

Paper Routes: Women to Watch 2020 – Ohio

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

July 30 – October 17, 2020

Donnelly • ¡Funk! • Joslin-Knapp • Kabot • Lanese • Li O'Connor
McGraw • Moores • Pixley Young • Rehman • Romine • Slane • Trammell

Welcome to *Paper Routes: Women to Watch 2020 - Ohio*, an exhibition exploring work tied to the materiality of paper by 13 Ohio women.

Hosted by the Ohio Arts Council's (OAC) Riffe Gallery and produced in collaboration with the Ohio Advisory Group (OAG) of the National Museum of Women in the Arts (NMWA), located in Washington, D.C., this exhibition marks the OAC Riffe Gallery's third association with NMWA, and the second with the OAG. We extend our sincere thanks to OAG Founder/Co-Chair Harriet Warm and OAG Co-Chair Sara Vance Waddell for continuing this extraordinary partnership that highlights the talents of women artists in Ohio.

Like the long-storied alchemist, these artists have changed a common material and expanded its value. As viewers, we can be both introspective and empathetic, recognizing paper's tie and use in our own lives. There is hope in what these artists create, as well as a recognition that transformation is possible with modest beginnings. Through this exhibition we continue to celebrate the legacy of innovation, perseverance, and transformation nascent to women artists of Ohio.

With gratitude, we recognize the extraordinary work of our curators, Stephanie Rond, Emily Liebert, and Matt Distel, for divining these artists and works from the outstanding talents the state offers. During the 11-week exhibition, the public will have several opportunities to engage with the curators and artists through artists' talks, workshops, and tours. To learn more about these events, visit riffegallery.org.

We are grateful to Governor Mike DeWine, the Ohio General Assembly, the board of the Ohio Arts Council, and the citizens of our state for their continued support of the arts in Ohio. Their collective support has turned this historically significant exhibition into a reality.

DONNA S. COLLINS
Ohio Arts Council Executive Director

CAT SHERIDAN
Ohio Arts Council's Riffe Gallery Director

For the sixth time, the National Museum of Women in the Arts, located in Washington, D.C., is holding a worldwide exhibition of under-recognized women artists.

The Ohio Advisory Group is honored to participate once again in this exhibition and shine a spotlight on Ohio women artists who explore the expressive possibilities of paper as a creative medium.

Paper Routes: Women to Watch 2020 - Ohio represents an exciting and diverse collaboration with the Ohio Arts Council's Riffe Gallery and follows our initial 2015 partnership with the Cleveland Institute of Art and previously in 2018 with the Ohio Arts Council. We're delighted that this exhibition represents a geographic reach that encompasses multiple areas of our state. We are grateful to Donna Collins and Cat Sheridan for helping us realize this vision, and we appreciate their generosity as sponsors, hosts, and presenting partners.

We're also grateful to our curators, Emily Liebert from the Cleveland Museum of Art and Matt Distel from the Carnegie in Greater Cincinnati. Their nomination of five women artists working with paper was the starting point for this exhibition. Once again, Matt enhanced his collaboration by serving as curator for this show, together with Stephanie Rond, from the Carnegie Gallery in Columbus, who identified the additional eight artists.

The dedication of many funders has enabled us to expand the impact of *Paper Routes: Women to Watch 2020 - Ohio* and further elevate our featured artists. Vicki and Jim Bell, Elizabeth Crane and Richard McKee, Gries Financial Partners, Stewart Kohl, Scott Mueller, Barbara S. Robinson, Ginger Warner, Joanne Cohen and Morris Wheeler, and Sara M. and Michelle Vance Waddell. Above all we applaud our "women to watch" and the many visitors who will appreciate their impressive artistic achievements.

HARRIET WARM
Founder and Co-Chair

SARA VANCE WADDELL
Co-Chair

Ohio Advisory Group
National Museum of Women in the Arts

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. That strategy opened up new contexts for considering what can “qualify” as paper without abandoning the materiality at the core of the curatorial mandate. We sought artists who were intrinsically engaged in what it meant to manipulate paper and some of the common uses of paper. We arrived at a lengthy list refined down to five artists we felt represented a wide range of approaches to this ubiquitous art material—Kristine Donnelly, Sarah Kabot, Sa’dia Rehman, Breanne Trammell, and Alice Pixley Young. 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. Even when the labor is “automated,” as in the case of Breanne Trammell’s laser-printed, large-scale collages, that labor is connected to the office culture and sloganeering that Trammell is borrowing. Labor is evident in the hand-cut objects by Kristine Donnelly, Sarah Kabot, Sa’dia Rehman, and Alice Pixley Young, the artists choosing to tackle their images with little more than a sharp blade. Each of these choices reflect on the materiality of paper not just as a surface upon which to draw, but as a viable building material.

