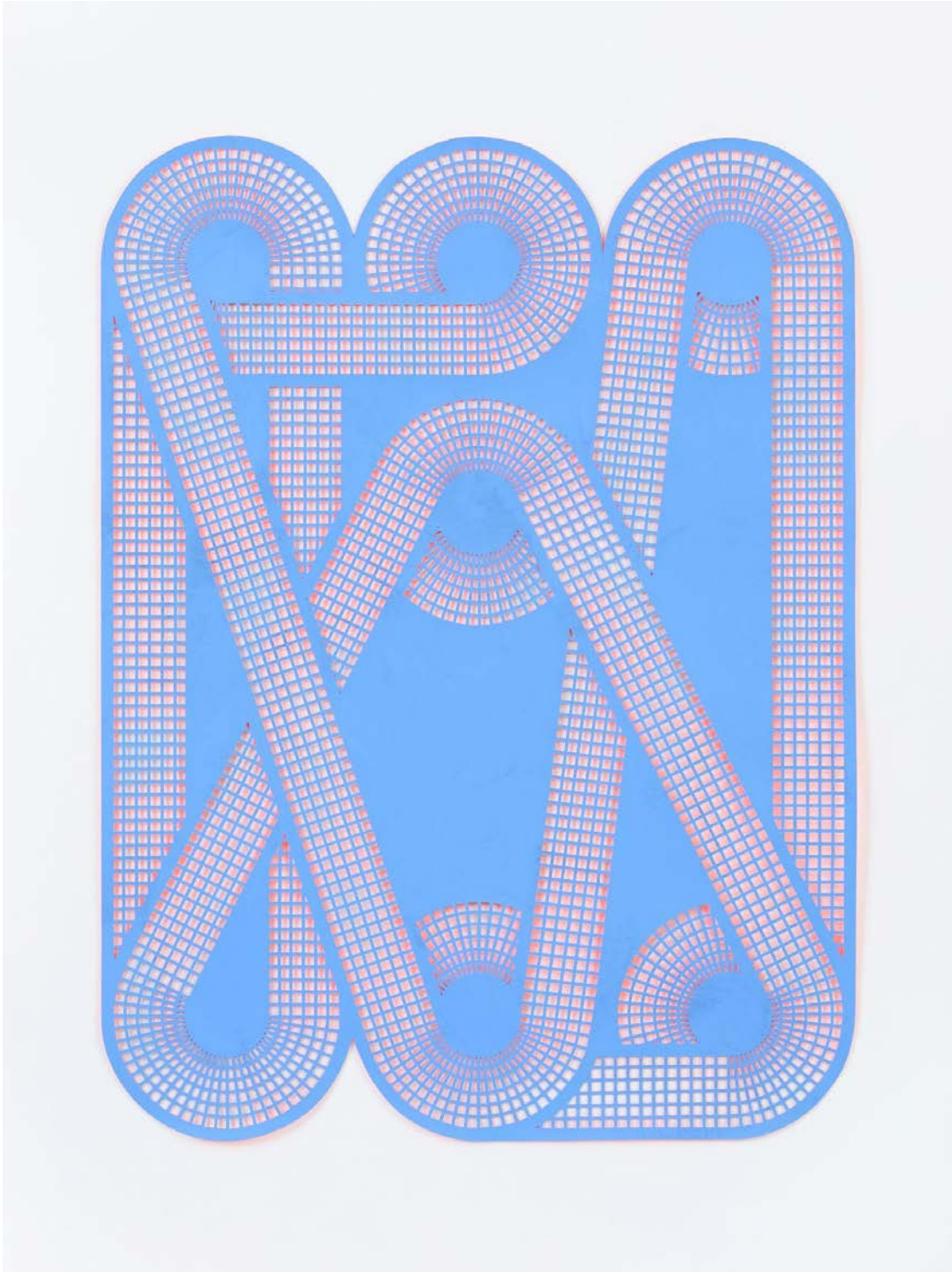


PULP & BIND: PAPER & BOOK IN SOUTHERN APPALACHIA
RESOURCE GUIDE



Exhibition Description: *Pulp & Bind* brings together 18 artists working across the diffuse region of Southern Appalachia who are deeply engaged with the medium of paper and book as a form and a concept. The structural potential of paper, its emotive qualities and familiar insinuations, and the alternately highly refined and visibly handmade possibilities of the material are just some of the recurrent themes across this exhibition. Bringing together this diverse group of objects, bound by a seemingly humble, familiar medium reflects our region's heterogeneity and challenges assumptions about Craft and Appalachian creative production at large.

This exhibition is the culmination of a series of survey-oriented group exhibitions undertaken by BRAHM to map the state of Craft across the region through a lens of artists working with an acute focus on craft-associated mediums. Paper and book are an especially ripe site for this exploration. This medium and form—and their concomitant literary, industrial, and material associations—lend themselves to artworks that are at once deeply familiar and wholly unexpected. Monumental sculpture belies its relatively insubstantial weight, meticulously cut paper renders decidedly graphic, contemporary compositions, and handmade artists' books upend expectations for linear narrative and storytelling.

Exhibited artists include Lela Arruza, Charles Clary, Frank Lee Craig, Rosa Dargan-Powers, Georgia Deal, Daniel Essig, Vicki Essig, Kirk Fanelly, Lotta Helleberg, Ann Marie Kennedy, Kristen Kindler, Daphne Lee, Chieko Murasugi, Tatiana Potts, Jody Servon, Lorene Delany-Ullman, Leigh Suggs, Nicole Uzzell, and Gibby Waitzkin.

This exhibition was curated by Ian Gabriel Wilson, Curator of Exhibitions & Collections, and Bella Sollosi, Curatorial Assistant.

Exhibition Dates: January 26th 2024 - June 2nd 2024

Gallery: Fort

INDEX

Leigh Suggs

Gibby Waitzkin

Kirk Fanelly

Tatiana Potts

Lela Arruza

Georgia Deal

Vicki Essig

Daniel Essig

Charles Clary

Ann Marie Kennedy

Chieko Murasugi

Rosa Dargan-Powers

Lotta Helleberg

Daphne Lee

Frank Lee Craig

Nicole Uzzell

Kirsten Kindler

Jody Servon & Lorene Delany-Ullman

Leigh Suggs

Artist's Website: <https://www.leighsuggs.com/>

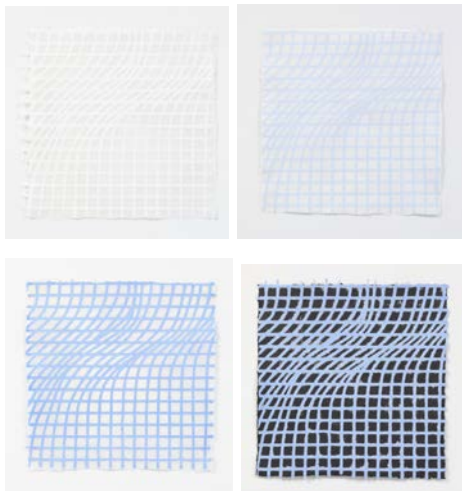
Biography: “Leigh Suggs was born in Boone in 1981 and currently lives and works in Richmond, VA. She received her BFA from the University of North Carolina, Chapel Hill in 2003 and her MFA from the Virginia Commonwealth University in 2015. Her recent shows include a three person show at The Visual Arts Center in Richmond”¹

Artist's Statement: Suggs focuses her captivation with sight through meticulously hand cut paper. Finite details and vibrant, contrasting colors create a unique set of alluring and elusive optical illusions.

