

Paper Routes: Women to Watch 2020 – Ohio

A collaboration with the Ohio Advisory Group
of the National Museum of Women in the Arts

Curated by Matt Distel and Stephanie Rond

July 30 – October 17, 2020

**Virtual
Exhibition**

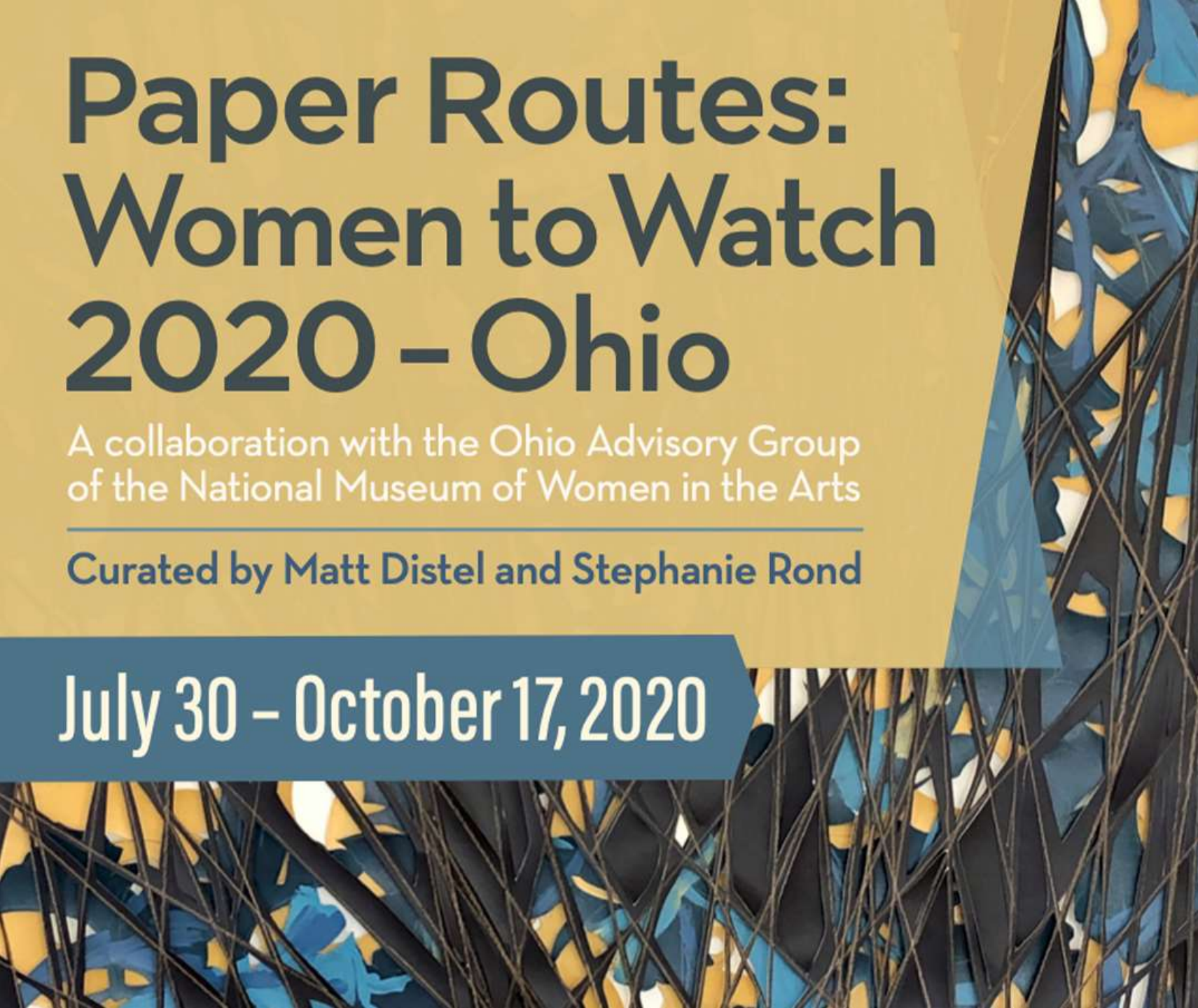


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Kristine Donnelly's hand-cut objects are developed with an eye toward historical motifs and patterns. Embellishments and ornamentation normally relegated to the edges and frames of fine art take on a central role as the primary imagery in Donnelly's work.

