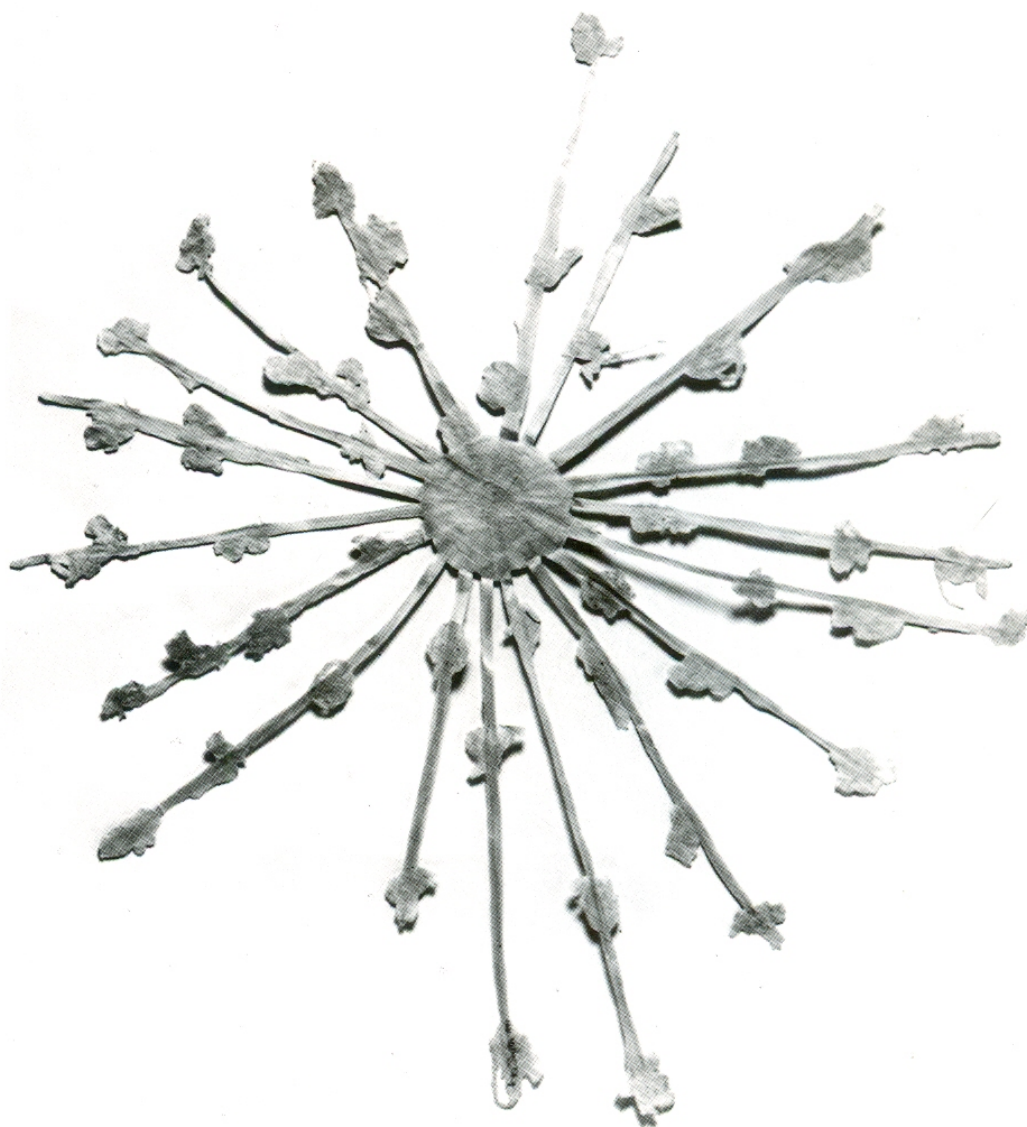
K I K I S M I T H

"Untitled"