“Deceptively simple and minimalistic in content, my work asks the viewer to be patient and to contemplate what is happening. I explore movement, light, and translucency through the use of singular, pattern-producing gestures.”²

Articles & Interviews: <https://www.reynoldsgallery.com/news/in-the-studio/leigh-suggs-2/>
<https://www.secondstreetgallery.org/leigh-suggs-hurry-slowly>
<https://www.reynoldsgallery.com/all-together/leigh-suggs-4/>

Selected Works:



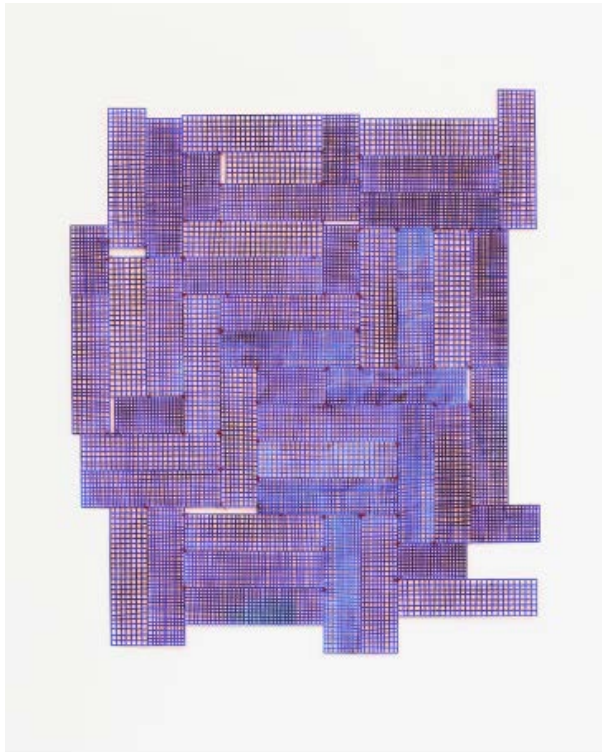
Currents, 2020, handmade paper: abaca & cotton, 16” x 16” each

¹ <https://www.leighsuggs.com/about-artist>

² <https://www.leighsuggs.com/process>



Pacing the Races VI, 2023, hand cut paper - acrylic on yupo, 40" x 30"



Untitled, 2022, hand cut paper - acrylic on yupo, 46" x 37"

Gibby Waitzkin

Artist's website: <https://www.gibbywaitzkin.com/work>

Biography: “Gibby Waitzkin, is a paper artist living in Floyd County, Virginia- a place her parents discovered in the mid-60’s. Her green studio, built in 2008 is located on a thirty-acre farm off the Blue Ridge Parkway, includes recycled wood from site, collection of rainwater for paper studio, insulation from recycled paper, and an exterior green wall. Her education and training focused on photography, printmaking and art education at the University of Georgia and graduate work at Georgia State University. Using her art skills, she became a community organizer in civil rights and the environment in Atlanta, Georgia and then on the lower East Side of New York City, in urban agriculture and green energy solutions. After working on these issues in the Carter Administration., she formed Gibson Creative, a design, marketing & communications company working on non-profit issues- climate, the environment, healthcare, women and the arts.

In 2000, after facing serious health issues, she returned to her primary love—art—to start an intensive dive into hand papermaking using the ancient methods from plants. She grows, harvests, processes and makes paper from bamboo, banana, iris, lilies, papyrus, grape vines, thistle, artichoke -any plant with fiber. She has exhibited and taught workshops all over the country, including Floyd Center for the Arts, Piedmont Arts Center, Pyramid Atlantic, Hahn Center at Virginia Tech, Black House, Durham Arts Council, NC Museum of Art, Sarah B Duke Gardens, Raleigh Fine Arts, Penland, Olin Hall Galleries, Meredith College, Hollins Museum, and the Women’s Museum at Arlington Cemetery.

Gibby believes in giving back, and has served on many Boards over the years- the Washington Project for the Arts, the Corcoran Galleries & College of Art and Design, Nasher Museum Friends, SustainFloyd, and most recently, the Voters’ Participation Center-assisting millions of the rising American electorate to be registered to vote for the first time. In her work, she has striven to create things that are aesthetically pleasing, but underlying each work is a philosophical statement which derives from her decades of community organizing and political activism.

Gibby was recently named the 2021 Distinguished Artist of the Year by the Floyd Center for the Arts.”³

Artist’s Statement: “The past several years has been a tumultuous time in our country. We all have our own ways of coping-mine has been my work. When I feel myself getting overwhelmed, I return to my studio. The work re-centers, gives me hope, and new things have evolved as a result.

³ <https://www.gibbywaitzkin.com/bio>

The natural world is the driving force in my work. The botanicals, seeds to plants, beautiful forms-flowers, fibers to harvest, some naturally dyed -all cooked- beaten-a process dating back over 2,000 years ago. The imagery I use has evolved-a sense of beauty, a sense of reflection. Every work entails a return to the symbolic meaning – of the plant or the color, or the imagery. The words all cluster and return to- truth, peace, love, beauty, tolerance, stability, strength and protection.

The “weaving” process - a lattice of strips of naturally dyed fibers of banana, flax, cattail, iris, cotton and hemp, is a key element. These woven strips-symbolize that we are all connected - we all have something in common - we can come together. In a period of great divisiveness, these woven elements symbolize the strength we derive from interconnection and the brilliance of our multicolored community. Many works start with a photograph which creates both a theme and a tone and then a color palette to support and illuminate the tone, woven lattice, eco-prints and found objects are added to convey and exemplify the theme. The vessels reflect the turbulent journey we all must take to honor and preserve what is most important to us.”⁴

Articles & Interviews: <https://www.floydartcenter.org/info-paper-an-enduring-medium>
<https://www.youtube.com/watch?v=IyVNUwYRyWM>
<https://ms-my.facebook.com/58012347959/videos/artist-gibby-waitzkin-duke-integrative-primary-care/10153733383207960/>

Selected Works:



Hard Work Fleeting Quality of Life-the journey we take, 2022, 24" x 24",
Mixed Media: eco-print on Sarvisberry paper mounted on walnut stained grass paper embedded into a grass paper base with a boat of grape fibers on waves of bamboo, banana, and grape fibers.
Symbolic Images and Objects: grasses: fleeting quality of life; walnut: wisdom, inspiration, intelligence; thistle branch: hard work; snake skin: rebirth, evil; shells: awaken from ignorance, love, fertility, eternal life, journey of life; turkey features: spiritual elevation on higher plane, fertility, abundance, pride; egg sack: source of life, creation; walnut leaves: wisdom, inspiration, intelligence; fern: invisibility, wealth, love;

⁴ <https://www.gibbywaitzkin.com/statement>

water lilies: stability in an unstable environment; boat: journey; seed pods: trust, potential, hope, nourishment; nest: home, love; grape: abundance, good luck, fertility; black coral: inner strength, healing; bamboo: strength; banana: energy; brown thrasher: good luck, stability, balance, waxed.



Morning Moments, 2023, 24" x 24" x 5", Mixed Media: Pigment print and eco-print on handmade plant fiber paper, sculptural forms of sensitive fern, boat, peony leaf with naturally dyed fibers: banana, grass, bamboo, cattail

Symbolic Objects- Water lily-peace and stability, Calla Lily flower- purity, sympathy, beauty, rebirth and union, willow – flexibility & adaptability-branch, peony -loves-seed pods, boat-journey, feathers-flight, protea-strength, courage, resilience- seed pod stain of walnut -wisdom-dye throughout, waxed.



