



NORTH AMERICAN  
HAND PAPERMAKERS

8th Triennial  
Selected Artist List





The 8th Collegiate Paper Art Triennial jurors, Mina Takahashi, Karen Kunc, and Erin Zona, selected the artists and works from a total of 138 submissions from 83 students at 17 schools.



#### **The 8th Collegiate Paper Art Triennial Sponsors:**

- Minnesota Center for Book Arts (Milwaukee)
- Hand Papermaking Magazine
- The Legacy Press
- The Morgan Conservatory (Cleveland, OH)

#### **8th Paper Collegiate Triennial Venues:**

- Cedar Crest College (Allentown, Pennsylvania): August 22 - October 14, 2022
- Evanston Art Center (Evanston, Illinois): January 14 - February 19, 2023
- Morgan Conservatory (Cleveland, Ohio): June-July 2023 (final dates TBD)
- Lyndon House (Athens, Georgia): October 7, 2023 - January 13, 2024

# California College of the Arts

**Artist Name:** Joseph Blake

**Title:** Transgressions 1

**Year:** 2019

**Dimension:** 30.5"x20.5"

**Medium/Technique:** Handmade paper, abaca and cotton fiber, wire inclusions, collagraph, toner transfer of found image and text.

**Artist Bio:** Joseph Blake is a grocery store worker and an artist. He grew up in rural Washington and attended California College of the Arts, graduating with a BFA in Print Media. He currently resides in Oakland, CA.

**Artist Statement:** I view my work as both a love-letter and a gimmick. I make it with recycled or found materials: essentially, from garbage. I remix paper's historical function as a conduit of information by embedding a pastiche of contemporary data formats into my handmade paper. I am seduced by what paper can do, and what it already does— how it persists now in our ordinary lives despite its looming obsolescence.



# California College of the Arts

**Artist Name:** Mary Campbell

**Title:** Dirty Work

**Year:** 2022

**Dimension:** 10"x5"x5"

**Medium/Technique:** Shaped paper with letterpress embossing

**Artist Bio:** Mary Campbell is a 2023 MFA candidate at California College of the Arts and received her BFA from the University of Oregon in 2014. She has exhibited regionally at Incline Gallery and Borderline Art Collective in San Francisco, and Stelo and Littman Gallery in Portland. Her work has been featured by Bay Area's collective On/Offsite, and Deanna Evans' Curated Studio Visit program in New York. Campbell has been an artist in residence at Wassaic Project (New York), Stelo Papermaking (Portland), Open Windows (San Francisco), and Vermont Studio Center. In the community, she has taught papermaking classes at Open Windows and Wassaic Project and works as an assistant prop stylist.

**Artist Statement:** Reimagining these objects in paper, I work diligently to capture their essence. Ignoring certain signifiers and respecting others, I flirt with the line of recognition. I am interested in the use of idiom in relation to these ubiquitous objects, leaning into ideas of over-used sentiments and objects.

These are shaped sheets of paper that made with pigmented pulp. I then used the letter press to emboss "dirty work". It is an edition of 25, existing as a stacked sculpture.



**Artist Name:** Leanna Pittman

**Title:** Dimensions

**Year:** 2022

**Dimension:** 6"x28"x3"

**Medium/Technique:** Abaca and book board



**Artist Bio:** I am a mom with a full time job as a manager at McDonalds, and am in college for art integrated with art therapy. I became pregnant at a young age and it took me awhile to figure out what I wanted to do with my life. I have been very passionate about art and used it as a way to escape and cope with my mental health and stresses in life. That is what lead where I am today on my journey exploring different mediums and ways to create art and learn as much as possible.

**Artist Statement:** I created this in one of my first classes at Cedar Crest college. This particular class was an amazing experience, I enjoyed creating these compositions in a way I had never thought of before. I really appreciate my teacher Jill Odegard for guiding us with the elements of design and using paper making as a medium while also giving us the creative freedom to use this to make our compositions with little limitations. With this piece in particular I feel like I had really thought outside of the box and took a chance by relying on the vision I had in my mind. My favorite part being the sections in the middle I cut and folded to pop out and give a dimensional aspect to my accordion book.

## Cedar Crest College

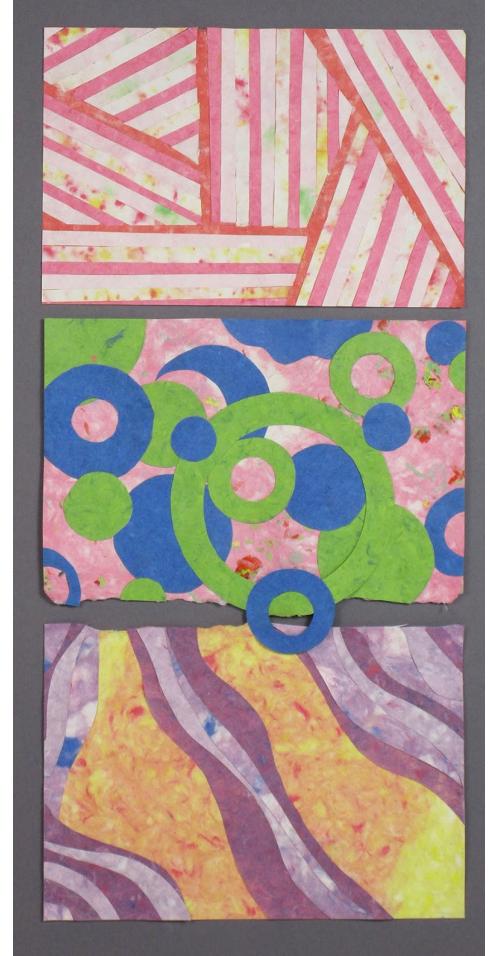
**Artist Name:** Mary Jo Scannell

**Title:** Lines in Three

**Year:** 2022

**Dimension:** 15" x 8"

**Medium/Technique:** Pigmented abaca collage



**Artist Bio:** Mary Jo Scannell currently attends Cedar Crest College and is working on a studio arts degree. In she 2018 attended Alfred University's Art Portfolio Preparation program for high school students and has had work shown in the Lebanon Valley Council on the Arts gallery. She has also been published twice in the Celebrating Art Grades K-12 in 2017 and 2019.

**Artist Statement:** I love the creative process of being given a prompt and having the freedom to explore ideas from all angles. I like getting projects that I don't immediately get hundreds of ideas on because sometimes the best art comes from frustration and collecting suggestions.

**Artist Name:** Haley Krob

**Title:** Lily Pads I

**Year:** 2022

**Dimension:** 16" x 24"

**Medium/Technique:** Cut paper with handmade paper and natural dyes

**Artist Bio:** Haley Krob is a collage and mixed media artist based in Milwaukee Wisconsin. Her work uses a mix of recycled and natural materials to depict landscapes and natural forms.

**Artist Statement:** As humans, we tend to think of ourselves as separate from the natural world when in reality we are a part of it as much as any other living thing. Looking at the anatomy of the human body, you can see similarities in the way we and the Earth look and function, even down to the lines in our skin and the structure of our cells. What first appears as roots can tangle into neurons, yet still have blooming flowers, blurring the lines between human and nonhuman anatomy and showing the deeply ingrained connections of man and the Earth. The use of the fingerprint, something exclusive to each person, calls to question both our own individual connections to the planet, as well as the mark we leave behind. For myself, dyeing paper using materials found in nature helps to remind me of my own connection to the planet, and the fragility of the paper alludes to the delicate balance that exists with humanity's role in the environment.



**Artist Name:** Janice Lardey

**Artwork #1 Title:** B-1

**Year:** 2022

**Dimension:** 37" x 26.5"

**Medium/Technique:** Bread, Kozo, Spinach and Bread Mold.



**Additional Comments:** B-1 is an investigation into themes of decay, material effect, degeneration, wear and tear that I am constantly exploring in my work. In this piece, I explored the use of bread and kozo fiber(as a binder) to explore these themes and observe how the work reacts to the ideas I am interested in. It also highlights my interest in the use of everyday materials I consume or engage with, the dailiness of these materials and the fleeting moments of the everyday. The changes, the crackle effect, the smell are all factors in this piece that I intend the audience to interact with.