Her process—screen printing patterns by hand onto long rolls of paper and then using a blade to meticulously cut out predetermined shapes —also calls attention to the physicality of the paper.

Donnelly then layers or bends the paper into new forms, the negative space behind the object blurring foreground and background as repeated shapes create a type of visual echo chamber.



**KRISTINE ELIZABETH
DONNELLY**

Afterglow, 2020

Acrylic, Prismacolor on hand-
cut paper

52" x 110" x 1/2"



**KRISTINE ELIZABETH
DONNELLY**

Reconcile, 2015

Acrylic screen-print on
vellum, hand-cut paper
32" x 26" x 1"



**KRISTINE ELIZABETH
DONNELLY**

Unfolding Leaves, 2019
Etching, acrylic screen-print
on hand-cut paper
20" x 17" x 1"

¡Katie B Funk! recruits collage for a larger investigation into the commodity and aesthetics of the book, the idiosyncrasies of book collection, and the pleasures of looking.

In *Handheld Devices*, Funk stages photographic scenes that feature cut-outs of her hands holding various books that live in the libraries of her friends and mentors. These collages are private glimpses into the reading habits and proclivities of her social circle. In this way, they invite and satisfy a deeply human, voyeuristic impulse.

The collages are also meditations on the book as material artifact and intellectual object. Made of paper and bound to a cover that is itself an artistic creation, the book provides Funk with endless opportunities for self-referentiality.



¡Katie B Funk!
Handheld Devices, 2020
Collage
144" x 72"

Sydney Joslin-Knapp imagines the power of immersive spaces where people can feel both safe and vulnerable at the same time.

For this exhibition, Joslin-Knapp has created a dark Cosmic Cave that is home to paper flowers and glitter, and it is their hope that this cave will encourage viewers to practice growing comfortable with uncertainty. As they see it, the cave is both a refuge and an offering.

Joslin-Knapp wants viewers to find a space where they can sit with what is unknown in the self, what is little understood in the self, and what is disavowed in the self. In this space, there is fear, but there is also the promise of a deep knowing that is finally able to reconcile darkness and light. The paper flowers and glitter illuminate the cave without ever denying the darkness that is there. In this way, Joslin-Knapp creates an interactive and sensory-rich installation that simultaneously challenges and affirms the viewer as a complex and whole self.



SYDNEY JOSLIN-KNAPP

*Cosmic Cave (Going into The
Unknown to find Everything
We Thought We Knew, 2020*

Multi-media

129" x 121" x 154"

Sarah Kabot utilizes paper as a material and “the paper” for content. Within several bodies of work, Kabot has explored the institution of news media as a source and site for collective memories.

For the past many generations, important global, local, political, and cultural events have “occurred” in the pages of newspapers. Of course, these events happened in the real world, but our perceptions and memories of them are shaped or distorted by how we consume the media around them.

Kabot’s work begins with images and text about concrete events that she renders as sculptural and collaged abstractions.



SARAH KABOT

Modern Warrior, 2018

Pigment print on kitikata,
steel armature

38" x 45" x 8"



SARAH KABOT

NYT April 2019, 2019

Hand-cut newsprint directly
from 'found object' New York
Times newspaper
36" x 24" x 1 ½"

Natalie Lanese joins collage and painting in the construction of visually arresting works that play with spatiality and color. Laying down flat colors in uncommon combinations and geometric patterns, Lanese's painted surfaces create three-dimensional effects for the viewer.

Through her selective use of cut-out paper images, she positions human hands on the surface of the works—producing startling juxtapositions and enigmatic narratives. The hands gesture to and for the viewer, but their meaning remains indeterminate.

It is Lanese's willingness to marry this conceptual collage with masterful color design that distinguishes her work in this exhibition.