Sea of Tranquility, 2019, 30" x 4" x 30", Mixed Media: Archival pigment print on handmade Sarvisberry paper, embedded in strips of banana, iris, cattail, bamboo, water lily and flax fibers dyed with osage, indigo, madder with collage of eco-prints, vessel cattail fibers with birch bark, black coral from Miami hurricane damage, all waxed.

Symbolic images and objects: banana-energy; iris-message, cattail-peace, protection, prosperity; bamboo-strength; fall-the change; weaving-coming together; vessel-our journey; ferns- ancient knowledge; birch-new beginnings, renewal, and promise; maple-tolerance; turkey feathers-ascension, stabilize, abundance, pride; snake skin-evil, rebirth; shell-awaken from ignorance; Black coral: inner strength, healing; moss-luck; lichen-harbinger; water lily-purity of heart, stability in an unstable environment, wisdom.



The Butterfly Effect, 2022, 95.5" x 24" each, Handmade Paper Hanging: Asclepias- milkweed (angel wings, remembrance, dignity & freedom) forms Walnut dyed Banana Stalk; Banana stalk & Kozo; Bamboo fiber with Cutch wash; Osage dyed banana stalk fibers embedded in Sarvisberry Blend; Mader dyed banana embedded in Sarvisberry blend; Cochineal dyed banana stalk embedded in Sarvisberry Blend; Indigo dyed banana stalk embedded in Sarvisberry Blend

Kirk Fanelly

Artist's website: <http://kirkfanelly.art/#>

Biography: “Kirk Fanelly currently lives and works in his hometown of Charlotte, NC. He received a BA in Visual Art from Brown University and split his undergraduate time between Brown and neighboring RISD—completing courses in their painting & illustration departments. In addition to his undergraduate work, Fanelly attended a formative fellowship at Yale.

Fanelly's work has been featured in solo and group exhibitions across the Eastern United States including: Davidson College Smith Gallery, Appalachian State Turchin Center, Winthrop University Rutledge Gallery, Artspace (Richmond, VA), and The Southeastern Center for Contemporary Art (Winston-Salem, NC). His most recent exhibition was a solo show at the Atlanta Botanical Garden that featured large-scale studies of plants and flowers. Fanelly's work can be found in public and private collections internationally.

Grants awarded include: North Carolina Arts Council Fellowship Grant; Marie Walsh Sharpe Foundation Fellowship; and Yale Norfolk Fellowship.”⁵

Artist's Statement: “My work has shifted over the last several years. In earlier narrative paintings, I was interested in articulating the awkwardness and vulnerability of people in relation to our psychogeography—more specifically: architectural environments, suburban mores & myths, sexual dynamics, and a variety of disquieting implied narratives happening in private.

My more recent work concerns itself with finding meaning in materials and chance encounters with the broader natural world rather than encounters with human absurdity (which appear in overabundance these days). This current approach is one that feels increasingly expansive and calming. The process of cut paper and new creative directions have me rediscovering connectivity to nature (including animalia) and finding joy through deep observation.”⁶

On his *Arrangements* series: “At the end of completing a work, I photograph and rearrange the generated piles of paper; tiny pieces get discarded, while the rest are sorted and filed. I suspect many artists occasionally look at discarded materials in their studio and compare them to the materials in the finished work. These newly reshaped and recombined sheets of paper form the foundation for the *Arrangements* series. The early work in this series was arranged as a still life. This began to feel too literal, and the compositions eventually became more abstract.

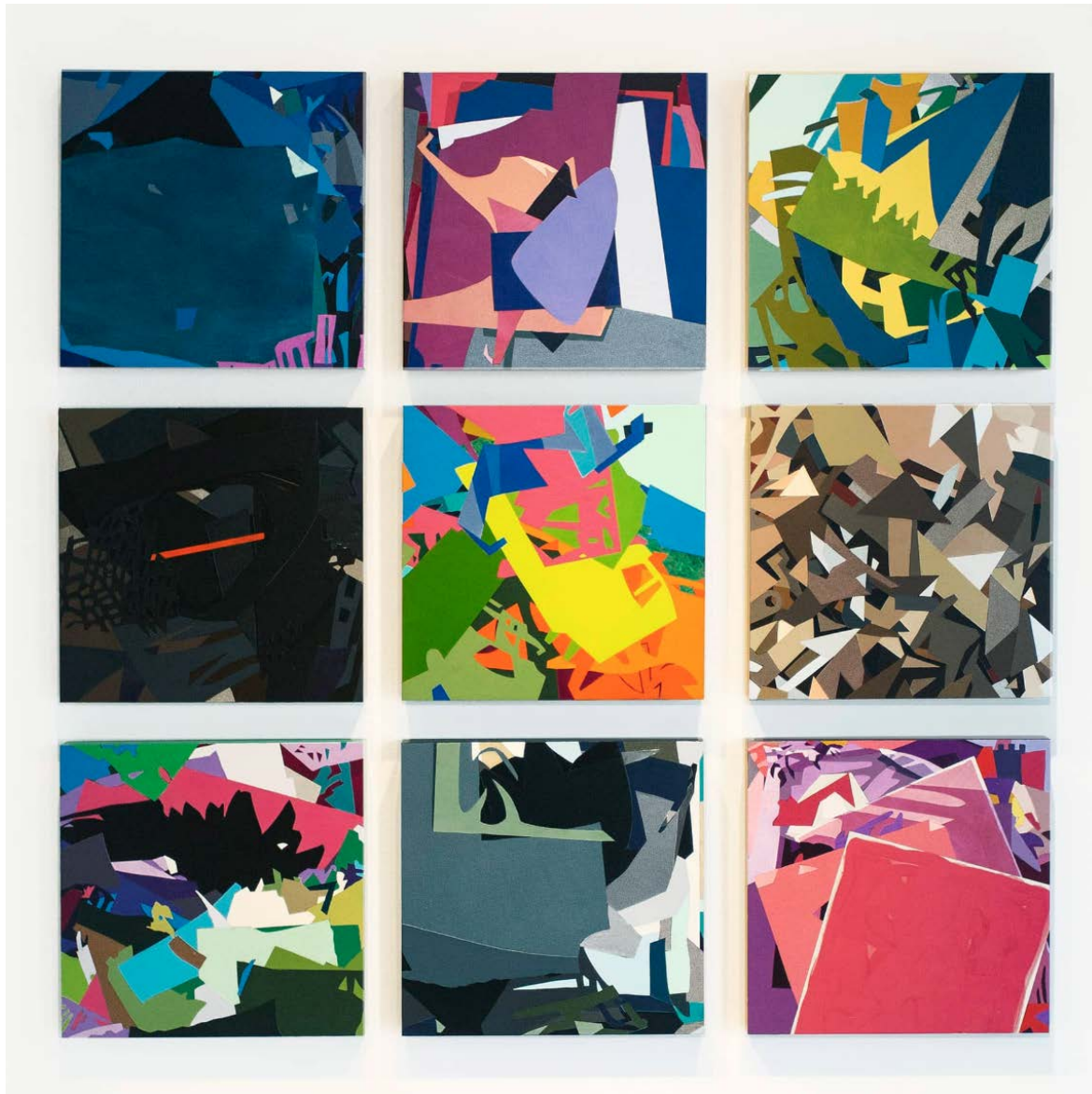
⁵ <http://kirkfanelly.art/about.htm>

⁶ <http://kirkfanelly.art/about.htm>

All works listed are inlaid cut paper. The archival cut papers are usually tinted with acrylic and/or flashe vinyl to expand the stock papers' limited palette. The paper pieces are scalpel cut, inlaid (forming one layer) and adhered using reversible PVA glue. An isolation coat is applied before the final protective matte UV varnish.”⁷