1991

38 inch diameter

gampi



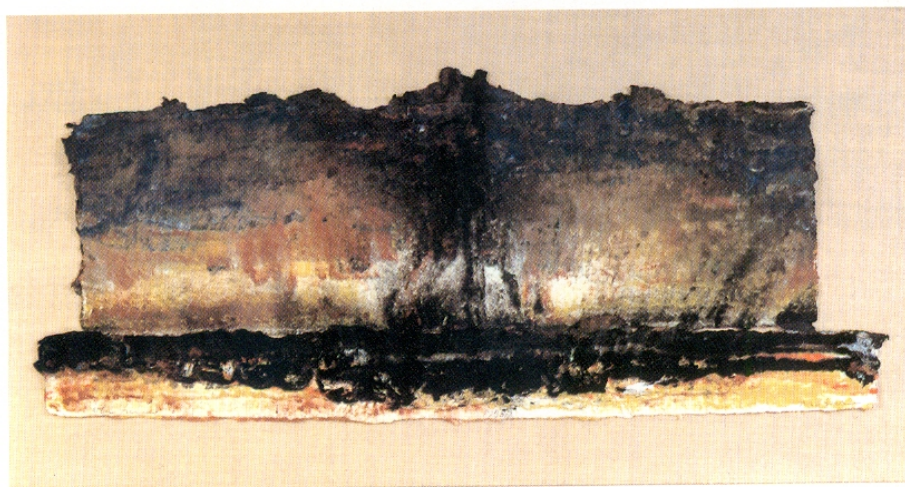
M I C H A E L M A Z U R

"After Turner"

1990

16 x 41

pulp painting



B A R B A R A S C H W A R T Z

"Prescotype"
1993
30 x 30
handmade paper



A N N E C H U

"Telephone for the Emperor"

1994

base: 11 inch diameter;

phone: 12 x 3 x 1

cast paper, cement base



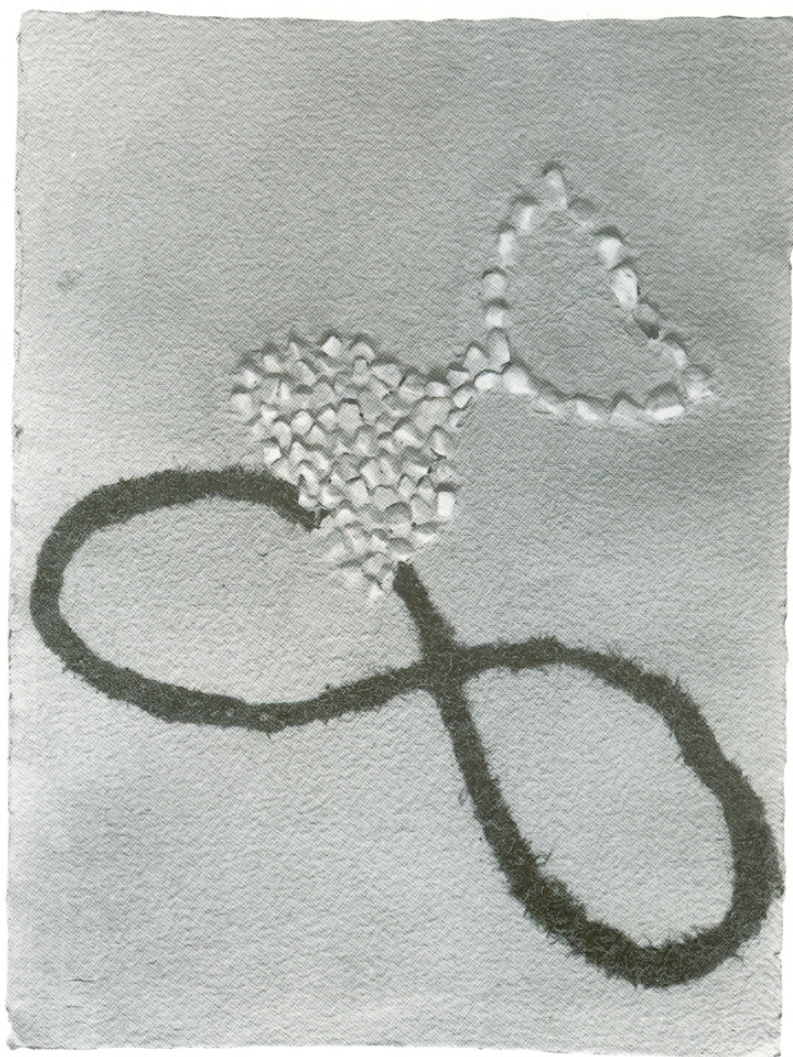
GLORIA WILLIAMS

"Untitled"