It is impossible to know what the art world will be in the new near future or how artists will respond in their studios to a global pandemic. 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. However, the intelligence and thoughtfulness exhibited in the way the objects in this show are created will surely play a role in shaping that landscape. Projects like *Women to Watch* provide a vital regional and national platform to explore ideas and materials that are important to artists navigating tricky new terrains. The spirit of labor and protest that runs through the five artists selected through the Ohio Advisory Group and the artists selected by the Riffe Gallery and Stephanie Rond point toward a hopeful future.

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.

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.

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.

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.

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.

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.

Why is it important to showcase women artists who work with paper? Because the long history of art and patriarchal culture denied women access to most media, paper has consistently remained one of the most accessible and affordable materials.

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 you will see in this exhibition, paper can be remade, reimagined, repurposed, and recruited for both creative and political ends. It can provide women artists with a source of personal agency, narrative power, and unmediated voice. It can also provide women with the room to imagine new and utopian worlds, share devastating social commentary on various forms of injustice, and confront a culture that has stopped asking questions about our material waste and unsustainable consumption.

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.

iKatie 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.

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.

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.

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.

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.

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.

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.

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.

FEATURED ARTISTS

Kristine Elizabeth Donnelly

¡Katie B Funk!

Sydney Joslin-Knapp

Sarah Kabot

Natalie Lanese

Susan Li O'Connor

Charlotte McGraw

Emily Moores

Alice Pixley Young

Sa'dia Rehman

Carmen Romine

Adrienne Slane

Breanne Trammell



Kristine Elizabeth Donnelly

CINCINNATI



Inspired by historical ornament and pattern, Kristine Elizabeth Donnelly creates large-scale, cut-paper sculptures. Her work is the result of a painstaking, laborious process. Using a simple blade, she hand-cuts intricate designs into patterned paper. The patterns are an unrecognizable image inspired by wallpaper, lace, and geometry. Through screen printing, Donnelly reproduces and repeats the patterns onto long rolls of paper, waiting to be cut. The repetitive motion and the choreographed act of cutting and printing the pattern is both meditative and obsessive. The cutting destroys sections of the printed pattern and reveals fragments of designs and walls hidden below. Rather than hiding or preserving its fragility, Donnelly's work tests the tolerance of paper. Through cutting, stitching, pinning, and stretching, she pushes the material to its most fragile skeleton and beyond. As she struggles to transform such an ephemeral material, her work questions the function and frivolity of decoration.



Kristine Elizabeth Donnelly,
Reconcile, 2015
Acrylic screen-print on vellum, hand-cut paper
32" x 26" x 1"



iKatie B Funk!

COLUMBUS



speaks
draws
moves
SNAPS
places
\\\\\\inhabits\\\\\\
investigates
listens...
prints
marks\\\\\\\\
¿questions?
c_o_l_l_a_g_e_s_
and dismantles.

Building a mercurial space in both the making and the made, Funk looks for space that allows static work to come alive and live work to stand still. Peering through a multi-sourced lens

in a cross-pollinated practice, she seeks to hunt every possibility of construction via deconstruction i t s e l f. Funk received her Bachelor of Fine Arts in 2012 from Saint Mary's College, where she concentrated in ceramics. In 2018, she received her Master of Fine Arts from Columbus College of Art & Design, where her work shifted to performance, large-scale installation, works on paper, and collage. Her practice continues to explore order vis-à-vis chaos, suspended moments of immediacy, and the exploration of making through unmaking.



iKatie B Funk!,
Handheld Devices, 2020
Collage
96" x 108" x 72"



SYDNEY JOSLIN-KNAPP

DAYTON



Sydney Joslin-Knapp is a multi-disciplinary creative person who utilizes their craft to celebrate life, healing, and collective power. Born and raised in Dayton, Ohio, their work is influenced by the city and its particular Midwest experiences. Dayton's creative individuals, rich histories, and socio-cultural phenomena inspire Joslin-Knapp to pay homage and do their part to make space that reflects the fullness of existing there, now.

Joslin-Knapp also finds inspiration in popular culture, psychedelia, retired brand mascots, memes, and The Muppets. Saturated color and familiar childhood craft supplies carry this ethereal joy while delving into trauma, collective shadows, and pathways to healing. Joslin-Knapp feels it is important to explore life's facets, and especially to carry light along the way.