Articles & Interviews: <https://www.hidellbrooks.com/kirk-fanelly>
<https://www.greenhillnc.org/blog-post/in-the-studio-with-kirk-fanelly>

Selected work:



9 panels, 2022, inlaid cut paper on panel, 46 x 46 in

⁷ <http://kirkfanelly.art/arrangements.htm>

Tatiana Potts

Artist's website: <https://www.tatianapotts.com/>

Biography: “Tatiana Potts is a native of Slovakia. She received her MFA degree in printmaking from the University of Tennessee in 2016 and her BFA degree also in printmaking from the University of North Carolina in Asheville in 2012. She studied English for two years in the United Kingdom, and then worked for a non-profit organization in Slovakia. She was awarded the Herman E. Spivey Humanities Graduate Fellowship at the University of Tennessee. She spent a month in Poland through UT’s exchange program with the Eugeniusz Geppert Academy of Art and Design in Wroclaw. Her work is held in numerous special collections worldwide. Tatiana’s works are greatly influenced by her cultural background and by studying and traveling in Europe and the United States. The opportunity to live, travel and study in different places has provided her with a wide range of perspectives, and informs her ideas about art.”⁸

Artist's Statement: “Hi. My name is Tatiana Potts. I am an artist, printmaker, and bookmaker. My work incorporates images, artist books and paper installations into a form of world making. These manifest composite memories that reflect my experiences and perspectives living, traveling and studying in Europe and the United States.

Being a person from a country that no longer exists, I find myself cobbling an identity from my adopted country (the US) and my country of origin, Slovakian and the places I have lived in between. This world making is important because as a non-native speaker I am often put in the role of “other.” By creating my own country, Tajtania, which is derived from my name and nicknames, I am creating a phenomenological space that can be experienced by viewers based on their own familiarities. The unit based folded paper pieces act as a grammatical structure from which I can construct architectural spaces drawn from my wide travel experiences and can be taken down and reconstructed in response to new spaces and new challenges all the while absorbing and combining these new experiences. I combine the constantly changing nature of culture, language, physical geography and architecture to make my own fluid and responsive language.”⁹

Articles & Interviews: <https://aah.unca.edu/alumni/tatiana-potts>
<https://www.amherst.edu/museums/mead/exhibitions/2018/hall-walls-tatiana-potts>
<https://bookbindersclub.substack.com/p/teabag-books-tatiana-potts>

⁸ <https://abecedariangallery.com/store/product/tatiana-potts-shrine/>

⁹ <https://www.tatianapotts.com/>

Selected works:



left to right, top to bottom

Tea Diaries IV., Secret Belgian Binding, 2022, accordion binding with embroidered cover, lithographs printed on tea bag paper, tea bag papers with hand stitching, 11" x 8"

Tea Diaries I., 2021, accordion binding with embroidered cover, lithographs printed on tea bag paper, tea bag papers with hand stitching, 11" x 8"

Tea Diaries III., 2021, accordion binding with embroidered cover, lithographs printed on tea bag paper, tea bag papers with hand stitching, 11" x 40"

Text: English or Slovak using Cyrillic alphabet, gilded letters



Meeting Place II., 2021, lithography, relief, intaglio and popup, 14.5 x 42 in

Lela Arruza

Artist's website: www.arruzale.com

Biography: “Lela Arruza is an Asian American artist born in Jiangxi, China. She was adopted and raised in Apex, North Carolina, until attending Appalachian State University for undergraduate studies. Currently she is pursuing a B.F.A. in studio art with a concentration in ceramics as well as a minor in general business. Her background as an adopted Asian American artist encouraged her to explore identity and culture through art and craft. This focus on craft is expressed through a variety of mediums including clay, paper, and metal. Arruza has been awarded numerous prestigious scholarships and awards, and their work has been widely exhibited on a regional level. She has presented workshops to various groups and has a passion for volunteering within the community.”¹⁰

Artist's Statement: “My identity as an adopted Asian American artist has greatly impacted my artistic inspirations and worldview when creating art. Existing in a culture full of stereotypes and prejudice challenged me to ignore preconceptions of what it looks like to be Asian American and encouraged me to shape my identity. My current body of work contrasts the longevity of ceramics and the ephemerality of paper as a medium. While the history of ceramic vessels can be traced back as early as 28,000 BCE, paper artifacts were not preserved as well, therefore, few notable paper works exist today. Each of the vessel forms produced are composed of thousands of individual origami pieces created through a technique called Golden Venture folding. I find myself drawn to repetition and utilize this art form to discuss concepts of comfort and community. The method of Golden Venture folding was popularized in 1993 when a ship called the Golden Venture ran aground in New York. Many of the migrants onboard were from China's Fujian Province, and due to strict immigration policies, they were imprisoned. During imprisonment, many folded and assembled various paper sculptures which were sold or donated to the community. The rich history behind Golden Venture folding contains aspects of craft and community evident in my own work. Each piece I make displays my interest in intricate and clean design, but also focuses on exploring my own identity and place within my community.”¹¹

Articles & Interviews:

<https://boynesartistaward.com/interviews/artist-lela-arruza>

<https://honors.appstate.edu/news/lela-arruza-awarded-windgate-lamar-fellowship>

¹⁰ <https://www.centerforcraft.org/recipient/2023-windgate-lamar-fellowship-lela-arruza>

¹¹ <https://www.centerforcraft.org/recipient/2023-windgate-lamar-fellowship-lela-arruza>

Selected works:



Vase 7,537, 2022, recycled printer paper, 12.5" x 20" x 12.5"



Tulip Vase 5,952, 2023, recycled printer paper, 11" x 11" x 14.5"



Double Gourd Vase 7,572, 2023, recycled printer paper, 21" x 11" x 11"



Decorative Bowl, 2023, Paper, 9.5" x 36" x 36"



Peony Vase 9,279, 2023, Paper, 12" x 23" x 12"

Georgia Deal

Artist's website: <https://georgiadeal.com/about>

Biography: “Georgia Deal is a printmaker and papermaker whose mixed-media works on paper embody these processes. After Chairing the Printmaking and Papermaking area at the Corcoran School of Art & Design in Washington D.C. for many years. She recently has set up a new studio, Swannanoa Paper in Asheville, North Carolina.

Deal has conducted workshops in Print and Paper throughout the U.S. at Penland School of Crafts in NC, Haystack Mtn. School in Maine, Pyramid Atlantic Ctr. in Md, the Paper & Book Intensive in Oxbow, MI, as well as abroad in Cortona, Italy, Skopelos Greece and San Miguel, Mexico. Her works are in both private and public collections including the Library of Congress, the Philadelphia Museum of Art, the Corcoran Gallery of Art, and Yale University Library amongst others.”¹²

Artist's Statement: “My work explores the visual recollections and impressions of memory, breaking down the narrative to a more refined or skeletal state. These images hum with the intent of a story, but contrary to the rules of storytelling, I have let go of the narrative controls. Travel continues to influence my work, as a metaphor for escape in its various forms, both mental and physical. Other concepts of home and shelter, fear and isolation are recurring themes. Humor and irony creep in as well. The visual vocabulary suggests sets of binaries; local vs. global, innocence vs. conspiracy, and tranquility vs. anxiety.