1994

30 X 24

*moss on handmade paper
imbedded with stones*



"Drizzle"

1994

20 x 18

*acid/base indicator paper,
from "Watercolors" installation
at Weir Farm*



W E N Y I H O U

"The Day of Change III"

1993

30 X 20

*handmade paper, blood,
leaf impressions*



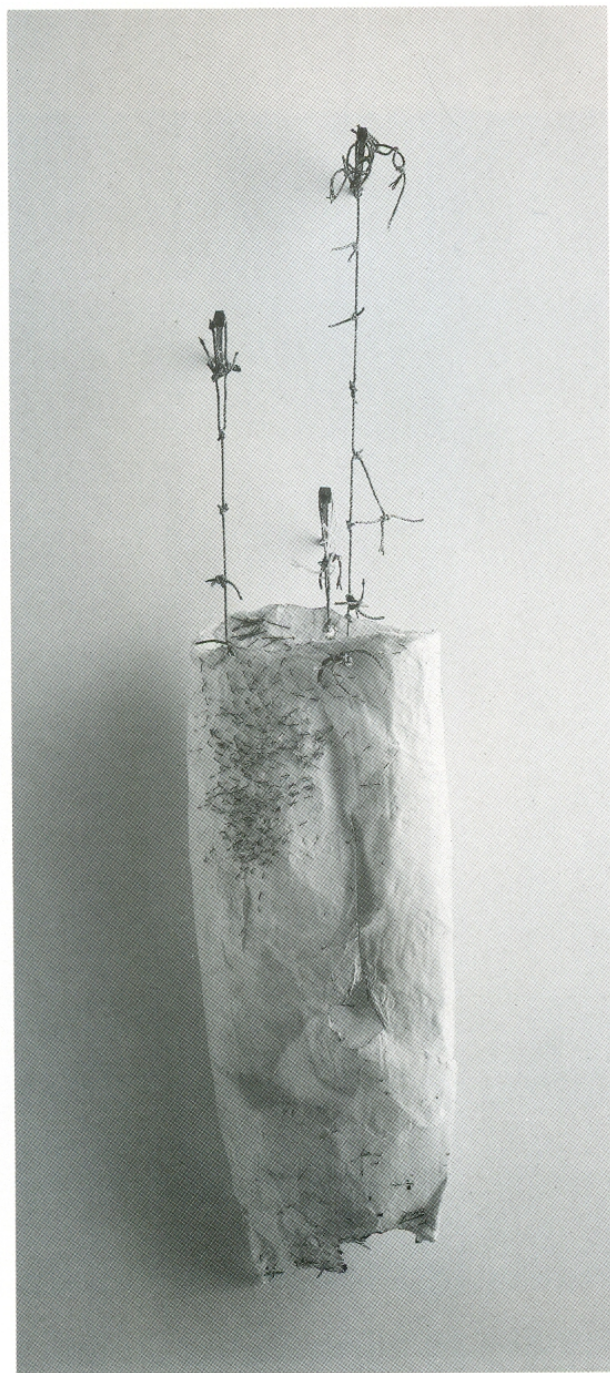
MARY TING

"Vestige"