NATALIE LANESE

Dismantle, 2020

Collage and acrylic on paper,
on wall

84" x 60" x 12"



NATALIE LANESE

Lift, 2020

Collage and acrylic on paper,
on wall

48" x 62" x 3"



NATALIE LANESE

Body Image 1, 2020

Collage and gouache on paper

19" x 16"



NATALIE LANESE

Body Image 2, 2020

Collage and gouache on paper

19" x 16"



NATALIE LANESE

Untitled (Straw), 2020

Collage and gouache on paper

20" x 17"

Charlotte McGraw is both a renegade collage artist and the self-proclaimed mayor of Charlottesville, a fictional town that welcomes and celebrates misfits, outcasts, and aliens.

In Charlottesville, one never has to doubt that they are loved. One can also finally and fully be liberated from the constraints of social norms and expectations. In this way, McGraw's Charlottesville is an artistic and political dreamscape. Her vivid collages of fictional characters in Charlottesville are striking in their exploration of—and enthusiastic delight in—fantasy and incongruity.

At times, McGraw's work is unapologetically whimsical. At other times, her work provides pointed social commentary on subjects as varied as incarceration and the spectacle of political power. In both a literal and figurative sense, McGraw uses her distinctive collage work for a larger world-building project.



CHARLOTTE MCGRAW
Captain Kirk is My Favorite Jedi, 2019
Mixed media, collage
36" x 24"



CHARLOTTE MCGRAW

Big Daddy Live, 2019

Mixed media, collage

36" x 24"



CHARLOTTE MCGRAW

Carrot Man, 2019
Mixed media, collage
32" x 22"