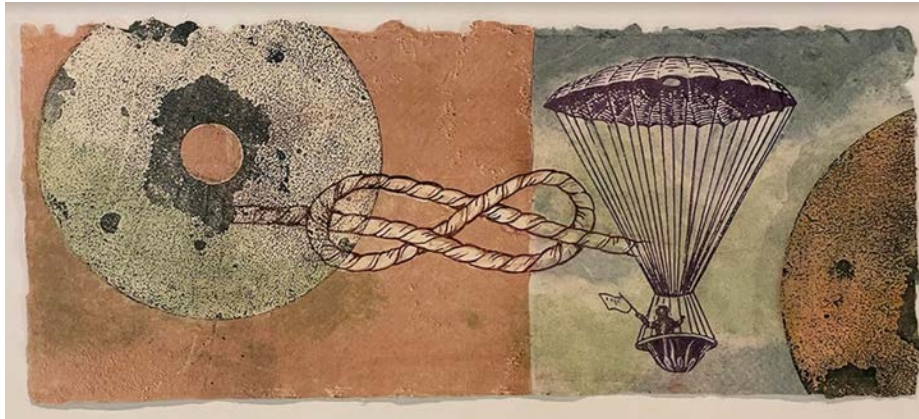
The tactility and the transparency of the processes reinforce the themes I employ – the visible layers of printing mirror the layers of meaning that the images evoke. I continue to work with handmade paper, as I find its inherent richness and tactility matches the phenomenon of memory, with its own vivid and textural impressions. As in a museum, where one discovers artifacts that, pieced together suggest and reveal information, these works are similarly evocative. They are part of a personal archeology of time and place, summoning up a history.”¹³

Articles & Interviews: <http://www.traceymorgangallery.com/artists/georgia-deal>
<http://jimescalante.net/teach/2008/01/26/georgia-deal-pulp-painting/>
<https://www.artsandartists.org/hechinger-collection/collection-database/georgia-l-deal/>

¹² <https://georgiadeal.com/about>

¹³ <https://georgiadeal.com/about>

Selected Works:



Adrift, 2021, screen print on handmade paper, 11" x 26"



Flutter, 2022, screen print on handmade paper, 11" x 26"



left: *Petrichor*, 2022, screen print handmade paper, 28" x 19"



right: *Juncture*, 2022, screen print on handmade paper, 28" x 19"

Vicki Essig

Artist's website: <https://www.vickiessig.com/>

Biography: “Vicki Essig is a full-time artist living and working in the mountains of North Carolina. Her studio work includes weaving and paper-making, collecting and observing. Her work is quiet, contemplative, and intentional. Vicki’s professional career began over two decades ago, when she studied hand weaving, textiles, and design. She later became proficient at working with exceptionally fine yarns and slowly developed a body of work that incorporated intricate patterns with remnants of nature and fragments of old books. She recently built a new studio where she will continue her exploration of textiles alongside paper and book arts. Her work has been exhibited throughout the United States and can be found in the collections of Baylor University, the University of Washington, UC San Diego, UC Santa Cruz, North Shore University Health System in Chicago, and Fidelity Investment Bank in Raleigh, North Carolina.”¹⁴

Artist's Statement: “I walk. It calms my mind. I know just what to do next. My feet carry me forward. Mostly my walks are routine, tranquil, and quiet. Occasionally I flush out a bird, a deer or two. Sometimes I come around a bend in the path and am delighted to see a dried pod, a tree full of galls, or a vine that is particularly beautiful that day. I am in a place of meditation. This is how my weaving feels to me as well. It is quiet and methodical, one thread after another carrying me forward.

On a good day, I am surprised by the time that has slipped away as I witness where I have been and where I am going, traveling on foot through the landscape or into the space in front of me at my loom. My contemplative pieces are a reminder that the small fragments of nature that we tend to overlook are always there, waiting to be seen. As you view my work, I hope that, at least for a moment, you become lost in the discovery of the minute, the quiet of repetition, and the beauty of nature and pattern.”¹⁵

Articles & Interviews:

<https://www.youtube.com/watch?v=qNbbNSE2VJo>

<https://piedmontcraftsmen.org/exhibitions/alchemy-a-process-of-transformation-and-creation/>

¹⁴ <https://www.vickiessig.com/about-vicki>

¹⁵ <https://www.vickiessig.com/about-vicki>

Selected Works:



National Geographic Revolution, 2013, handwoven silk, stainless steel, mica and atlas, 95" x 16" x 16"



left to right, top to bottom

Wishes, 2023, handwoven silk, brass antique text with dandelion, 9" x 7" x 2"

Edges, 2023, handwoven silk, brass, and antique text with grass sedges, 11" x 9" x 2"

Zierkel, 2023, handwoven silk, brass and antique German text with toothache grass, 9" x 7" x 2"

Zaya, 2024, handwoven silk, and stainless steel with Tibetan text, poppy, dog hobble and cohosh, 11" x 9" x 2"

Magnolia Appalachia Grandiflora Essig Expedition 1872, 2022, handwoven silk, brass and handspun mulberry paper thread with magnolia, 13" x 11" x 2"



Vicki Essig and Daniel Essig, *Typist*, 2023, handwoven silk, 19th century text, poppies, coptic book, hand carved mahogany bird & branch, 14" x 12.5" x 5"

Daniel Essig

Artist's website: <https://danielessig.com>

Biography: “I got into bookbinding while studying photography at the University of South Illinois at Carbondale. One of my professors, Chuck Swedlund, hired me as his graduate assistant on his photographic caving expeditions. I carried equipment, held strobes, and fired off flash bulbs for Chuck and other cave photographers. For several months we worked almost every day underground. During the long stretches of inactivity, I searched for fossils and cave life and took photographs of my own. I also spent a lot of time wandering above ground, collecting images of melting ice, weathered rocks, eroding soil, and rotting trees. I found myself gravitating towards the colors of decay, the beauty of aging. I kept an eye out for Native American petroglyphs, abstract designs or images of footprints or animals and became good at finding them. These places seemed sacred to me. One of the first books I made - this was before I knew how to bind - was an altered book, printed in Greek. I glued the pages together, and they were so brittle that I could scrape out a Native American rock painting that I often saw in Southern Illinois. Another time I found a little newt, a red eft, that had been flattened by a car on the road. He was dry, curled up, and so paper-thin that I preserved him between two sheets of handmade paper and mounted him in a book. It was my version of a petroglyph. Rather than mounting my photographs on gallery walls, I decided to place them in boxes or books so that the viewer had to explore them actively, rather than just wandering past. Around this time I visited my sister Mary in Iowa City and met a friend of hers named Al Buck, who was making wooden-covered Coptic books. The binding was first used around the fourth century, in Ethiopia or North Africa, or perhaps this is just the area where the books were best preserved. Al sent me a book that he had made, along with hand-written instructions. Since I knew nothing about bookmaking or sewing or paper or woodworking, it was a challenge. The books had holes drilled vertically through the board, but other holes were drilled at angles from the edge of the board to both the inside and outside face. This perplexed me, because I didn't know whether to use a drill press or hold the board in a vice at an angle. Al told me to clamp the board to the inside of a drawer and then drill the hole with a hand-powered drill, just eyeballing it. I was happy to learn that it was easiest to drill the holes with a simple tool that my grandfather might have used. (Bowing to convenience, I now use a metalsmith's power drill called a flex shaft, but I still eyeball the angle.) Once I mastered the drilling, the rest of the process fell into place. Still, it took me nearly two years to make a book I was satisfied with. What first appealed to me about Coptic books was that, unlike most hand-bound books, they open completely flat. When I put images on the pages, you could see the whole image without struggling with the binding. My first book arts mentor was Frances Lloyd Swedlund. At the time she was a cinema and photography graduate student at Carbondale, but she also made exquisitely crafted books. A lot of people were impressed

with the first boxes and books that I made, but Frances was not. The others liked the simple fact that I was making boxes and books; she saw that they were sloppily made, with no sense of craftsmanship. Frances, who had studied at the Penland School of Crafts, knew it was the place for me to learn bookmaking, and she urged Chuck (who had taught at Penland himself) to send me there. Chuck was reluctant to lose his assistant, somebody had to haul his equipment through the cave muck, but ultimately he agreed.