**Artist Name:** Janice Lardey

**Artwork #2 Title:** K3t3 1

**Year:** 2022

**Dimension:** Variable

**Medium/Technique:** Naturally dyed hand made paper from Kozo and mitsimata, red synthetic dye, old print works on handmade paper repurposed into weave



**Additional Comments:** Inspired by West-African textile cultures in Ghana and Nigeria: Batik, Adinkra- cloth making, Kente-weaving, and Adire-cultures influenced my approach in making this piece. "K3t3 1" references the Kente Cloth culture . Driven by their aesthetics, approach and general politics, I reinvent these techniques and I am adopting an active practice of recycling, reusing, and seeking out new materials for the extension of these traditional techniques. I explored the use of Paper to reinvent the practice of Kente in a more simplistic approach which hammers on my interest in dailiness, fleeting moments and sustainability. Paper to me suggest a medium of fragility which is subject to so many stuff like tear, breakage, transformation which relates to the themes of loss, degeneration, transition, and my place as a female artist from Ghana ( the only in my family) that I am interested in.

# Rhode Island School of Art and Design

**Artist Name:** Janice Lardey

**Artist Bio:** Janice Lardey is an experimental print artist from Ghana who bases her work upon the principles of Process, Repetition and Experimentation. Lardey has her BFA with a major in Painting from the Kwame Nkrumah University of Science and Technology in Ghana. She is now completing her MFA in Printmaking at Rhode Island School Of Design. Lardey explores topics related to women, sustainability and draws inspiration from West-African Textile practices from Ghana and Nigeria. She works with natural dyes, every day materials and her works are often in abstract form. In working with these interests and influences, Lardey references the surface aesthetics she finds in the spaces she navigates daily.

**Artist Statement:** As a female artist from Ghana, I have always been interested in West African textile cultural practices in Ghana and Nigeria: Batik, Adinkra, Kente and the Adire cultures. I am influenced by their rich histories and visual languages. I developed an early love for these practices by observing and visiting spaces where I could see these traditions in action. While I am influenced by this heritage, I also imagine ways to reinvent its techniques and outcomes in a more contemporaneous approach, through my own creative filter as a woman.

By reinventing these techniques, I aim to actively focus on recycling, reusing, and seeking out new materials for the extension of traditional textile arts practices. This is an ongoing investigation in my work, to find ways I can challenge and bridge the gap between current cultural norms and my search for identity and belonging.

To me, three fundamental elements are at the center of my practice: process, repetition, and experimentation. The latter is informed by my interest in textures, patterns, color and abstraction. Process, repetition, and experimentation are also the fundamental elements of traditional print cultures through the act of creation itself, through a repetition of pattern, and the evolution that results through those practices. In my work, I explore subjects related to women and sustainability through my material sources and ideas. My experimentation and fascination with paper making started when I got drawn to the varied textures and patterns of my paper projects and wanted to explore it further. To me, this was an active approach to introduce a new work language to extend the narrative I was creating with my textile print works. This process is therapeutic and an effective way of experimenting with my interest in themes of loss, decay, spontaneity, impermanence, transitory nature of life. I am fascinated by the stages of materials during their transformation and their organic engagements with natural processes. I enjoy watching the growth and unique characteristics they adopt. Most of my papermaking projects involves the repurposing of everyday personal materials that I consume or gather as receipts, tea bags, bread as well as Kozo, Mitsimata, Gampi and other vegetable and fruit fibers.

**Artist Name:** Mindy Kang

**Title:** Baskets

**Year:** 2022

**Dimension:** 4' x 16"

**Medium/Technique:** Persimmon juice and indigo on mulberry paper

**Special Instructions:** Handle with care, baskets are fragile. Can be neatly stacked for storage.

#### **Display Instructions:**

- Carefully pull apart each 'basket' from the stack. The edges of each piece are extremely fragile because they are torn- please handle with care.
- Please do not attach any tapes or adhesives onto the work.
- Display each bowl placed in a row, about a hand's width apart from one another. The arrangement isn't hyper specific but is laid out in an upside down- right side up- upside down- right side up fashion. The smallest piece, which is half of a basket, should be right side up at the end.



**Artist Bio:** Mindy Kang (she/they) is a fiber artist based in Baltimore, Maryland. Her work explores spiritual practice through the reinvention of Korean traditions of craft: indigo and persimmon dyeing and hanji making.

**Artist Statement:** The flow of water, indigo, and fibers pass simultaneously between one another to embrace, envelop, and unclasp- just in the way that my mother, my grandmother, and my ancestors had passed their gifts onto me. Through these various techniques of creating paper and textiles that are so embedded in my ancestry, I wonder- where was it that the value of these materials and traditions were lost? And with that, what repair is necessary within the fragments of my intersectional identity, in order to liberate myself from the binary of 'Korean' or 'American'? Through these baskets, broken poetries make way to reflect the alternating strengths and gaps within the relationship between myself, nature, and heritage. I reflect in awe of the resourcefulness of gifting through a time in which we grasp to replace what has been lost- fragments, fractures, and repair.

# State University of New York at New Paltz

**Artist Name:** Harrison Atwater

**Title:** Annual Honesty

**Year:** 2022

**Dimension:** 32"x26"

**Medium/Technique:** Abaca paper, wire, collage, gouache

**Artist Bio:** Located in New Paltz, New York, artist and poet Harrison Atwater creates in order to untangle the complexities of life and understand his own existence within this world. He uses an interdisciplinary practice as a medium in which to heal wounds and nourish new life. Working with themes relating to the body, identity, trauma, and self-construction, he creates paintings and sculptures through healing and divining processes. Harrison Atwater is currently studying painting and drawing at SUNY New Paltz.

**Artist Statement:** I collect in order to remind myself of who I am and why I am. This piece, titled Annual Honesty, speaks on the intersection and union of the body and its biome. These structures are memories preserved; fossilized nervous system responses that have since been plucked from the stem of experience and laid out to dry. The objects, corporal in their appearance, illustrate the feelings attached to several memories and moments that are stored within the body and nervous system. In an attempt to find relief from trauma, I spend a lot of time picking it apart and figuring it out. This collection of artifacts serves as a diagram I continuously return to in order to make sense of the pain I grow through.



## State University of New York at New Paltz

**Artist Name:** Roberto Rossi

**Title:** From My Father's Collection

**Year:** 2022

**Dimension:** 11"x17"

**Medium/Technique:** Handmade Paper

**Artist Bio:** ROBERTO ROSSI is a member of Brooklyn-based Great Small Works theater company. He has toured with Bread & Puppet Theater and the Boston Puppeteers' Cooperative and, for many years, has conducted intergenerational arts and performance workshops at schools across New York City with Elders Share the Arts (ESTA), the Waterways Project, and Young Audiences. Pageants and puppet shows he staged have been presented, among many venues, at Lincoln Center out of Doors, The Brooklyn Museum and New Haven's Festival of Arts and Ideas. He is a MFA student in Printmaking at SUNY New Paltz.

**Artist Statement:** Found objects - arranged, combined, animated have been my medium since I began designing miniature theaters. Through papermaking I have finally found a way to compress arrangements of objects into two-dimensional tableaux that can hang, however precariously, in space....



# University of Alabama

**Artist Name:** Irasema Quezada

**Title:** Memory of a Milagro

**Year:** 2021

**Dimension:** 20"x30"

**Medium/Technique:** Paper Casting

**Website:** [iqh.carbonmade.com](http://iqh.carbonmade.com)

**Instagram:** [@corazon\\_design\\_studio](https://www.instagram.com/@corazon_design_studio)

**Special Instructions:** Each hand will have hardware ready to hang as well as a corresponding number on the back. There will be a diagram included on the hanging order of the hands. The overall composition will create a diamond shape that is roughly 20" wide by 30" tall.

**Artist Bio:** Irasema Quezada is an artist who lives in Northport, Alabama. A native of Ciudad Juarez, Mexico, her work explores subjects on immigration, social justice, and mental health. Living in Mexico, she grew up around her family of designers, artists, and craftsmen. Her abrupt move to Alabama alienated her from extended family and set new challenges, including living as an undocumented immigrant for over 20 years, experiencing the loss of both her siblings, and struggling with her own mental health. Irasema is currently pursuing a Master of Fine Arts degree in book arts from The University of Alabama in Tuscaloosa, AL.

**Artist Statement:** I take inspiration from personal experiences creating work as an extension of my past, where I come from and what has shaped me. The combination of bookbinding, printmaking, and design allows me to preserve these moments and memories.