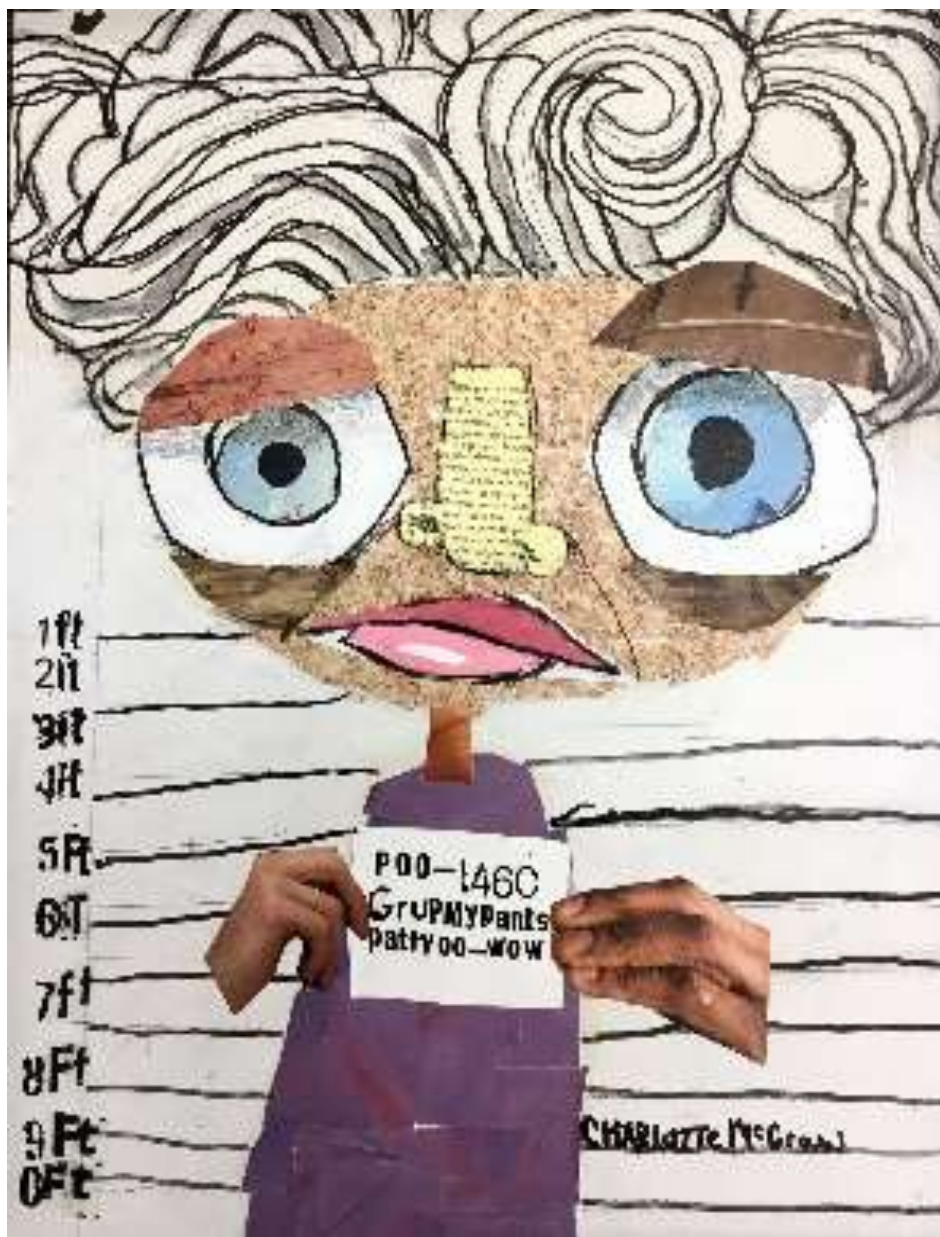


CHARLOTTE MCGRAW

Ed, Caught in the Act, 2020

Mixed media, collage

28" x 18"



CHARLOTTE MCGRAW
Grumpypants Patty, 2020
Mixed media, collage
28" x 20"

Emily Moores works with folded and cut paper as well as fabric to create large-scale and dynamic installations that rescale the viewer in their physical environment.

When the body feels small and the artwork is impossible to view from a single location, the body must move in order to experience the installation. This physical engagement is heightened by the exuberant tactility and texture of Moores' large pieces. She allows paper to do what paper does, and this creative surrender to the medium opens space for her to listen to the memory of the paper rather than impose an artistic agenda.

Moores' pieces sprawl, meander, and take unexpected form as she builds them out. And, in doing this, they become powerful catalysts for affective experience, for the art is itself craving intimacy. They beckon the viewer to come closer.



EMILY MOORES

Let's Celebrate, 2020

Wood, paper, plastic,
fabric and wire

120" x 180" x 60"

Susan Li O'Connor asks us to interrogate both memory and identity in her installation, Mountains to Climb. Her piece, composed of cuttings from both Chinese and American newspapers, explores our tragic incapacity to learn from the personal or historical past.

In the piece, Li O'Connor manipulates the material of newsprint— normally designed for obsolescence, much like the 24-hour news cycle itself—in an effort to make "something last that wasn't meant to last." As a result, Mountains to Climb becomes another way of reviving memory, attending to the past, and refusing to move on from what is not yet over. Her abstract mountain of rolled newsprint testifies to the many cultural histories and personal memories that are swept away by the news cycle as well as human habits of forgetfulness.

As an Asian-American artist, Li O'Connor is also interested in the process by which people of color navigate a world of ongoing obstacle and othering. Her piece both reflects and confronts the cultural tension and misunderstanding that shape the relationship between China and the United States.



SUSAN LI O'CONNOR
Mountains to Climb, 2020
Chinese and American
newspapers, hot glue,
scotch tape
76" x 144" x 40"

Sa'dia Rehman's work commingles personal histories and geopolitics. Drawing from family photographs, public records, mass media, art history, and other archives, Rehman takes apart images and reconstructs them as stencils. She refers to stencils as the “language of protest” for their use in public spaces, particularly during times of political or social unrest.

Rehman frequently switches between exhibiting the stenciled image and the stencil itself, simultaneously highlighting and negating the iterative power of the medium. As objects, the stencils reveal a process that will eventually lead to their breakdown as they no longer are useful for their intended purpose. They are both fragile and resilient.



SA'DIA REHMAN

Cut Away, 2020

Cut-out watercolor paper on velvet
15" x 23"

Carmen Romine reminds the viewer that paper itself has a history, that paper is an ancient technology of communication, and that paper is plant material long before it serves the ends of consumerism.