As I finished my degree at Carbondale, I spent my summers as a work scholarship student at Penland, and later I became a core student there. It was at Penland that I began to concentrate exclusively on Ethiopian Coptic books.

Dolph Smith helped push me beyond the simple Ethiopian book. He was making sculptural books by hanging paper from wooden structures, and I tracked him down and ultimately studied with him. Under his influence I developed my bridge books, which use the same Coptic binding but exaggerate each of the elements: the covers become elongated into two-foot-long towers that stand on a tabletop, and rather than 10 or 12 signatures in the text block, I use 100 to 200, well over 1000 pages. I can't afford that much new paper, so to make the bridges I return to the idea of the altered book. I find books that have mangled spines and covers but good quality paper, and I use that paper in my work. Often I use old Bibles with exceptionally thin paper, which has a nice drape and flow. I like to listen to bookbinders try to justify tearing up old books, because it sometimes makes them feel a little guilty. I don't have much of a problem with the practice, because the books I alter are not rare, and they've already lived their lives. Bookbinders have been recycling books for 2000 years. In some of the first Coptic books, wood was scarce, and the binders would take old papyrus scrolls and laminate many layers together to make thick book covers.

One of the first people I met at Penland was Julie Leonard, who was a resident artist there at the time. I assisted in her classes, and she helped me learn how to make a living by making production journals. These are still one-of-a-kind books, but I can make them fairly quickly and sell them for a reasonable price at shows. I've made hundreds over the years, and I can't imagine stopping now. I spend so much of my time sewing books that the process is meditative. It gives me an opportunity to think about the structure of the book, and how to stretch the limits of the Coptic form."¹⁶

Artist's Statement: "Some people use my books as journals and fill them up with words. I don't write in my books. For me, the books themselves are journals, visual records of my life and work.

¹⁶ <https://danielessig.com/biography/>

I am interested in traces of the past, ancient binding styles, altered books, distressed finishes, and found objects. Since I was six or seven years old, I've been collecting small objects. I have seashells and interesting rocks that I collected at the beach on childhood vacations. I also have my grandfather's arrowhead collection. He often walked the freshly plowed fields of the central Missouri town where spent his life, collecting these stone relics of the land's past inhabitants. I've stored up seedpods, rocks, bones, shells, bits of rusty metal, nails, animal teeth, fossils. They represent periods in my life, even just days or moments. I keep my collection of objects in drawers, bottles, and boxes within a single small room in my house. The space has the feel of a German Wunderkammern, a "cabinet of curiosities." I often sit in the room and scan my collection, seeking just the right object to inspire a new book or sculpture.

A symphony conductor who collects my work once told me that he hides my books in a basket every evening be stolen during the night. Until fairly recently all books were prized possessions — medieval libraries chained books to the shelves to prevent theft. In those days each volume was crafted with precision, elaborately decorated and embellished with precious stones and metals. I aim to make my books just as precious as those medieval manuscripts.

All my work has a Coptic book at its heart. The binding was first used about the fourth century, in Ethiopia or North Africa, or perhaps this is just the area where the books were best preserved. There are several distinct sewings known as Coptic. The style I use is known as Ethiopian. I use two needles for each length of thread, one on either end. I use wood covers and tunnel through the edge of the board to attach the text block. The historic sewing style, wooden boards, and the type of board attachment are what distinguish the Ethiopian style Coptic Binding.¹⁷

Articles & Interviews: <https://americanart.si.edu/artist/daniel-essig-29292>

<https://penland.org/blog/penland-gallery-artist-of-the-week-daniel-essig-book-artist/#sthash.IqW4f49M.dpbs>

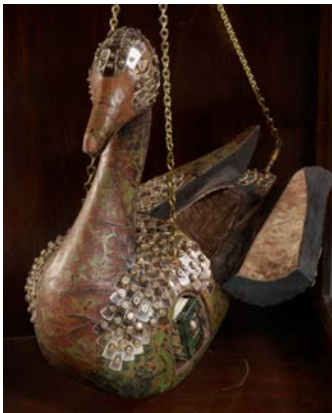
<https://www.citizen-times.com/story/life/2015/12/11/asheville-art-books-daniel-essig-groewood/76625770/>

¹⁷ <https://danielessig.com/artist-statement/>

Selected Works:



N'KISI BRICOLAGE STURGEON, 2006-2009, carved and painted mahogany, mica, nails, handmade paper, found natural objects, tintypes, 1800's text paper, Ethiopian and Coptic bindings, 13" x 59" x 14"



Horn Book, 2011 & 2023, carved and painted mahogany, walnut, mica, nails, found natural objects, Ethiopian and Coptic bindings, 16" x 20.5" x 11"



top to bottom

Centipede Binding, 2023, painted paper on mahogany covers, mica window with fossils, ethiopian, coptic and centipede bindings, 5.25" x 4.25" x 2.25"

Back to Back Book, 2023, painted paper on mahogany covers, mica window with amber and ammonite fossils, ethiopian and coptic bindings, 4" x 3" x 3"

Charles Clary

Artist's website: <https://charlesclary.com>

Biography: “Charles Clary was born in 1980 in Morristown, Tennessee. He received his BFA in painting with honors from Middle Tennessee State University and his MFA in painting from the Savannah College of Art and Design. He has shown in exhibitions at Galerie Evolution-Pierre Cardin in Paris, France, The Netherlands’ CODA Museum Paper Biennial in 2021, Art of Paper Fair in New York City, and many other international, national, and regional juried, group, solo, and museum exhibitions.

Clary has been featured in numerous print and Internet interviews including, Create! Magazine, PICKCHUR Magazine, Candyfloss Magazine, [This is Colossal](#), WIRED magazine (US and UK), [Hi Fructose](#), Beautiful Decay, Bluecanvas Magazine, and This Is Colossal. He has also been featured in publications including *500 Paper Objects*, *Paper Works*, *Paper Art*, *Papercraft 2*, *PUSH: Paper*, and *The New Twenties*. Clary won Top Prize at the 2016 ArtFields Competition in Lake City, SC, and in 2019 he won both People’s Choice Award for 2D and the Merit Prize at ArtFields.

Charles has exhibited regionally, nationally, and internationally in numerous solo and group shows, is represented by [Paradigm Gallery + Studio in Philadelphia](#), R02 Gallery in Dallas, Texas, and [Patraidas Contemporary Gallery](#) in Ogden, Utah. Clary currently lives and works in Conway, South Carolina, where he is an Associate Professor of Studio Art and Foundations Coordinator at Coastal Carolina University.”¹⁸

Artist’s Statement: “I use paper to create a world of fiction that challenges the viewer to suspend disbelief and venture into my fabricated reality. By layering paper I am able to build intriguing land formations that mimic viral colonies and concentric sound waves. These strange landmasses contaminate and infect the surfaces they inhabit, transforming the space into something suitable for their gestation. Towers of paper and color jut into the viewer’s space inviting playful interactions between the viewer and this conceived world. These constructions question the notion of microbial outbreaks and their similarity to the visual representation of sound waves, transforming them into something more playful and inviting.