## University of Alabama

**Artist Name:** Kate Bennett

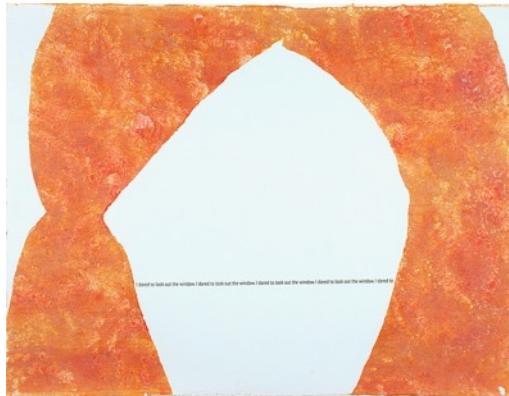
**Title:** Looking Out and Looking Back

**Year:** 2021

**Dimension:** 42"x42"

**Medium/Technique:** pulp painting (arch), blowout (balanced rock)

**Special Instructions:** The arch needs to hang on the left, and the rock on the right. Hang at the traditional eye level.



**Artist Bio:** Kate Bennett was born Washington, though she's lived in Utah since she was one, and so claims herself a native. She grew up adventuring in the diverse wilderness that Utah is known for, and that has inspired much of her current work. Her themes examine the religion of her youth, the Church of Jesus Christ of Latter-day Saints, her faith crisis, and finding spirituality and sacred space in nature. She is pursuing her Master of Fine Arts in book arts at the University of Alabama, and is expected to graduate spring 2023.

**Artist Statement:** To members of the Church of Jesus Christ of Latter-day Saints (also known as Mormons), the temple is the pinnacle of religious progression. The rites performed in the temple are necessary to receive salvation, and access to these rites is strictly controlled. Stepping away from the church means surrendering access to the blessings that are promised in these rites, as well as potentially losing family and community. It is a difficult choice for those who make it, myself included. This diptych begins to explore my faith journey, using imagery from Arches National Park. In the piece on the left, I am looking out from the inside, as if from a window, and seeing for the first time the possibilities that exist outside. In the piece on the right, I am looking back as a now-outsider and seeing how the temple was nothing more than a monument to man's ego.

## University of Alabama

**Artist Name:** Rebecca Teague

**Artwork #1 Title:** Untitled

**Year:** 2021

**Dimension:** 17 1/2" x 11 1/2"

**Medium/Technique:** Pigmented cotton base sheet with pulp-painted linen



**Special Instructions:** To unpack: Remove four machine bolts on lid of crate (labeled as 'top') and lift top off. Move cardboard inserts/paper and pull work out on narrower slotted side of crate. Unwrap from cardboard, bubble wrap, green stretch wrap, cardboard corners, and plastic wrap respectively, keeping each for return shipping. Work is already ready-to-hang, in portrait orientation, with picture wire attached. Nail and picture hook also included in separate bag attached to picture wire.

To repack: Place work inside plastic wrap bag, folding bag tightly around work and taping it. Attach cardboard corners (labeled 'pulp painting'); rewrap tightly in green stretch wrap (being sure to secure cardboard corners); rewrap in bubble wrap; and fold cardboard (labeled 'pulp painting cardboard') around the work. Set back into narrower slot of crate and wedge extra cardboard inserts/paper back around the work securing it in place, including on the top. Place lid back on top of crate, lining up screw holes with base (there is a star shape on one side of the crate base that matches up with a star shape on the same side of the lid to ensure correct placement). Screw screws back into place.

**Artist Name:** Rebecca Teague

**Artwork #2 Title:** Untitled

**Year:** 2021

**Dimension:** 17 1/2" x 11 1/2"

**Medium/Technique:** Pigmented cotton base sheet with non-archival eucalyptus and cotton blowout



**Special Instructions:** To unpack: Remove four machine bolts on lid of crate (labeled as 'top') and lift top off. Move cardboard inserts/paper and pull work out on wider slotted side of crate. Unwrap from cardboard, bubble wrap, green stretch wrap, cardboard corners, and plastic wrap respectively, keeping each for return shipping. Work is already ready-to-hang, in portrait orientation, with picture wire attached. Nail and picture hook also included in separate bag attached to picture wire.

To repack: Place work inside plastic wrap bag, folding bag tightly around work and taping it. Attach cardboard corners (labeled 'blowout'); rewrap tightly in green stretch wrap (being sure to secure cardboard corners); rewrap in bubble wrap; and fold cardboard (labeled 'blowout cardboard') around the work. Set back into wider slot of crate and wedge extra cardboard inserts/paper back around the work securing it in place, including on the top. Place lid back on top of crate, lining up screw holes with base (there is a star shape on one side of the crate base that matches up with a star shape on the same side of the lid to ensure correct placement). Screw screws back into place.

**Artist Name:** Rebecca Teague

**Artist Bio:** Becky Teague is a second-year graduate student in the Library and Information Sciences and Book Arts programs at the University of Alabama. She earned her MA in art history from the same institution in 2019, focusing on art of the Italian Renaissance. In the fall of 2023, she plans to begin a doctoral program in art history focusing on fifteenth-century, Italian figural sculpture and tomb monuments.

**Artist Statement:** As a student in the UA Book Arts program, nearly all of my paper works revolve around my personal experiences with and relationship to memory. As a child, my paternal grandmother (called ‘nana’) often encouraged me to explore my creativity and various modes of personal expression. Her own artistic spirit and quick-witted personality became my greatest inspiration, especially following her death in 2013. In each of the pieces included here, I consider the ways some of my fondest childhood memories with my nana – particularly the experience of running our hands through the eucalyptus bush in her front yard as we raced to the mailbox together – are influenced and shaped by the passage of time.



# University of Georgia

**Artist Name:** Caitlin Adair Daglis

**Title:** hedonism and complacency

**Year:** 2020-2021

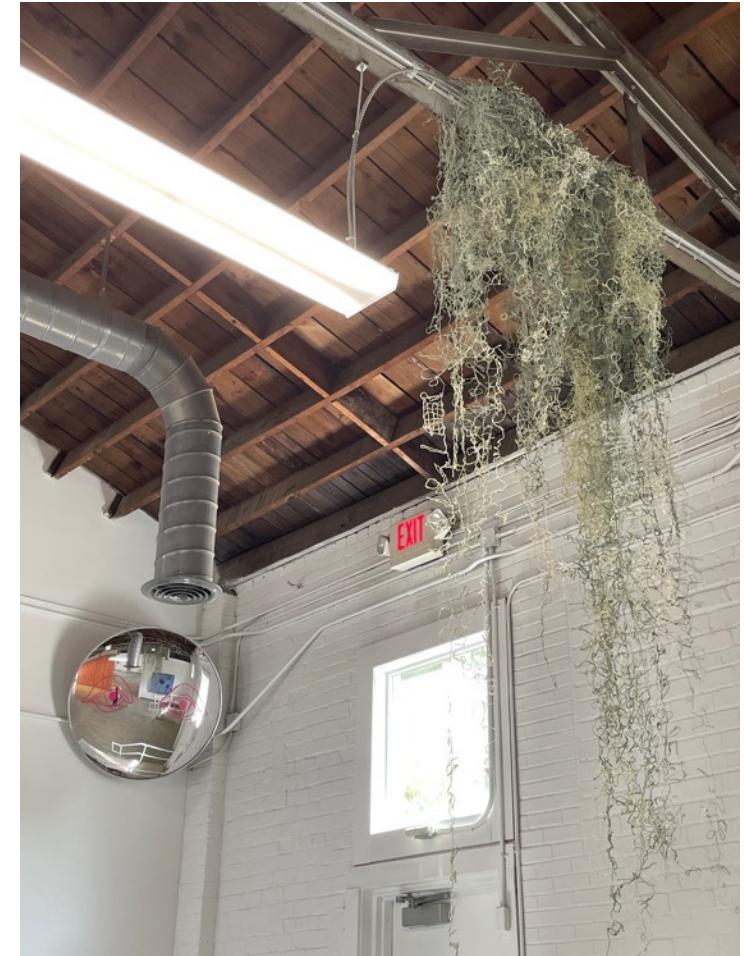
**Dimension:** approx 36" x 24" x 150" (variable)

**Medium/Technique:** handmade paper

**Special Instructions:** This piece is designed to be incorporated into the architecture of a space. If there is an available wall that doesn't extend all the way to the ceiling, or a pipe, strut, beam, etc. it should be hung over that so as to look like Spanish moss hanging on a tree limb. If there isn't an available wall/beam/etc., I have included pipes that can be installed on a gallery wall. Please assemble the pipes using the included hardware and instructions and mount them using screws appropriate to your gallery wall.