1994

25 x 6 x 3

paper, wax, staples, rope



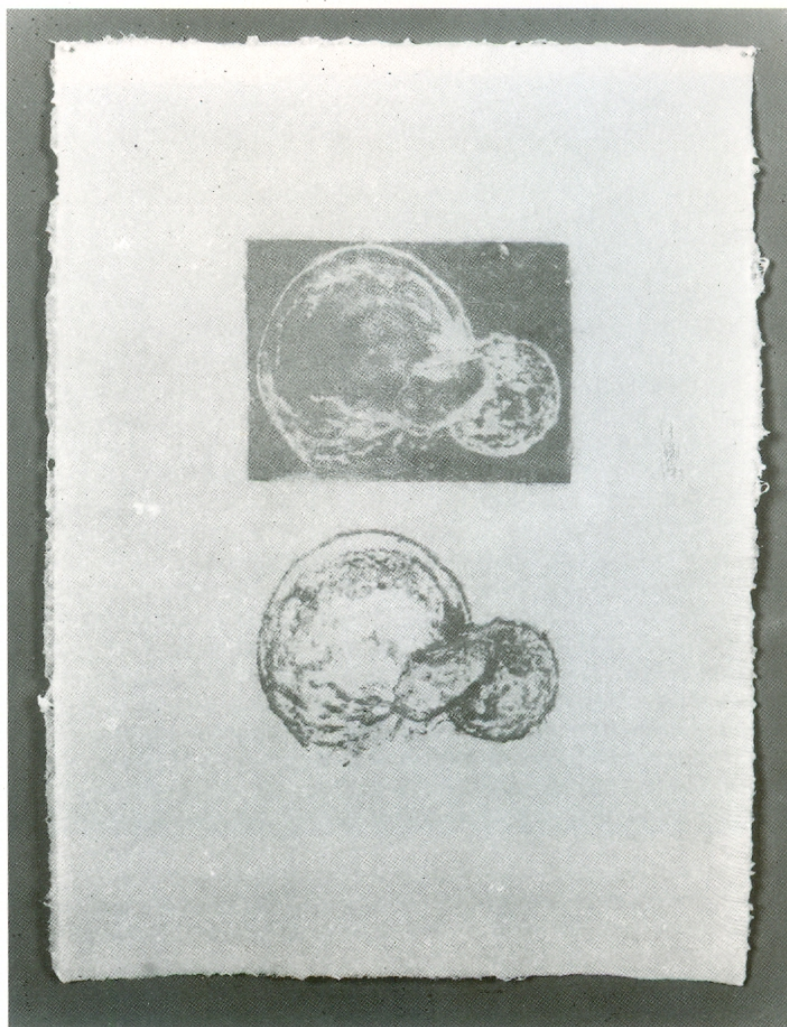
C A R T E R H O D G K I N

"Gaussian Blur: Virus #4"

1991

30 X 20

*handmade paper with
photosilkscreen watermark*



T O M I E A R A I

"There to Here"

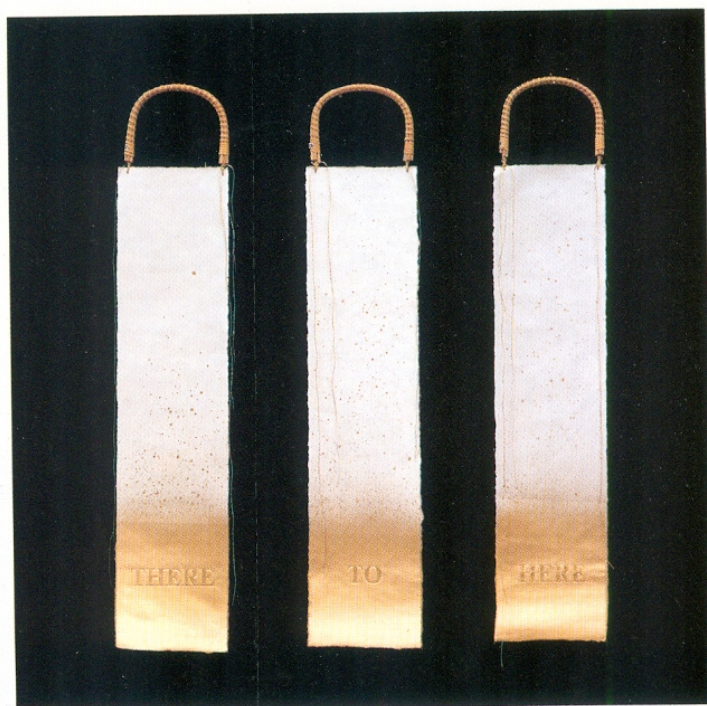
1993

26 x 5, each of 3

letterpress on abaca,

spray paint,

bamboo handle, ink



G R E G O R Y C O A T E S

"4-R"