My most recent paper installation sculptures deal with the idea that music is an intangible virus, and we, the viewers, are the carriers that spread this “disease” from one space to another. Each paper tower

¹⁸ <https://charlesclary.com/about/>

resembles computer generated sound waves, petri dishes, bacterial and viral colonies, as well as fungal and mold growths; the towers represent the similarities that each share on the micro level. Context is removed, inviting the viewer to closely explore the work without fear of being infected. These works explore the constant “growth” of my installations, which if left alone to gestate, will eventually take over entire spaces, infesting every surface they touch. This ominous feeling is counterbalanced by bright, garish color schemes, which evoke playful interactions with each tower.

Recently, the work has become more personal, at least through the process of creation.

In February of 2013 I lost both my mother and father, two weeks apart, to smoking related cancers. It was a devastating time in my life, but I channeled my grief into the conceptual ideas of my work.

Cancer is a disease that is a perfectly structured killer; it is beautiful in its architecture but grotesque in its eventuality. I began to think about nostalgia, longing for a childhood I never had, and parents that I needed. These thoughts brought me to the exploration of drywall and discarded wallpaper. The idea behind the more recent work using retro pop culture from my childhood is of order from chaos, beauty from destruction, and hope for more joyous times.”¹⁹

Articles & Interviews: <https://www.youtube.com/watch?v=ZRi9FPG5xQY>
<https://www.youtube.com/watch?v=Hw8w4WhAZ4o>

Selected Works:



Memento Viveradiddle Movement #2, 2022, hand cut paper & wallpaper on distressed drywall, 60” x 104”

¹⁹ <https://charlesclary.com/about/>

Ann Marie Kennedy

Artist website: <https://annmariekennedy.net/home.html>

Biography: “Ann Marie Kennedy is an artist and papermaker based in Raleigh, NC. In her installations and works on paper, she uses natural materials to create narratives about human connections and experiences. She is an Associate Professor of Studio Art at Wake Tech Community College and a former resident artist at Penland School of Craft (2001-4). She has also been an artist in residence at Headlands (CA), Morgan Conservatory (OH), and Women’s Studio Workshop (NY). She teaches workshops in hand papermaking and participates in many exhibits both locally and nationally. Ann Marie’s installations, prints, and works of paper have been exhibited both nationally and regionally in venues including: the Cameron Art Museum (NC), Gregg Museum (NC), Asheville Art Museum (NC), Cantor Art Gallery (MA), Women’s Studio (NY), Light Art and Design (NC), Waterworks Visual Art Center (NC) and Horace Williams House (NC), and online on Flatfile. Her artists’ books and editions are in many permanent collections, including; Yale University, Bucknell University, University of Iowa, Library of Congress.”²⁰

Artist’s Statement: “In these works, I explore paper’s ability to contain memory and the residue of place. The pieces are made using a hand papermaking process. I compose materials such as plants, linens, shredded cloth and lace in a slurry of wet pulp created from textile materials and processed in a Hollander beater.

As I lift the papermaking mold and deckle out of the water, the materials float around in the pulp and rearrange themselves, often creating a sense of organic movement and disrupting the sense of order I am trying to impose. I often add marks and lines using a type of pigmented pulp. The paper dries in a translucent manner, revealing the materials within the piece. These works refer to a particular moment in time, but also to the nature of memory itself—the way we revise and re-pattern it while contributing to its illusion of stability.”²¹

²⁰ <https://annmariekennedy.net/page/2-About%20the%20Artist.html>

²¹

<https://annmariekennedy.net/news.html#:~:text=In%20these%20works%2C%20I%20explore.processed%20in%20a%20Hollander%20beater.>

Articles & Interviews:

<https://www.morganconservatory.org/ann-marie-kennedy>

<https://penland.org/blog/paper-place-with-ann-marie-kennedy/#sthash.XxPaZquU.dpbs>

Selected Works:



(Landscape) Blue, 2023, 21 separate works on handmade paper exhibited as a grid, 8 ft x 3.2 ft

Chieko Murasugi

Artist's Website: <https://www.chiekomurasugi.com>

Biography: “Chieko Murasugi was born in Tokyo, raised in Toronto, and based in San Francisco for 20 years before moving to North Carolina in 2012. She has degrees in Experimental Psychology (BA McGill, Ph.D. York U) and Studio Art (BFA York U, MFA UNC-Chapel Hill). She has exhibited her work nationally in galleries and museums, and her paintings reside in the public collections of the City of Raleigh and Duke University. Recently, she was awarded a Hambidge Center Residency and a North Carolina Arts Council Artist Support Grant. She is a co-founder and co-curator of BASEMENT, a provisional, artist-run project space in Chapel Hill, NC. She and her neuroscientist husband are the parents of two adult children.”²²

Artist's Statement: “In my abstract works I examine the present through a dialectic process that considers the pluralistic, dynamic, and ambiguous nature of individual and collective narratives. I combine visual illusions with material and formal components that evoke experienced dichotomies, such as Asian versus Western, empirical versus intuitive, and historic versus contemporary. By synthesizing diverse pictorial elements—from samurai-inspired shapes and old diary pages to dried seaweed—into a precarious unity, I mirror the challenge of constructing coherent beliefs and identities. I strive to integrate seemingly contradictory impulses to produce enigmatic works that speak to questions of identity, history, and perception.”²³

Articles & Interviews: <https://www.youtube.com/watch?v=ZSu88Rptwq4>
<https://waltermagazine.com/art-and-culture/careful-chaos-painter-chieko-murasugi/>
<https://shoutoutcolorado.com/meet-chieko-murasugi-painter-mixed-media-artist/>

²² <https://www.chiekomurasugi.com/bio-statement>

²³ <https://www.chiekomurasugi.com/bio-statement>

Selected Works:



SHIRO KURO: UN-NAMED APPROACH, 2020, cheesecloth, rabbit skin glue, ink, diary pages & paper, 42" x 28"



SHIRO KURO: WHEREFORE, 2020, cheesecloth, rabbit skin glue, ink, nori, diary pages & paper, 60" x 48"



SHIRO KURO: SALUTATION, 2020, cheesecloth, rabbit skin glue, ink, nori, diary pages & paper, 69" x 47"

Rosa Dargan-Powers

Artist's website: <https://rosadarganartist.com>

Biography: “Rosa Dargan-Powers is an instructor in the Department of Art at Appalachian State University in Boone, NC, where she has taught Fibers, Natural Dyeing, Art Education and Puppetry for 11 years. She holds a Master of Teaching degree from the University of South Carolina (1988) and a Bachelor of Arts from Appalachian State University (1984) She completed the Professional Crafts Program at Haywood Community College in 1979.”²⁴

Artist's Statement: “I long have been fascinated by and explored the world of night dreams--my own and those of family and friends. Dreams, like poetry, myth and fairy tales, speak to us in the language of image, symbol, archetype, and metaphor--and often come as nonlinear narratives to puzzle, mystify, and challenge. The practice of transposing dream narratives into artforms--while leaning into their metaphoric language, creative imagery, and archetypal symbols--can be effective, clarifying, and instructive--or, perhaps, even more powerfully, can help dreamers creatively “just be with” and/or be open to the nonlinear, irrational, mysterious, and magical. For many years, a fascinating theme has recurred in my dreams that involves encounters with wild animals while walking on a forest path. Inspired by the silhouette illustrations from fairy tale books of my childhood, I have adopted the medium of paper-cutting as a way to bring my dreams to form. As a way to illustrate the dream-story and to dialogue with its metaphors and archetypes.”²⁵