**Install:** The bulkiest part should go at the top with 2 trailing 'tendrils' coming down on each side of the 'beam'. The mid-point is marked with blue painter's tape, please remove this. Pieces of the 'moss' will definitely fall off, they can be tied back on with the included green thread, and the thread can be trimmed to around 1/2 inch. I've included a large 'needle' that can be useful in tying the string through the tangled moss. The moss's packaging is marked front and back. It should be hung at least 12.5' high but not so high that is is more than three feet off the ground.

**Deinstalling:** Important!: Please wrap each section with craft paper (included in package) so that the moss doesn't get tangled up on itself during shipping. Detailed instructions in package. Please mark front and back tendrils as they were marked for the first mailing.



**Artist Name:** Caitlin Adair Daglis

**Artist Bio:** Caitlin Adair Daglis is a multi-media artist, originally from Albany, GA. Her work investigates Southern culture and narratives by using craft processes and visual patterns to complicate familiar forms through language and layered processes. Currently, Daglis serves as the Community Programs Coordinator for the John C. Campbell Folk School in Western North Carolina.

**Artist Statement:** hedonism and complacency the rich smell of hot earth and pinewood soft languor mounting to the brain the sequel to this mood is, inevitably, a thunderstorm

A dichotomy exists in all of Western culture: pitting the landscape, the feminine, the intuitive, the savage, and the decorative against “dominant” cultural spaces, the masculine, the rational, the civilized, and the essential. My work focuses on such dichotomies as they manifest in the American South. Pattern and repetition are at the center of my practice, acting at once as inspiration, method, and subject matter. I complicates visual forms with found language collected throughout my research on the South. Treating written language as a visual pattern, I abstract and camouflage it within the swirls and curves of handmade paper string in order to obscure its legibility and return it to 'nature'. This work twists the boundaries of false hierarchies in order to challenge the notion that the two ends of a spectrum could ever be separated, that they could ever be anything other than different but equally important threads in the larger tapestry of life.



## University of Georgia

**Artist Name:** Chad Hayward

**Title:** Acclimate

**Year:** 2020

**Dimension:** 19 1/4" x 28 1/2"

**Medium/Technique:** Acrylic, colored pencil and pigmented cotton pulp on handmade paper

**Special Instructions:** Special Hanging instructions will be included in the box with artwork

**Artist Bio:** Chad Hayward was born in New Jersey and then moved to Castle Rock, Colorado with his family at age 7. He attended the School of the Art Institute of Chicago and graduated with a Bachelor of Fine Arts in 2017. He then completed his MA in Studio Art at Eastern Illinois University in 2018. Chad currently lives and works in Athens, Georgia as an MFA candidate at University of Georgia.

**Artist Statement:** My art practice is interdisciplinary but I approach making through a lens grounded in a painting and drawing vocabulary. The act of making itself serves as a way of thinking and exploring. Like an athlete I treat the studio as an arena for dedicated practice and I embrace the ritualistic aspects of a continuous dialogue with creation. I use mark making or form as a vehicle to deploy an exploration into an extensive spectrum of material phenomenon. Within my practice there is a conglomeration of influences from a wide array of moments within the complex history of abstraction. Throughout the work I sample various material methodologies, compositional conventions, and formal modernist strategies from said influences to reconfigure and remix various modes of making.



## University of Georgia

**Artist Name:** Ciel Rodriguez

**Title:** No one wanting to say what soul was

**Year:** 2022

**Dimension:** 35" x 26" (framed)

**Medium/Technique:** collage with abaca and flax handmade papers, sunflowers, tea leaves, cyanotypes, thread

**Special Instructions:** Piece can be hung directly from the D-Rings or from the hanging wire.

**Artist Bio:** Ciel Rodriguez is a papermaker, letterpress printer, and bookbinder from Atlanta, GA. She completed her BFA at the School of the Art Institute of Chicago with an emphasis in analogue photography and papermaking. She recently received her MFA from the University of Georgia in Printmaking and Book Arts, as well as Museum Studies. While at UGA, Rodriguez was awarded a Wilson Center Graduate Research Grant for her thesis research in large scale papermaking and was a graduate assistant teaching for Printmaking and Book Arts. From handmade paper and alternative photography to artists' books, Rodriguez's artistic practice focuses on enveloping her viewers and readers in quiet expanses, evoking states of mind or states of remembrance.

**Artist Statement:** Instances of Seeing is a series of handmade paper works I made in my backyard, working outside in the open air, moving my entire body around the mold and deckle. It is a performative act, a ceremonial act – mixing water, paper fiber, pigments, and natural materials, such as dried flowers and tealeaves, together. I imagine that I am mixing these large cups of tea with my whole body, arms circling in the floating offering before me. I began to make physical holes in the surface of the paper during the wet stage of the papermaking process. These holes evoke the slipping, fading, and warped nature of memory - how events slowly begin to fill with holes as time slips by and details, scents, colors, and shapes within our memories slowly fade without us noticing. Shadowed figures appear as characters the viewer can slip into as they take in the textures and snippets of imagery – collaging together their own story.



# University of Georgia

**Artist Name:** Katherine Rutter

**Title:** I am also a body

**Year:** 2022

**Dimension:** 16" x 13"

**Medium/Technique:** paper pulp drawing

**Special Instructions:** Hang with included magnet wire.

**Artist Bio:** Katherine Rutter was born in Little Rock, Arkansas, the fourth of six children. Raised on a small farm in the country, her early experiences instilled an intimate relationship with the natural world and a curiosity to lean into the complexities of life. Focusing primarily with works on paper and inks made from plants and soils, she explores impermanence, the struggles and joys of the human experience, ethics of care, and our interconnectedness with one another and with nature. She received her BFA in 2007 from the University of Central Arkansas, where she studied photography and drawing. She is currently pursuing her MFA from the University of Georgia in Athens, and spends the rest of her time wandering in the woods with her dog.

**Artist Statement:** My practice explores the complexities of our beings: an entanglement of tendernesses and vulnerabilities that make up a beautiful, yet strange and difficult existence. How have we been shaped and what does that space feel like? We each carry the weight of our various histories, though these stories largely remain unknown to us. Where do we intersect? A large part of my work is seeking to re-connect how we see and care for ourselves and the natural world.

My foundational practice is works on paper, primarily using inks I have made from plants and soils. Some of these colors and papers will distort with time, fading, darkening, crumbling. I want to lean into this impermanence as a practice of letting go and allowing for change to occur. My drawings explore narratives of human, animal, and plant forms mingling together, revealing themes of stillness, transformation, vulnerability, compassion, and connection.



**Artist Name:** Luka Carter

**Title:** Baselayer

**Year:** 2021

**Dimension:** 11" x 14

**Medium/Technique:** Handmade paper, pigmented pulp, pulp painting, risograph printing



**Artist Bio:** Luka Carter (b. 1990, Los Angeles) is an interdisciplinary artist who lived on a boat for three years in Rockaway Beach, NY, a trailer in Bolinas, CA and plenty of places in between. The friends and community that he finds in each of these places has allowed for a strong, beautiful network of friendship and artistic collaboration, similar to what futurists might call tentacularity - “about life lived along lines, not at points, not in spheres.” With a background in construction and food, Luka has a knack for making space for art in overlooked or interstitial spaces— including an outhouse, abandoned lot, and a van. His practice spans zines, furniture, tattoos, ceramics, clothing, and installations. He is recently received his MFA at the Lamar Dodd School of Art.

**Artist Statement:** Abstraction, fluidity, and failure, at once constitute and move outwards/alongside transgender bodies. Through modular “body double” compositions, I depict the delight of pushing the body into ever shifting and unstable terrains. The blurring of these mediums is an alchemy that I find to be a ripe metaphor for rethinking how we might embrace life patterns, identities, or dis-identifications. I reject the limitations imposed by specific fields and “proper” techniques. To me, the most exciting moments come when the categorization is unrecognizable or takes on a multitude of poetic interpretations. What can be gained from belonging nowhere and everywhere?