Joslin-Knapp has a BFA in studio art and a minor in African American Studies from Ohio University. They've been curated in galleries such as Houseguest Gallery (Louisville, Kentucky), Wave Pool (Cincinnati, Ohio), and the Harlan Gallery (Greensburg, Pennsylvania), in addition to a solo show at the Blue House Gallery (Dayton, Ohio). They work as a florist, engage in cultural organizing, and also co-edit *CONNOISSEUR* magazine—an independent publication on creativity and culture in Ohio.



Sydney Joslin-Knapp,
Cosmic Cave (Going into The Unknown to Find Everything We Thought We Knew), 2020
Multi-media
129" x 121" x 154"



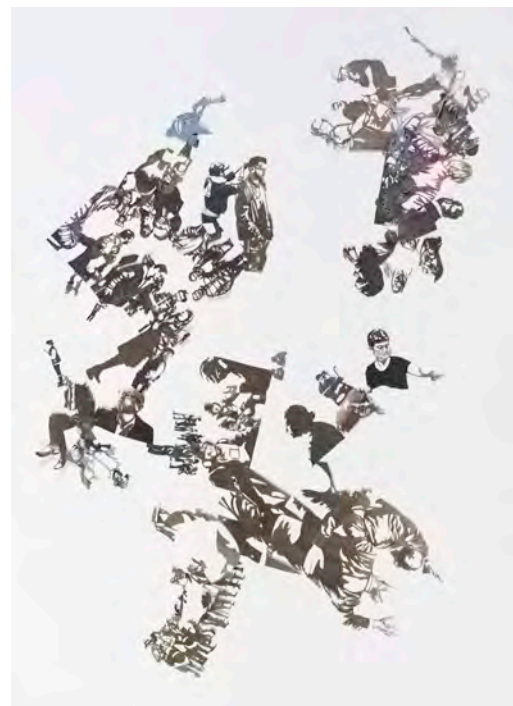
SARAH KABOT

CLEVELAND



The works by Sarah Kabot reflect the inevitable distortions and omissions occurring in the public recollection of distant but meaningful news events. Each collage combines photographs printed within a cover section of an edition of *The New York Times*. The intricately cut images are reassembled into compositions reminiscent of ink stains or scribbles. Additionally, her newly created, large-scale sculptural installation combines background elements of images printed in both *The Plain Dealer* and *The New York Times*, approximating architectural space. Kabot's work has been shown

nationally and abroad, at institutions including The Suburban, Smack Mellon, the Akron Museum of Art, the Museum of Contemporary Art, the Drawing Center, the Peabody Essex Museum, Denny Gallery, and Tegnerforbundet. In 2013, Kabot completed two large public art commissions in Ohio. Recent honors include residencies at Dieu Donne Papermill, a Swing Space residency through the Lower Manhattan Cultural Council, the Headlands Center for Art, and Ucross. Her work is in the public collections of the West Collection, the Cleveland Clinic, and Progressive Insurance. She is currently associate professor and chair of the Drawing Department at the Cleveland Institute of Art.



Sarah Kabot,
NYT April 2019, 2020
Pigment print on kitikata, steel armature
38" x 45" x 8"



NATALIE LANESE

TOLEDO



Natalie Lanese's work begins as an experiment with the possibilities of collage on a variety of surfaces or backgrounds. Essential to the work is its scale and relationship to the viewer. Geometric patterns, gestural strokes, and intense color combine to create conceptual spaces and immediate psychological realities. Collage serves both as a sculptural and conceptual expression for Lanese; flat layers, cut-out images, or objects that she arranges in, on, or in front of the painted surface deceive spatial perception. Exhibiting nationally and internationally, Lanese works primarily in painting, installation, and collage. She holds a Master of Fine Arts from Pratt Institute in Brooklyn, New York, and earned undergraduate and graduate degrees from Xavier University, Case Western Reserve University, and the Cleveland Institute of Art. She is the recipient of an Ohio Arts Council Individual Excellence Award and the Arts Commission's Merit Award.