Crowdsourcing and collecting thermal paper receipts that are the end-product of every retail transaction, Romine returns the material to itself in her Thermal series. In the series, she builds abstract, mountainous landscapes that remind the viewer of the natural origin of the thermal paper. In recycling the receipt to its original form, Romine draws our attention to the lived reality of both material waste and our degraded relationship to the environment.

In her companion piece from her Dimensional Paper Drawing series, Romine works with paper in its purest form; she creates and frames an undulating landscape that mimics the organic flow of the natural world.



CARMEN ROMINE

Rhythm, 2020

Receipt paper for impact
printing

30 1/2" x 48" x 2 1/2"



CARMEN ROMINE

Terminals, 2020

Collaged thermal receipt
paper

26" x 50" 2 1/2"



CARMEN ROMINE

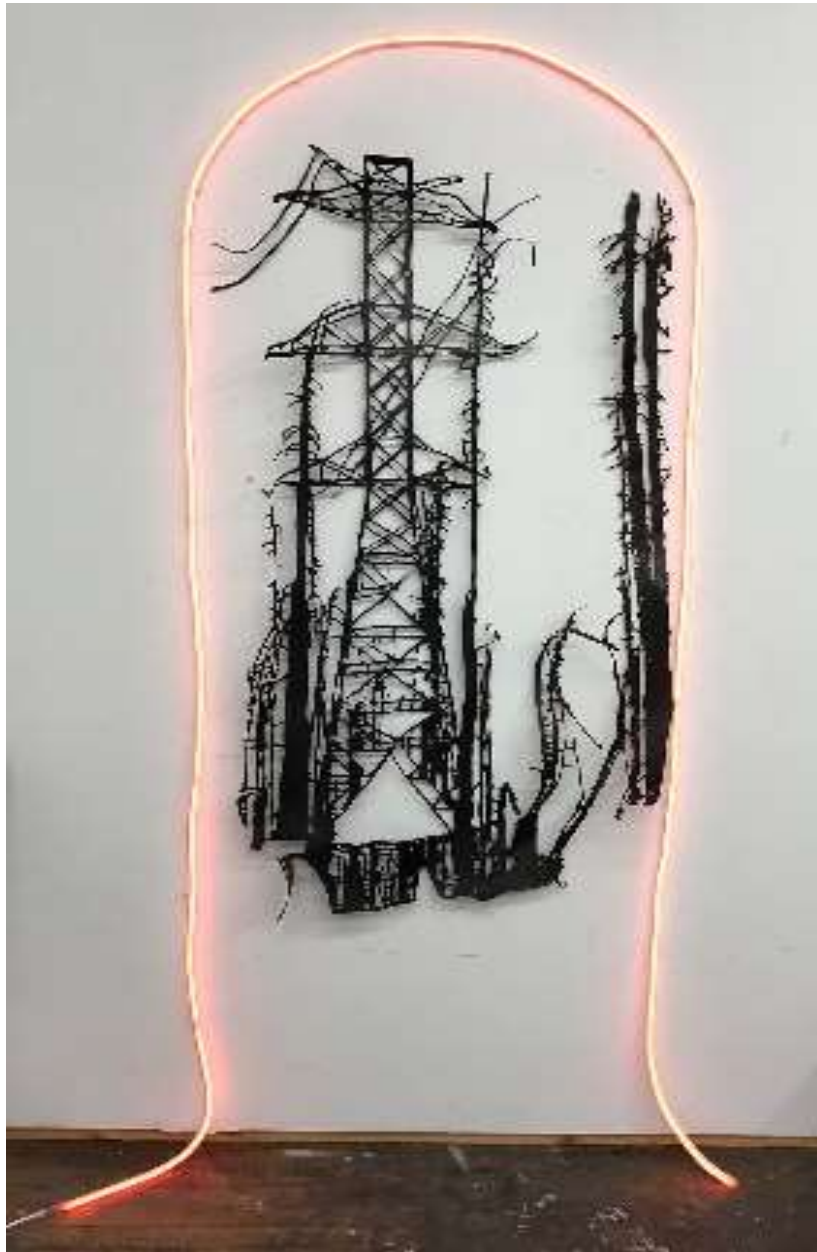
The Ridgeline, 2020

Collaged thermal receipt
paper

24" x 44" x 2 ½"

Alice Pixley Young creates objects and installations that value negative spaces and shadows as much as the objects that create them. Frequently, the focus of her work will be those interstitial moments that occur when the foreground and background are blurred, and the source of the image is obscured.