Painting, printmaking, sculpture, graphic design, tattooing, ceramics, and functional design are remixed in meandering and improvised compositions. I attempt to capture snapshots of moments right before collapse. However, speaking in terms of metaphor, sometimes the shutter speed is too high or low or often my finger is obscuring the corner of the viewfinder. I stubbornly commit to displaying the entire roll because I am searching for possibilities, not perfection. My work plays with the tension of holding on and letting go, with the understanding that there will be many different iterations. There is fluidity in failure and it requires us to embrace the cyclical nature of time, growth, and love. In doing so, we can find the joy and connection that are vital to understanding ourselves and each other. My practice inserts us at this intersection of surrender and joy.

## University of Iowa Center for the Book

**Artist Name:** Amy Childress

**Title:** Inhabited

**Year:** 2021

**Dimension:** 6" x 1" x 9.5"

**Medium/Technique:** Handmade paper, natural dyes, letterpress printed

**Special Instructions:** Please display the book in one of these four ways with the box displayed with the book.

**Artist Bio:** Amy Childress is a book artist, writer, and librarian residing next to the Wasatch Mountains in Salt Lake City, Utah. She completed her MFA at the University of Iowa Center for the Book in 2021 and her MLS from the University of Iowa in 2020. She has studied European, Eastern and Indo-Islamic Papermaking techniques with Timothy Barrett and Nicholas Cladis. She has taught book arts workshops at various libraries in Iowa and Utah, as well as for the Morgan Paper Conservatory. Her work explores the subtle moments that happen in nature and in interpersonal relationships.



**Artist Statement:** Inhabited is an artist book that recreates a meditative walk through the Iowa landscape. In the 1830's, 80% of the state of Iowa was made up of prairie. Now only 0.1 percent of that original prairie is left. Can reclaimed wilderness be considered a truly wild space? The text is letterpress printed with handset Bembo metal type on six different types of handmade paper that was specially produced for this project by the artist. Some of the pulp has been naturally dyed with plants native to Iowa: osage, chestnut, marigold, and walnut. the text is sparsely laid out on each page. This choice encourages the reader to sit with each line of text, as if they stopped while walking to take in sunlight filtering through the trees, or to watch a leaf oat down a stream. There are 25 editions of this book.

## University of Iowa Center for the Book

**Artist Name:** Jamie Capps

**Title:** heir apparent

**Year:** 2022

**Dimension:** 78" x 6.76"

**Medium/Technique:** Handmade papers (Kozo, cotton/abaca), screen print, image transfers, embedded objects and photo Lithography, hand typed.

**Special Instructions:** The two accordions are not attached to their cover papers and should be taken out and either lined up smaller book to larger book with covers available to view or if space doesn't permit or it suits the space, please set out with the larger accordion in standing up (spread out) with the smaller book laid down in front of it with the covers available to view.

**Artist Bio:** Jamie Capps is a multimedia artist and papermaker. She earned her BA in Studio Art from Mount Holyoke University as a Francis Perkins Scholar and is an MFA Candidate at the University of Iowa Center for the Book, where she was a recipient of the Iowa Arts Fellowship.

She has assisted Nicholas Cladis at the Oakdale Paper Research Facility in various papermaking projects and a winter workshop with students from the Rhode Island School of Design. Most recently she participated in the Summer 2022 study abroad program, Artists & Artisans in a Traditional Japanese Papermaking Village, in Echizen, Japan

**Artist Statement:** Since childhood I've had a deep love of vintage ephemera: photos, magazines, and found objects. In tandem with my papermaking and book arts practice, a combination of old and new transports the viewer to another time in space. The handmade paper process is an exercise in patience, and I enjoy blending both conventional and experimental processes while letting the material guide me. I enjoy leaving space to question the why of a process and what it means to the work I'm creating. This process helps the work become a transformative personal story that sings through traditional research and techniques while allowing space for new concepts and ideas.



## University of Iowa Center for the Book

**Artist Name:** Jocmarys Viruet Feliciano

**Title:** Sobre la intención de sanar: texturas y orígenes, pletórico y vacío

**Year:** 2021

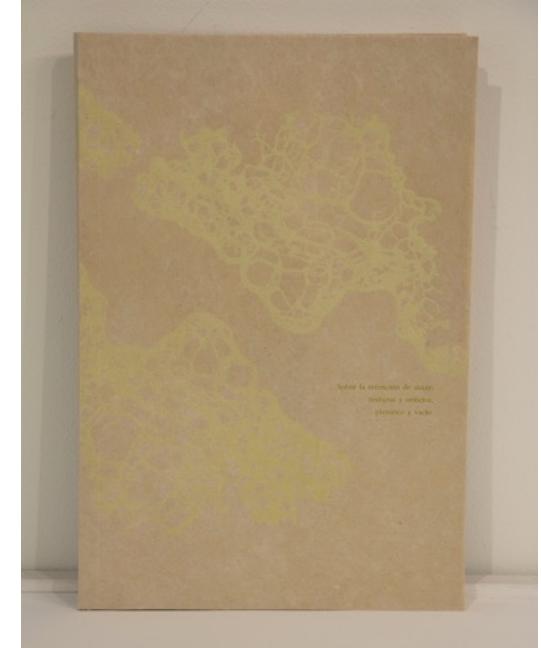
**Dimension:** 9.5" x 14"

**Medium/Technique:** Artist Book, handmade paper with gauze, letterpress printed

**Special Instructions:** Book should be displayed on a flat surface and can be handled with cleaned hands

**Artist Bio:** Jocmarys Viruet Feliciano is an interdisciplinary artist from Puerto Rico that focuses on papermaking and book arts. She has a bachelor's degree in Visual Arts from the University of Puerto Rico, Mayagüez Campus and a Master's degree in Fine Arts from the University of Iowa Book Center. Jocmarys has worked as an intern at the Morgan Conservatory in Cleveland, Ohio, as well as an assistant for Timothy Barrett at the University of Iowa, Oakdale Paper Research & Facility, and the Rare Book School in Virginia. Jocmarys is a recipient of the Iowa Arts Fellowship and the Graduate Diversity Fellowship. Her first experience of papermaking was in 2014 as an exchange student in South Korea. Jocmarys has taught several bookbinding workshops at the Museo Casa del Libro in San Juan and on the island. She is currently working as an art teacher and leader at the Boys & Girls Club of Puerto Rico, as her main focus is to make book arts experiences accessible.

**Artist Statement:** My artistic practice focuses on my experiences as an islander, the good and the bad, the joys and hurricanes that come with living in Puerto Rico. Through my art, I explore my ancestry, the concept of healing and identity, the decolonization of the Puerto Rican mind, and the exploration of energetic bodies that are not visible. Book Arts and handmade paper have allowed me to manipulate aspects of my pieces from the beginning and in conversation with the material, giving me the opportunity to carry out research and experiments with my materials until I reach the aesthetics and form that I desire. Harvesting, cooking, sewing, ripping, stretching and natural dyeing are some of the processes that I incorporate the most in my work as I focus on the qualities of the fiber, the textile, the written and visual language and, the book form as a whole.



## University of Iowa Center for the Book

**Artist Name:** Katerina Hazell

**Title:** Coincidence

**Year:** 2019

**Dimension:** 20" x 14"

**Medium/Technique:** Collaged letterpress prints embedded in highly beaten abaca paper

**Artist Bio:** Katerina Hazell is an artist based in Albuquerque, New Mexico. She has an MFA in Book Arts from University of Iowa Center for the book and works in handmade paper, collage, and printmaking. Her work has been shown nationally in museums and galleries including Marin MOCA, Hamilton Wood Type & Printing Museum, and the Morgan Conservatory.

Her work can be found online at [katerinahazell.com](http://katerinahazell.com), and on Instagram @katerina\_hazell.

**Artist Statement:** I am always imagining what a story can look like. My typographic training and my background in book design are where I begin, but I'm always reaching for something new, something more. My work reflects my own story: the tension between growing up in rural Missouri and then somehow going on to travel the world in my 20s, the intense expectations of motherhood, the revelation of being diagnosed with ADHD at the age of 30. I hope that my work invites viewers to consider their own stories, as well as the collective stories we hold in common--stories of how we got here, who was left behind, the hopes we have for tomorrow.