Natalie Lanese,
Phantom Limbs, 2019
Gouache and collage on paper
23" x 17"

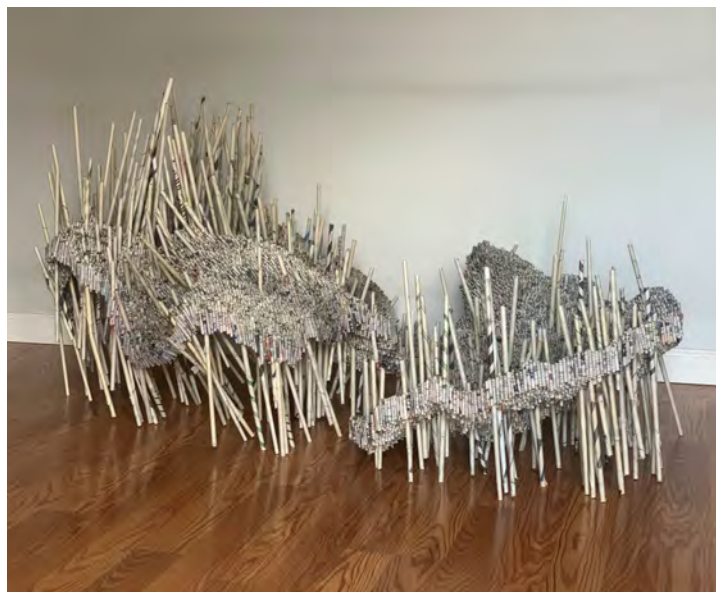


SUSAN LI O'CONNOR

POWELL



Susan Li O'Connor was born in Taipei, Taiwan. Her work deals with identity, consumerism, and consumption within American culture through the accumulation of everyday objects and the transformation of them into drawings, paintings, sculptures, and installations. Li O'Connor holds a Bachelor of Fine Arts from the Columbus College of Art and Design and a Master of Fine Arts from the Ohio State University. She is a recipient of the 2013 Dresden, Germany, Artist in Residency Program and two artist supply grants through the Greater Columbus Arts Council; was a juror for the 2012 Columbus Arts Festival, and was a board member for the Ohio Art League from 2008 until 2010. Her work has been exhibited nationally in Ohio, Colorado, California, North Carolina, Louisiana, Wisconsin, Illinois, Michigan, and Pennsylvania. She currently holds the position of Upper School art teacher at the Columbus School for Girls.



Susan Li O'Connor,
Mountains to Climb, 2020
Chinese and American newspapers, hot glue,
Scotch Tape
76" x 144" x 40"



CHARLOTTE MCGRAW

COLUMBUS



Charlotte McGraw enjoys working with collage because the process of collecting paper from various sources and making something completely new reminds her of how Charlottesville came together. McGraw has been making art since 2007. Her fictional town, "Charlottesville," is the guiding inspiration for each creature she creates. Her work has been exhibited at the Columbus Museum of Art, Sharon Weiss Gallery, Art Access Gallery, Fresh A.I.R. Gallery, and the Ohio Craft Museum. Three of her pieces are part of the permanent collection at the Greater Columbus Convention Center. McGraw has led workshops at the Ohio Craft Museum, schools, and alternative venues throughout the city.



Charlotte McGraw,
Captain Kirk is My Favorite Jedi, 2019
Mixed media, collage
36" x 24"



EMILY MOORES

CINCINNATI



Emily Moores' work investigates the affective dimension of texture: the intimate interaction with an individual's feelings and body without physical touch. She is inspired by tactility and its ability to immaterially communicate feeling. She rolls, cuts, and folds paper to overtake a space, engaging the viewer with an immaterial embrace. Moores' views ornamentation as enabling a sensory experience through the use of details, which create textures and formations. She is an installation artist and the author and co-curator for the Cincinnati 5 Artist Series. She earned her Master of Fine Arts in 2014 from the University of Cincinnati and her Bachelor of Fine Arts in 2008 from the Cleveland Institute of Art. She has exhibited her work nationally, at galleries including the Contemporary Arts Center, the Loudon House, and the Dougherty Arts Center. Moores was a recipient of the Ohio Cultural Arts Individual Artist Award and the ArtPrize Seed Grant. She was also a resident artist at the Vermont Studio Center in 2012 and previously organized the Corporeal Texture Conference, which hosted both national and international panelists.