In addition to employing cut paper to create these effects, Pixley Young also has developed a process involving pushing paper ash through stencils to generate patterns directly on the wall. The material and means of production are all from a common source.

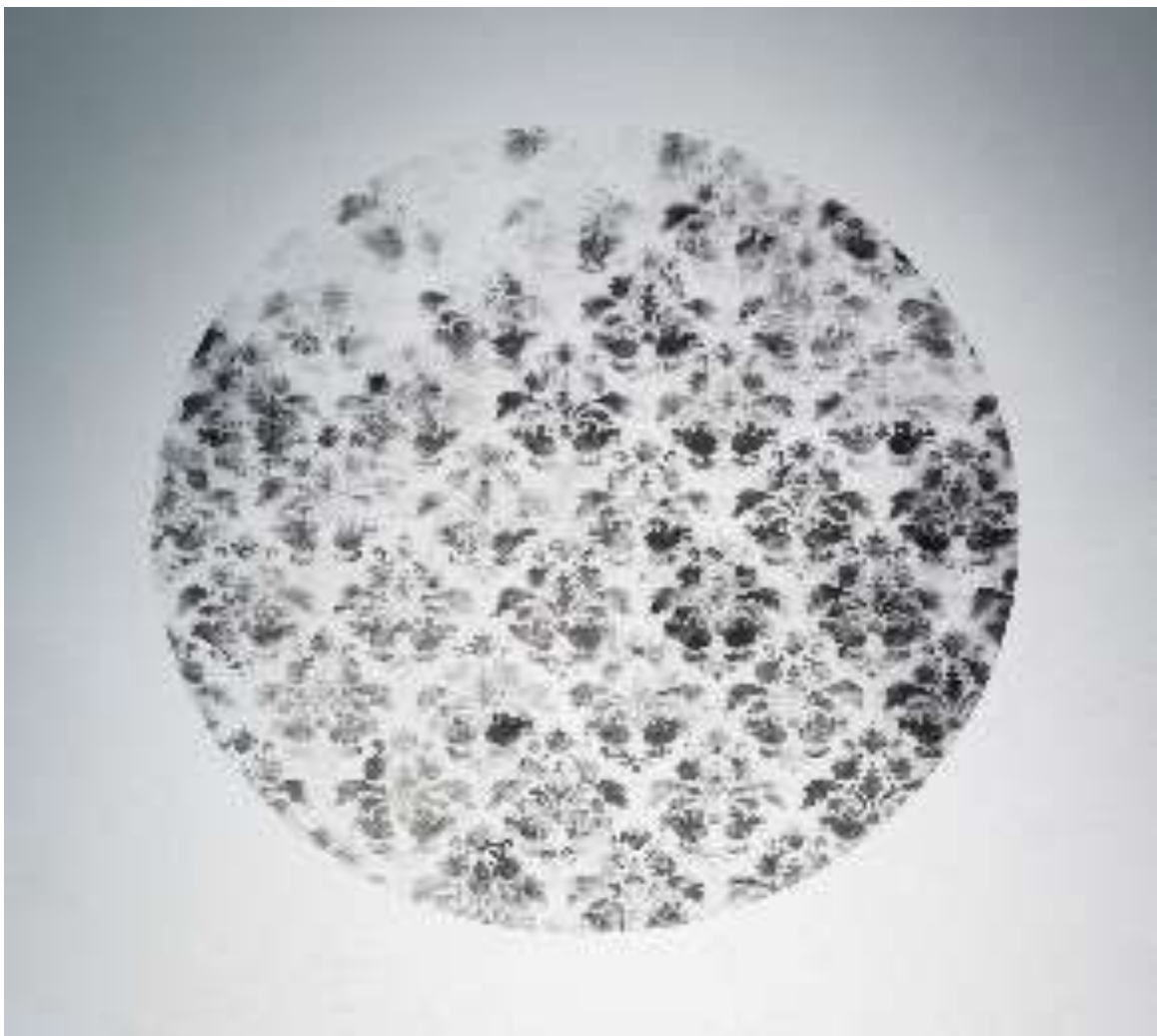


ALICE PIXLEY YOUNG

Broken Utility, 2019

Hand cut roofing paper, LED rope

78" x 36"