**Artist Name:** Maeve Leslie

**Title:** Shirt 1 from "Familial Fruit"

**Year:** 2021

**Dimension:** 30" W x 22" H

**Medium/Technique:** Paper Textile with Serigraphy

**Special Instructions:** Hanging instructions are included inside the the box with a photo.

**Artist Bio:** Maeve Leslie is an installation artist that expresses her upbringing as the child of an immigrant and an Asian-American woman. Maeve's work explores the concepts of erasure, belonging, and diaspora of her identity through hand papermaking and printmaking. She is from Denver, Colorado where she received her Bachelors in Fine Art from the University of Denver. Maeve continued her studies at the University of Wisconsin-Madison where she received her Master of Fine Arts in 2021. Recently, Maeve completed a research trip to the Philippines to study pineapple (piña) fiber as both plant and woven textile or paper. Maeve currently resides in Iowa City, Iowa where she is a Master of Fine Arts candidate at the University of Iowa-Center for the Book.



**Artist Statement:** With the rise of Asian hate crimes I've been increasingly compelled to explore the notions of what it means to be "Asian in America," particularly through my own lens as a Filipinx-American. I also began contemplating the intimate nature of what we wear and why, the politics of garments, and traditional ties to clothing. I designed and printed the paper shirts as a hybrid stand-in for a formal button-down workwear shirt and as a reference to Barong: a translucent traditional Filipino garment. In a way, the garments have a hybridized identity spanning between the worlds of the United States and the Philippines. Shirts are worn on a body of many forms and experiences. A laboring body. A body that mitigates. A body that is othered. A body that provides care. A body that endures harm and violence. A body that is fetishized. The shirt here signifies Filipinx-American culture while reflecting on the labor the body endures.

## University of Iowa Center for the Book

**Artist Name:** Mariceliz Pagán Gómez

**Title:** Artefactos

**Year:** 2022

**Dimension:** 18"x24"

**Medium/Technique:** Abaca, cotton and ax paper sculptures, moss, seed, velvet, insect pins

**Artist Bio:** Mariceliz Pagán Gómez is an artist from Puerto Rico. Her work focuses on the transformative qualities of the body and nature and the relationship between biological process and artistic process explored through printmaking, drawing, and sculpture. Mariceliz graduated with a Bachelor of Art from The University of Puerto Rico- Rio Piedras in 2017. She has taught book arts workshops at La Liga de Arte de San Juan and La Escuela de Bellas Artes de-Carolina and is currently an MFA candidate in the University of Iowa's Graduate Printmaking Program where she teaches printmaking. Her work has been featured in the University of Iowa's Levitt Gallery, Utah State University's Tippets and Eccles Gallery, Museo Francisco Oller, Museo de Arte de Puerto Rico, Diagonal, Tres 50 Espacio Cultural, among others.



**Artist Statement:** In my art practice, I explore the interconnection between humans and nature to create work that emanates the transformative qualities of both. I'm interested in the relationship between artistic process and biological process and convey this relationship using a scientific method of inquiry to investigate my own art as a living organism and dissect it in various ways through printmaking, drawing, and sculpture. With my work, I also question the aesthetic value of the natural environment and the aesthetic engagement within it.

In the process of changing environments myself, my work has evolved into nonrepresentational pieces conveying the experience of living and creating in different contexts and places, the Midwest and the Caribbean. Through ideas of collecting and intermittent field studies of my current environments that unveil natural objects, I study their morphology to create hybridizations and iterations of them. In turn reflect upon the experience of displacement through the process of discovery, exploration, and associations.

## University of Iowa Center for the Book

**Artist Name:** Robert Choe-Henderson

**Artwork #1 Title:** Children: A Son

**Year:** 2021

**Dimension:** Variable; Approximately (44" x 5" (x 22")); Collapsed (7.5" x 3.75" (x 22"))

**Medium/Technique:** Papermaking, Bookbinding, Woodworking

**Special Instructions:** VERY FRAGILE!!! This artist's book will be shipped with installation instruction AND a flash drive with instructional video.



**Artist Name:** Robert Choe-Henderson

**Artwork #2 Title:** Felled and Mended

**Year:** 2020

**Dimension:** Variable; Book Structure Approximately (8 x 6 (x 7))

**Medium/Technique:** Papermaking, Bookbinding, Woodworking

**Special Instructions:** This installation will ship in two packages: one with wood cylinders, and one with the book structure.

This book installation travels with wood cylinders; installation size is variable and dependent on allotted vitrine/pedestal space. Instructions will be included with a flash drive housing video instruction.



## University of Iowa Center for the Book

**Artist Name:** Robert Choe-Henderson

**Artist Bio:** Robert Choe-Henderson is a gay Korean American artist and educator living in Florida. Passionate to preserve traditional Asian craft, he promotes awareness through workshops, lectures, and arts demonstrations. With rigorous study and exhibition, his accolades include the 2018-2019 Iowa Arts Fellowship, 2020- 2021 Caxton Club grant for excellence in the book arts, and the 2021 ArtistRelief.org grant. Robert holds a Bachelor of Fine Arts in Studio Arts from Western Carolina University, and a Master of Fine Arts in Book Arts from the prestigious University of Iowa Center for the Book as the last papermaking assistant to Timothy Barrett.

**Artist Statement:** Inspired by the resiliency of the Asian diaspora casting across book, ne arts, and academic cultures, I explore ethnic and gender dynamics within Asian American identity and aesthetics. My work engages the in-betweens of race; it is a physical manifestation of ethnicity, displacement, and the malnourishment of trauma. Through vignettes of racial oppression, sexual exploitation, and family abandonment, I comb through personal tragedies to create visual narratives that bring traditional East Asian papermaking and craft into intimate sculptural book forms. Integrating my story with time-honored Korean ingenuity, I aspire to develop trust through creative transparency, no matter the uneasiness, for valuable connections between history, its people, and others hindered by social punishment. It is my hope to encourage ancestral discovery and assembly, developing avenues for Asians, Asian Americans, and all BIPOC and LGBTQIA+ peoples to explore their creative truths without censorship.



## University of Iowa Center for the Book

**Artist Name:** Sara Luz Jensen

**Title:** Autobiography

**Year:** 2019

**Dimension:** 6" x 12" (variable based on installation)

**Medium/Technique:** Plaster, shifu, flax

**Special Instructions:** The artwork includes:

- Two plaster-cast hands
- One shifu string (wrapped on card, not to be included in the exhibit)
- One bag of teardrop-shaped pendants (bag not to be included in the exhibit)

The piece may be arranged according to the discretion of the curators. One hand has a magnet attached to the back and may be mounted on a wall using a strip of metal (not included) and/or the magnet that is included.



**Artist Bio:** Sara Luz Jensen is an artist and letterpress technician living in Salt Lake City, Utah and is a recent graduate of the MFA program at the University of Iowa Center for the Book. Under the small-press imprint On Fingertips Press, she designs and produces artist book publications, most of which are collaborations with writers and visual artists. She is a recipient of the Iowa Arts Fellowship and Caxton Club grant and has been awarded scholarships from Wells Book Arts Center, Hamilton Wood Type & Printing Museum and Anderson Ranch Arts Center.

**Artist Statement:** Our finite lives are full of moments that will never come again. There is a sense that once a moment has passed, our supply of moments is smaller than before. We pick up moments from a pool of experiences, often without the reverence we'd show if we believed them to be unique, the last, never to be retrieved. We build a timeline, a story, our memories. But to treat each moment merely as a notch in a narrative obscures the shocking reality that our lives are lived only in the present and we are, too soon, to run out of our allotted time.