Emily Moores,
Let's Celebrate, 2020
Wood, paper, plastic, fabric, wire
120" x 180" x 60"

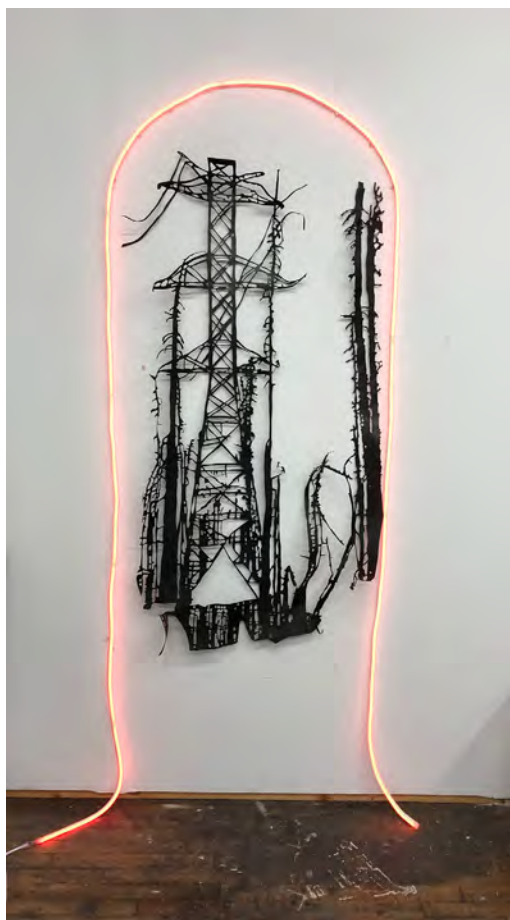


ALICE PIXLEY YOUNG

CINCINNATI



Grounded in a practice of drawing and painting, Alice Pixley Young pushes the boundaries of line and mark-making toward cut-paper, cast shadows, smeared ash, and projection. She works with a wide variety of materials, from the traditional to the improvisational; ash, tar, paper, salt, cast glass, and light are used in experimental and process-based ways. Her current projects respond to place and impermanence, using the urban, domestic, and natural environment as a framework. They distort and amplify scale and space through shadow play and video projection to distill a sense of the transient. These juxtapositions raise questions of history, labor, and technology as well as the environment in which they exist.



Alice Pixley Young,
Broken Utility, 2019
Hand-cut roofing paper, LED rope
78" x 36"



SA'DIA REHMAN

COLUMBUS



Sa'dia Rehman is a multidisciplinary artist whose work explores how contemporary and historical images communicate, consolidate, and contest ideas about race, power, and gender. Through performance, video, installation, and large-scale wall drawing, Rehman obsessively pulls apart and puts together family photographs, mass media, and historical images. Rehman has shared her work nationally and internationally in venues such as Twelve Gates Gallery, The Kitchen, Aicon, Alwan for the Arts, Center for Book Arts, Local Projects, Los Angeles Sony Theater, Taubman Museum, Queens

Museum, Brooklyn Museum, and Pakistan National Council of the Arts, among others. She was a nominee of the 2017 Joan Mitchell Foundation Painters and Sculptors grant, a recipient of the Aminah Brenda Lynn Robinson grant, Meredith Morabito and Henrietta Mantooth Fellowship, and the Ann Hamilton Travel Grant. She has been awarded residencies at the Edward Albee Foundation, Byrdcliffe Woodstock, Vermont Studio Center, Rasquache Residency, ASI/LMCC and Creative Capital, and AIM Bronx Museum. Her work has been featured in *The New York Times*, *Harper's*, *Art Papers*, and *ColorLines*. She received her Master of Arts from City College and her Master of Fine Arts from the Ohio State University.



Sa'dia Rehman,
Passport Drawing, Zoom Portraits, Memory Cards, Missing People, A Crowd, A Gathering, Hollywood Squares, The Brady Bunch, An Album, A Family, 2020
Hand-cut photo paper
36" x 48"



CARMEN ROMINE

CLEVELAND HEIGHTS



Growing up near the country in Medina, Ohio, Carmen Romine is inspired by memories of the surrounding rural landscape and the quiet of nature. She makes abstract landscapes out of thermal receipts, outdated cashier rolls, and end rolls from newspaper printing facilities. Recognizing paper as an ancient technology of communication as society moves forward into a more digital realm, Romine considers how humanity's relationship with its environment becomes compromised for efficiency. Her work explores material waste and questions the intrinsic value of consumerism. Romine earned her

Bachelor of Fine Arts in 2010 from the Cleveland Institute of Art with a focus in fiber and material studies and a minor in drawing. She is currently working in a variety of mediums and continues to focus her practice based on concepts of sustainability. Romine's work has been shown extensively in Northeast Ohio with select exhibitions at Hedge Art Gallery, Morgan Conservatory, Summit Art Space Gallery, and Forum Artspace. Her work is also in a variety of private collections. Romine is also an instructor in the Continuing Education Department of the Cleveland Institute of Art and is the gallery director for District Gallery, Shaker Heights.