ALICE PIXLEY YOUNG

Remain, 2019

Ashes and charcoal on wall

36" x 36"

Adrienne Slane creates hand-cut collages on paper that imagine new and unexpected conversations between pieces of found art.

Drawing on old illustrations as well as antique and decorative papers that Slane meticulously collects in a "curiosity cabinet," her collages are deeply textured experiments in narrative and scene-making. Slane is a cataloguer; she aligns images in unanticipated ways and, in the process, imagines categories that are non-linear and relationships that are unconventional. Fascinated by the interplay between creation and decay as well as the mystic and the grotesque, she plots new stories with the help of old images.

Slane's collage work also evokes earlier forms of women's folk art, craftwork, and quilting that were both practically accessible and socially subversive.



ADRIENNE SLANE

Atticus Albidus, 2020

Hand-cut collage on paper

16" x 12" x 1"



ADRIENNE SLANE

Luna, 2020

Hand-cut collage on paper
20" x 16" x 1"



ADRIENNE SLANE

Mann Apple, 2020

Hand-cut collage on paper

24" x 18" x 1



ADRIENNE SLANE

Water Lily, 2020

Hand-cut collage on paper

24" x 18" x 1"

Breanne Trammell is a multi-disciplinary, project-based artist with an occasional emphasis on printmaking.

The imagery she explores is frequently language-based and always humorous and poignant. The work in this exhibition uses decidedly common office equipment to create large-scale “prints” constructed from standard-sized paper products. The messages waver between saccharine and pointed, calling attention to the power and futility in slogans and advertising to create impact and effect change.

By cribbing the language and visual strategies of motivational posters, youth-targeted advertising, and the like, Trammell brings new contexts to worn-out tropes and otherwise empty phrases.

Democracy

Democracy will not come
Today, this year, nor ever
Through compromise and fear.

I have as much right
As the other fellow has
To stand
On my two feet and own the land.

I tire so of hearing people say
Let things take their course
Tomorrow is another day.
I'm tired of my American dream
For dead
I cannot live on tomorrow's
dream.

Freedom
Is a strong seed
I planted
On a good road
I live here, too
I want freedom
Just as you.

Langston Hughes

BREANNE TRAMMELL

Democracy by Langston Hughes
(*BAD times*), 2020

Toner print on high visibility florescent
paper
44" x 34"