## University of Massachusetts at Dartmouth

**Artist Name:** Azam Majooni

**Title:** Fetching water

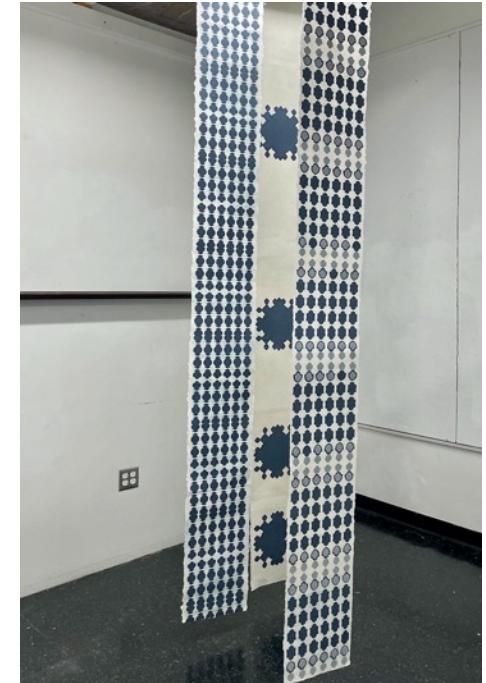
**Year:** 2022

**Dimension:** three pieces (each 11x108 Inch)

**Medium/Technique:** Handmade paper/pulp painting/abaca and jean

**Special Instructions:** Installation will be like attached photo from ceiling.

**Artist Bio:** Azam Majooni is an artist and designer who received her BFA in Graphic Design from Sooreh University in Shiraz, Iran, and her MA in Graphic Design from Azad University in Tehran, Iran. She is currently working towards her MFA at the University of Massachusetts, Dartmouth. Azam demonstrates handmade paper and pulp painting as the means of her artistic expression. She believes paper, as an organic and completely environmentally medium, is capable of communicating meaning on many levels aesthetically and conceptually.



**Artist Statement:** Recent explorations in my work have centered on environmental issues, especially rivers and water scarcity. Water is the fundamental ingredient of life. Meanwhile, it allows us to celebrate and be joyful, which is so limited today as a vast majority of people are dealing with ever-increasing water scarcity issues every day. However, my goal is to understand and send out a message of caution and alarm about our water, the most essential requirement for life. "Fetching water" is a multi-part installation created from abaca and jean pulp. The development of the pattern forms comes from the experience of using cultural motifs in addition to bringing attention to water drops, reminding the water vessels that the women and girls who must spend much of their time and energy fetching water for their homes. They are desperate and suffering from drought and water shortages in their homeland.

## University of Texas at Austin

**Artist Name:** Destiny Juarez

**Title:** Our blue laundry basket

**Year:** 2022

**Dimension:** 30" x 22"

**Medium/Technique:** Screenprint on handmade cotton rag paper

**Artist Bio:** Destiny Juarez grew up in Houston, Texas and later moved to Austin, Texas where she received her BFA in studio arts with a minor in art history from the University of Texas at Austin in 2022. Her practice centers around her memories of childhood, familial bonds and domestic spaces that she felt a deep connection with. Her work touches a variety of media including papermaking, painting, and printmaking. Her work has been exhibited with the Visual Arts Center at the University of Texas at Austin.

**Artist Statement:** Within my work I push forward concepts of memory and nostalgia derived from domestic spaces with the use of paper making, printmaking and painting. Recreated scenes from my own memory utilize unnatural colors, creating an atmosphere that is fantastical and unreal. Intertwining the concepts of nostalgia and memory to these scenes, a sense of familiarity and comfort comes across.

I continue to question what nostalgia means and the idea that nostalgia is a romanticized version of our memories. Perhaps this is why we get homesick for our homes away from home, we feel nostalgic about the time we were there, reflecting on the past and longing for a moment that we can only look back at in fondness. This is what I try to capture in my work as you come across its bright colors and its imitations of a domestic space and its objects, a fabrication of a moment or memory that feels familiar.



## University of Texas at Austin

**Artist Name:** Emily Katzenelson

**Title:** Dolce vita

**Year:** 2022

**Dimension:** 16" x 22"

**Medium/Technique:** Photogravure on abaca

**Special Instructions:** Image will be framed before delivery.

**Artist Bio:** Emily Katzenelson is a recent finance graduate from The University of Texas with a passion and minor in printmaking. She was born July 22, 1999 in Gladwyne PA. Her logical practice is shown in the method of her making. Her works depict subjects from her life, especially from childhood.

**Artist Statement:** Dolce Vita is an photogravure print on abaca. The subject is my childhood horse who lost the use of her legs due to a genetic disease. Creating this work helped me cope with the loss and changes I've gone through this past year.



# University of the Arts

**Artist Name:** Bryn Ziegler

**Title:** Conversation

**Year:** 2021

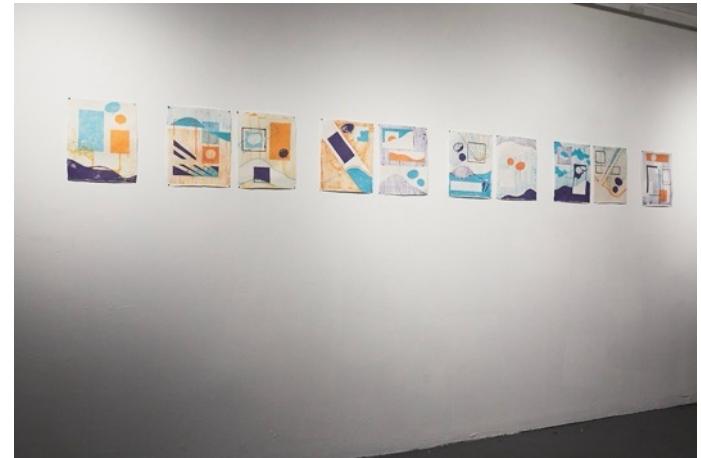
**Dimension:** 10 sheets of 11" x 14"

**Medium/Technique:** Cotton and Abaca paper, pulp paint

**Special Instructions:** request that the artwork is hung in the order it is displayed here. The spacing does not have to be exact, but the grouping should be respected with the first and last hung independently and the rest arranged in pairs.

**Artist Bio:** Bryn Ziegler is a Philadelphia-based book artist and illustrator. She grew up in small-town Pennsylvania before moving to Los Angeles to get her BFA (and her fiancée) at USC. She moved back to the east coast in 2021 to pursue an MFA in Book Arts at University of the Arts. She loves unconventional book structures and narrative artwork—especially comics. She is most interested in telling stories about queerness, strange landscapes, and questions without clear answers. Bryn was introduced to handmade paper through her MFA and finds it a compelling challenge to translate her existing practice into handmade paper.

**Artist Statement:** Conversation is both a series and a variable edition. The piece speaks to intimacy, taking the viewer on a meandering walk through a dreamlike dialogue. Drawing on her background in sequential art, Ziegler created stencils based on the visual language of comics. She then experimented to see how many impactful compositions she could make using only those stencils and three colors of cotton pulp paint. Over the course of the project, Ziegler developed a narrative, implying characters and dialogues through strategic use of speech bubbles and complimentary colors.



**Artist Name:** Erica Honson

**Title:** explorations of gestures and pulp paint (abaca)

**Year:** 2022

**Dimension:** 38" x 42"

**Medium/Technique:** Handmade abaca paper, pulp pour, abaca pulp painting

**Special Instructions:**

**Artist Bio:**

**Artist Statement:**



## University of the Arts

**Artist Name:** Grace Johnson

**Title:** Reaching

**Year:** 2022

**Dimension:** 18" x 26.5"

**Medium/Technique:** Double couched abaca paper, screen print inclusion, handmade cotton blowout inclusion, pulp painting

**Artist Bio:** I am a printmaker, book artist, and papermaker from Bloomington, Indiana. I completed my BFA in Printmaking at Indiana University. I am currently pursuing my MFA in Printmaking and Book arts at The University of the Arts in Philadelphia, PA.

**Artist Statement:** My work explores the relationship between mind, body, and space. I create atmosphere within my pieces that express the connection and disconnection between these elements. The feelings of expansion and isolation, disassociation and hyperawareness, and the predictably unpredictable reoccur within my work. Ultimately I want to make the unseen process of mental, physical, and special processing seen as a reminder that we are spontaneous beings living within planned systems.

Website: [www.gracejohnsonprints.com](http://www.gracejohnsonprints.com)

Instagram: @midwestgal101



# University of the Arts

**Artist Name:** Meera Mittal

**Title:** I Am Still Looking For Love

**Year:** 2022

**Dimension:** 12" x 13" x 3" (closed)

**Medium/Technique:** Handmade paper with pulp paintings

**Special Instructions:** Please display this book opened, standing up, and preferably with access to all sides so readers can move it, explore the pages, and walk completely around it. The recommended, minimum amount of space for it to be opened and read is approximately 36" X 42" (this is the size of the two pedestals together in the installation photo, but the dimensions of this space can vary). The colophon and its backing sheet are part of this book and meant to be displayed alongside or on a wall above the book. This book benefits from having several lights on it from different angles, to create shadows and to allow readers to discover the blind embossed text (by means of the text casting a slight shadow). If an exhibition venue cannot accommodate these instructions due to space limitations, the book may be displayed closed, and readers are still welcome to page through it.