1995

24 X 29 X 2

paper, wood, paint



"Lings" (horns)

1990-1993

variable sizes, 9 x 8 x 4

to 30 x 15 x 7

cast pulp over foam, pigment,

modeling paste, paint



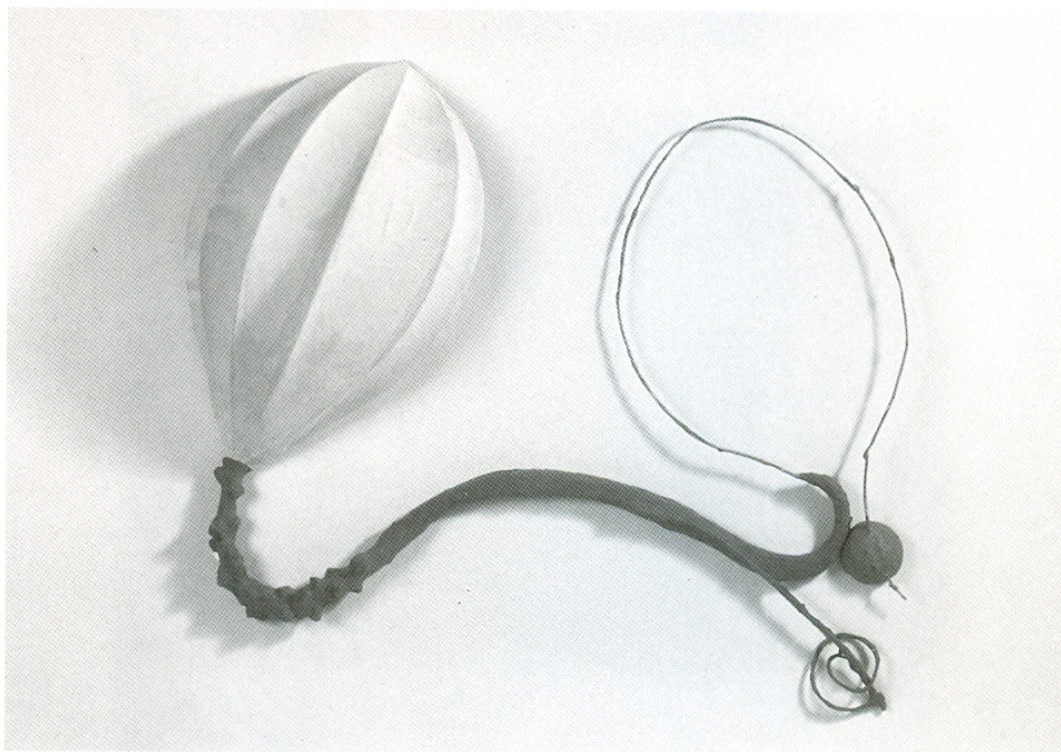
N A N C Y C O H E N

"Hollowed"

1992

28 x 30 x 8

paper, wood, wire



MICHELE GODWIN

"Untitled"

1993

29-1/2 x 21-1/2

pulp painting



1990

Ming Fay
Michael Mazur
Laurie Ourlicht
Barbara Schwartz



1991

Tomie Arai
Carter Hodgkin
Wen Yi Hou
Kiki Smith



1992

Nancy Cohen
Michele Godwin
Timothy Palmer
Gloria Williams



1993

Elisa D'Arrigo
Joyce McDaniel
Charles McQuillen
Mary Ting



1994

Anne Chu
Gregory Coates

C R E D I T S

Design:

Belk Mignogna Associates, New York

Dieu Donné Papermill, Inc.

433 Broome Street

New York, NY 10013

tel 212 226-0573

fax 212 226-6088