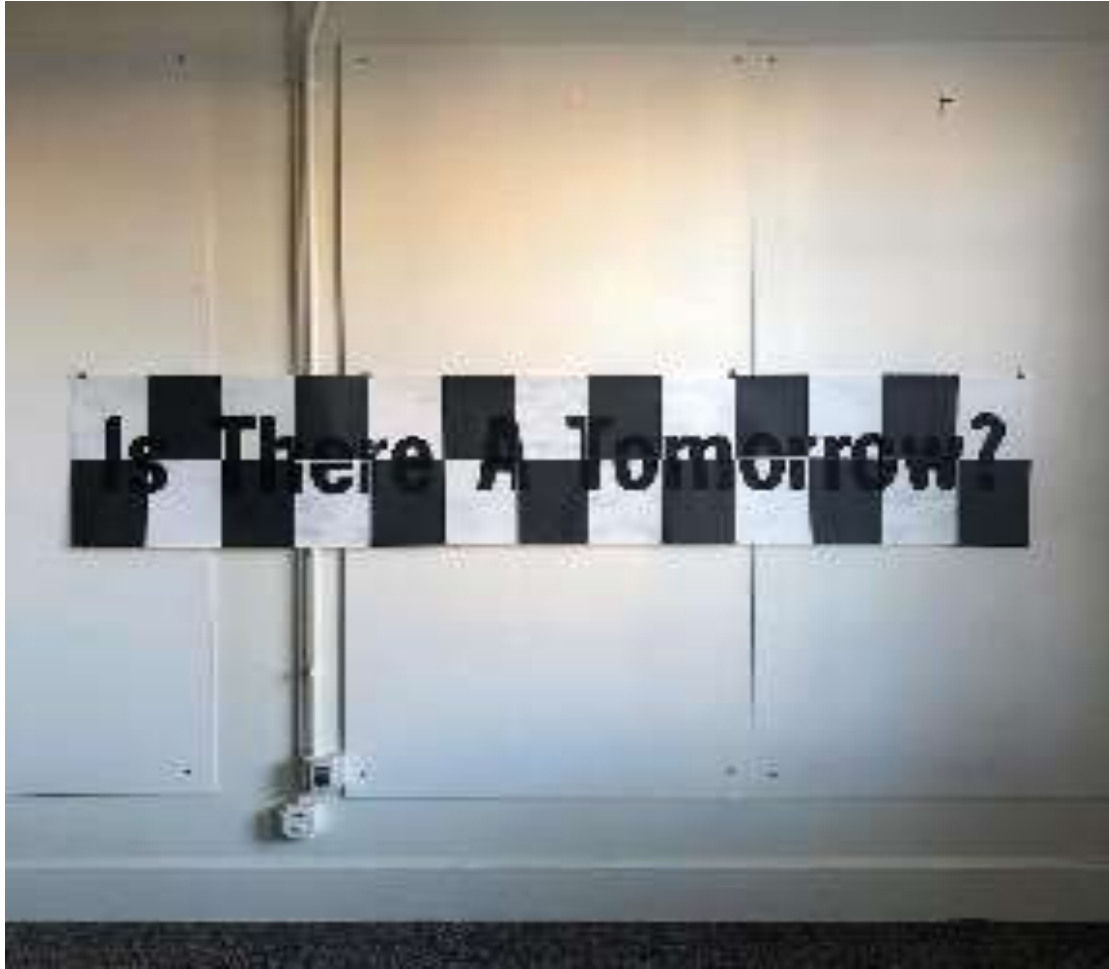
BREANNE TRAMMELL

Hang in There, Baby (Black Flag),

2019

Toner print on black paper

88" x 59.5"



BREANNE TRAMMELL

Is There a Tomorrow?, 2020

Toner print on glacier black &
white paper

24" x 18" x 1"

FROM THE CURATORS: MATT DISTEL



When initially approached by the Ohio Advisory Group, Emily Liebert and I agreed that we were looking for artists who worked with and about paper rather than on paper. Not only do these artists fit the criteria for working with paper, but they are intensely thoughtful about their use of material in all facets of making art. Their objects and installations are conceptually connected to the historical implications of their materials and the means of production. The labor involved in each piece is driven by the object's theoretical underpinnings.

The majority of the work in this exhibition was created prior to the COVID-19 outbreak, yet it continues to remain relevant and, in some cases, feels prescient or filled with new meaning. The collective nature of this experience will still be chronicled by individual responses, and we may indeed see some sort of permanent shift in the way that art is made, viewed, and consumed.

FROM THE CURATORS: STEPHANIE ROND



Paper has its own mind and memory. While we tend to encounter it in its final material form, it is never far from its origins in the natural world. Women artists acknowledge this history. They also honor the complex and changing identity of paper as they manipulate, mutilate, and rework it in the stunning pieces chosen for this exhibition.

The common life of paper—its ubiquity—has guaranteed women a ready source for art making and craft work. Paper has also invited women to take an active hand in shaping it; whether cutting, shredding, printing, or collaging, female artists have been able to fully engage—and, often, subvert—social expectations for passivity and permission-seeking when working with paper.

As a curator, I have been deeply inspired by the women paper artists that I have come to know in this exhibition and, in this time of uncertainty and change, I have found great beauty, determination, and wisdom in their work. As you sit with their truth, I hope the same for you.