Carmen Romine,
Rhythm, 2020
Receipt paper for impact printing
30.5" x 48" x 2½"



ADRIENNE SLANE

CHESTERLAND



Adrienne Slane creates hand-cut collages from old illustrations and antique and decorative papers. She combines images of plants, insects, animals, shells, planets, human anatomy, and various objects whose diverse sources range from the 1500s to mid-1900s. The subject matter and composition of Slane's work are inspired by the history of the curiosity cabinet, traditional women's craft such as folk quilts and paper silhouettes, and Christian and Eastern iconography. Her work celebrates the beauty and interconnectivity of these inspirations and draws its imagery from a wealth

of illustrations that encouraged exploration, wonder, and appreciation of nature in decades past. It also honors a history of craft practiced by women who were largely denied the opportunity to seriously pursue the recognized fine arts. The decorative, ephemeral, and meditative qualities of old, Christian reliquaries and Eastern mandalas is also reflected in her work, where each individual element works to create a whole. Slane graduated from the Cleveland Institute of Art in 2010 with a major in drawing. Her pieces are included in private and corporate collections as well as in public.



Adrienne Slane,
Water Lily, 2020
Hand-cut collage on paper
24" x 18" x 1"

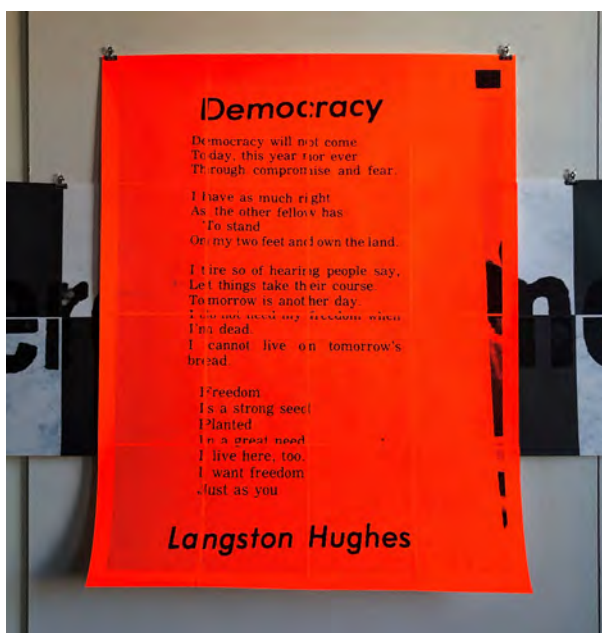


BREANNE TRAMMELL

FAYETTEVILLE



Breanne Trammell is a multi-disciplinary artist with a background in printmaking. Her work explores objects and icons from popular culture, the confluence of highbrow and lowbrow, and mines from her personal history. It presents common experiences and awkward memories that one comes to terms with and commemorates these experiences through humor and playful formalism, like a giant papier-mache paper clip or letterpress-printed Twitter posts. Objects, observations, and inescapable memories that may seem unimportant are significant and make people who they are. Trammell received her Master of Fine Arts from Rhode Island School of Design and has been an artist in residence at the Wassa Project, Endless Editions, Women's Studio Workshop, the Kala Institute, and Kimmel Harding Nelson Center for the Arts. Trammell is an assistant professor of Fine Arts and printmaking area head at the University of Cincinnati.



Breanne Trammell,
Democracy by Langston Hughes (BAD times),
 2020
 Toner print on high-visibility fluorescent paper
 44" x 34"



The Ohio Arts Council's Riffe Gallery showcases the work of Ohio's artists and the collections of the state's museums and galleries. The OAC Riffe Gallery is located in the Vern Riffe Center for Government and the Arts at 77 S. High St., Columbus, OH 43215. Gallery hours are Mon - Sat, 11 a.m. - 5 p.m. and are subject to change. Please call or check ahead to verify. The gallery is closed Sundays and state holidays. Visit riffegallery.org for more information.



The Ohio Arts Council is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically. Visit oac.ohio.gov for more information.



Based in Washington, D.C., the National Museum of Women in the Arts (NMWA) is the world's only museum solely dedicated to celebrating the creative accomplishments of women. With its collections, exhibitions, programs, and online content, NMWA champions women through the arts and advocates for equity. As the exclusive affiliate of NMWA in Ohio, the Ohio Advisory Group extends the NMWA mission statewide by elevating women's contributions to Ohio's rich cultural landscape. Visit ohioadvisorygroup-nmwa.org for more information.

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