**Artist Bio:** Meera Mittal (she/they) is a printmaker and book, paper, multi-media, and interdisciplinary artist. She has her MFA in book arts and printmaking from the University of the Arts in Philadelphia, PA. Mittal is one of the founding members of the SPACE (Share Public Access for Creative Endeavors) Coalition. She has shown her work in Arronson Gallery and The Icebox Project Space in Philadelphia, PA, and Phantom Realms Gallery, Columbia Bank Neighborhub, and North Seattle College in Seattle, WA. Mittal interned at Torchluus Panik in Mexico City, Mexico and at Penland School of Craft in Penland, NC.



**Artist Statement:** I search for meaning by creating art in collaboration with the qualities and limitations of the physical. Through handling, observing, manipulating, listening, sensing, and responding to materials, I explore connections between the self and the external world. I try to capture internal, intangible experiences which inform spiritual understanding. My process is to construct pieces, combining intuitive, kinesthetic mark making and material handling with an overall vision that transforms as I respond to a work in progress. Evidence of construction is purposefully prominent, resulting in pieces which feel transitory rather than fixed. I strive to let the essence of each material have a voice within the creation of the work.

I am interested in examining memory, longing, desire, time, entropy, transformation, love, and capturing the preciousness of acts by the human hand. My work tries to activate the viewer's body by creating an environment they can navigate physically and psychologically.

# University of Wisconsin at Madison

**Artist Name:** Henry Obeng

**Title:** We Exist

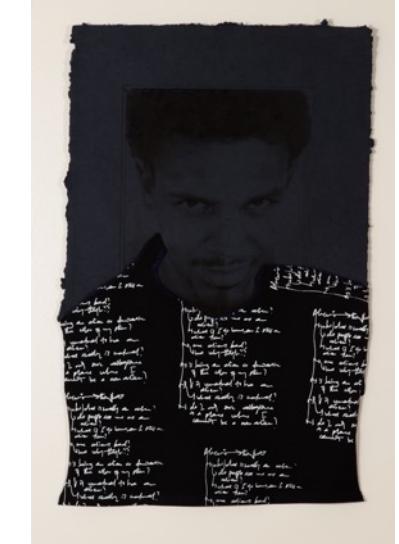
**Year:** 2022

**Dimension:** 16" x 22"

**Medium/Technique:** Handmade paper, Photogravure, Screenprint, Stitching

**Special Instructions:** Artwork comes with a clip to be hanged on a wall or suspend from a ceiling.

**Artist Bio:** Henry Obeng is a Ghanaian born artist who received a BA in Fine Art from Kwame Nkrumah University of Science and Technology in Kumasi, Ghana. Henry's passion for Hand Papermaking led him to do his graduate work in Design Studies at the University of Wisconsin- Madison. Making use of hand papermaking and photographic processes, his graduate work has explored ideas informed by the natural world and his observations and experiences as an international person moving between cultures.



**Artist Statement:** WE EXIST is a recent ethnographic study I conducted on how African immigrants survive here in Wisconsin with a focus on the Madison area. These individuals in the community share similar stories about life and the process of gaining legal status. We Exist is an accumulated data collection from illegal Africans immigrants used in three experimental artistic ideas. To raise awareness of how my subjects live anonymously and protecting the identities of these immigrants, their portraits are reconstructed using artificial intelligence (AI) to create unfamiliar faces based on the features of those who are undocumented . These portraits are accompanied by screen-printed texts that capture some concerns expressed by these immigrants, which are layered several times creating an abstraction that conceals some detail information as well .

These images and prints are created exclusively on handmade papers made from textiles collected from these individual immigrants. These textile materials sourced from them are grouped into similar color palettes and are used to reference the term, Alien. To demonstrate the process of transformation of textile materials into paper, some of these textile materials are collaged with portraits . The classification of aliens as non-citizens is portrayed artistically through the use of color photographs and the representation of non-existing human-like faces.

## University of Wisconsin at Madison

**Artist Name:** Kelsey Voy

**Title:** Baby Quilt I and II

**Year:** 2022

**Dimension:** 30x30 in each

**Medium/Technique:** Handmade paper



**Artist Bio:** Kelsey Voy received her degree in Human Ecology with a major in Textile Design from the University of Wisconsin Madison. Kelsey's work with handmade paper is an extension of her investigations with printed and dyed fabric, embroidery, and garment construction. Her paper works are infused with a textile aesthetic. Kelsey will continue her education next year at the University of Iowa Center for the Book as a Master of Fine Arts graduate student, where she will focus on handmade paper and Book Arts.

**Artist Statement:** The quilt on my parent's bed has always been a source of comfort. The washed out colors, loose seams and soft surface aged by time, now represent a time in my life in which all problems faded away as I snuggled up under the covers with my mom. Inspired by the resourceful nature of quilt making, I utilized scraps from my collection of handmade paper to sew three small quilt tops with patterning and stitching inspired by my parent's quilt. To create the two handmade paper pieces, I used recycled cotton clothing sent by my grandmother. By preparing several colors of paper pulp and laser cut stencils, I was able to build the textile inspired imagery as the paper was made. Together, this collection represents several generations of textile comfort - my grandparent's clothing, my parent's quilt, and my love for the papermaking process.

## University of Wisconsin at Madison

**Artist Name:** Kristin Klingman

**Title:** Sacred Sisters

**Year:** 2020

**Dimension:** 6 inches tall x 3 inches wide

**Medium/Technique:** Hand made corn husk/silk paper, birch bark, seed beads

**Artist Bio:** Kristin Klingman (Anishinaabe-Lac Vieux Desert Band) is a mother, wild foods forager, medicine-maker, gardener, and Indigenous artist blending traditional Native art forms such as beading, basket-making, and weaving with hand paper making. She is currently an MFA-Candidate in Design Studies at the University of Wisconsin-Madison with a focus on paper making.

**Artist Statement:** My creative research is driven by a dynamic learning and unlearning. Through my hands I am participating in activities that my ancestors practiced for thousands of years. I continually unearth and remember. I extend these traditional ways of knowing by infusing the objects I make with observations from my lived experience, my hopes for my children, and dreams for our shared earth. I am re-considering traditional objects and making processes, through the use of new materials, and poetically embedding new ideas, observations and concerns.

“Sacred Sisters” was created in response to MMIWG2S/MMIP (Missing and Murdered Indigenous Women, Girls and Two-Spirit/Missing and Murdered Indigenous People). We are told that red is the only color that spirits can see and when we wear red, we are calling the spirits of our loved ones who are missing back home. This vessel carries prayers and messages to our loved ones, prayers for safe passage home



## University of Wisconsin at Madison

**Artist Name:** Veronica Pham

**Title:** Poems to Remember

**Year:** 2021

**Dimension:** 36"x20"

**Medium/Technique:** Eastern handmade paper made from gampi, hemp and mulberry bark, indigo dipped paper strips, and written poem about the elements of papermaking embedded into woven cloth.

**Special Instructions:** Artwork will be installed in two parts like a traditional Eastern scroll painting and another part that has the paper poem as an example of what the process was to put it into the weaving.

**Artist Bio:** Veronica Pham is currently an M.F.A candidate in Design Studies at the University of Wisconsin-Madison, her work is focused on telling stories about preservation and craft that directly relate to Eastern and Vietnamese traditional papermaking. Her work uses the techniques of papermaking to explore ideas about fiber choice, woven textiles, sustainability, and heritage stories. Veronica received her B.F.A from the University of Illinois at Urbana-Champaign and lives and works in the Mid-Western region of the United States.

**Artist Statement:** My creative practice has been driven by intuitive exploration and my love of papermaking and material craft processes. The fibers I work with support the stories I am telling through their own botanical histories originating in Asia as well as growing in the Midwest. My current research, focused on my cultural heritage and identity as an Asian American with immigrant parents from Vietnam and China, references ideas informed by ancestral tradition and environmental change. I am concerned with sharing a story that carries the elemental values of 山(earth), 天 (sky), 水(water), and 人 (people).