Articles & Interviews:

<https://www.citizen-times.com/story/entertainment/arts/2017/03/14/book-artists-examine-dream-world-bookopolis/99010900/>

²⁴ <https://sites.lib.jmu.edu/influx/artists/rosa-dargan-powers/>

²⁵ <https://sites.lib.jmu.edu/influx/artists/rosa-dargan-powers/>

Selected Works:



On a Forest Path with Coyotes, 2018, cut paper, 6" x 9 ½" x 2"



Luna (b.2003- d.2018), 2018, cut paper, 12" x 8" x 4"



On a Forest Path with Raccoons, 2018, cut paper, 12" x 8 ½" x 4 ½"



On a Forest Path with A Bear and Mountain Lions, 2017, cut paper, 16" x 8 ½" x 4 ½"

Lotta Helleberg

Artist's website: <https://www.lottahelleberg.com>

Biography: “Lotta Helleberg is a Swedish-born artist based in Charlottesville, Virginia. For more than a decade, Helleberg has experimented with print making and surface design, focusing on botanical contact printing, relief processes, and local plant-based dyes, to render works that both document and celebrate her immediate surroundings. Her unconventional wall and book works have been featured in numerous solo and group exhibitions across the United States as well as abroad, including the Festival of Quilts in the United Kingdom and Kyoto Shibori Museum, in Japan. Helleberg’s work has been presented in several national and international publications such as *Natural Processes in Textile Art* by Alice Fox, *Art Quilting Studio*, *American Craft*, and *Patchwork Professional*.²⁶

Artist's Statement: “Disintegrating leaves, faded flowers, and brittle stalks symbolize the ordinary beauty found in our immediate surroundings. They bring attention to the cycles of rejuvenation, maturity, and decay, while reminding us of the fragility, as well as resilience, of the natural world. I am attracted to things discarded, berated, or insignificant. Be it weeds or tattered textiles, there is always space for rejects in my art. Recent work focuses on invasive species—exotic plants once eagerly introduced to bring beauty and utility to gardens and fields. Most of these plants now reach far beyond their original intent and engulf our landscape, suppressing and entangling native flora and the wildlife who live within. By portraying these specimens, I want to generate discussions about local plant life, its impact on human life, and how we can work to protect the environment as a whole. Motifs and images are directly derived from nature, either from botanical contact prints, relief processes, or natural dyes. These impressions are combined with additional markings, colors, and lines, making each piece a documentation of a specific place or a moment in time. Stitching often appears throughout, adding

²⁶ <https://www.lottahelleberg.com/statement>

texture and unifying passages—creating a sense of care and patience that asks one to slow down and take notice. My work embraces natural materials and a commitment to leaving behind minimal waste and toxicity, paying homage to the natural world in both form and content.”²⁷

Articles & Interviews: <https://www.youtube.com/watch?v=MsNdRgLbk2U>
<https://www.youtube.com/watch?v=s0YZmKhPW1E>
https://www.worldofthreadsfestival.com/artist_interviews/061_lotta_helleberg_12.html

Selected Works:



Safe Keeping, 2021, collage, botanical prints, leaf printing, on wool, linen, and paper, hand and machine stitching, silk woven spine, 8.5" x 7.5" x 2"

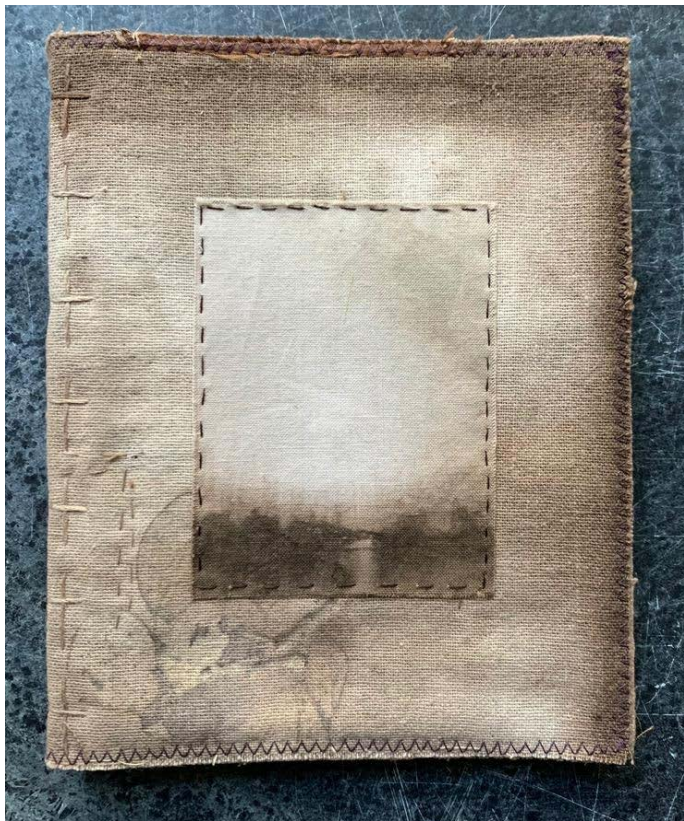


The Vine That Ate The South, 2023, botanically printed paper, linen string binding, 9" x 6"

²⁷ <https://www.lottahelleberg.com/statement>



Kudzu, 2022, botanically printed silk, linen, and paper, linen string closure, 5.5" x 4.25"



Borrowed Landscapes, 2023, natural dyed linen, cotton, and silk, 5.75" x 7.25" x 0.75"



Kudzu Implied, 2023, botanically printed and naturally dyed silk and paper, linen string binding, 6.25" x 3.25"

Daphne Lee

Artist's website: <https://www.judithandrolfe.com/>

Biography: “Daphne Lee, a Singaporean-born Chinese paper artist, is the creative mind behind JUDiTH+ROLFE. Specializing in contemporary dimensional artwork composed of on-edge paper strips, her inspiration comes from the beauty in nature, light and shadow, architecture, and geometry. With a Bachelor of Architecture degree from Cornell University, Daphne worked as an architect in New York City for a decade before discovering her passion for paper crafting. After moving to Minneapolis-Saint Paul, she launched JUDiTH+ROLFE in 2016, and has since relocated to Virginia. Daphne was chosen to participate in the American Craft Council’s Emerging Artist Cohort in 2011. JUDiTH+ROLFE artwork has been displayed in galleries and museums, as well as in private collections globally. The work has been featured on media outlets like Twin Cities PBS and Colossal/ In addition to fine art commissions, JUDiTH+ROLFE has collaborated with art consultants, editorial teams and corporate clients, including Allbirds, Estee Lauder, Fiskars, Hoegaarden, and the Ritz-Carlton.”²⁸

²⁸ <https://www.judithandrolfe.com/bio>

Artist’s Statement: “As an artist, my goal is to create engaging, inspirational, and accessible artwork that speaks to everyone. I prefer to work with paper because it is an everyday material that is widely available and offers endless possibilities for creative expression.

My self-taught technique involves gluing individual strips of paper on their edges, a process that echoes the traditional craft of quilling or paper filigree work, which has been practiced for centuries. As someone with a background in architecture, design, and photography, I re-imagine this ancient technique with a contemporary twist. I approach my practice with intention, taking my time and repeating the process in a meditative manner, challenging the expectations of the method and the medium. I draw inspiration from nature as a universal language, with flora being a prominent theme in my artwork. I strive to bring the beauty of the natural world indoors, creating a calming space that invites viewers to slow down and breathe. My paper sculptures occupy an intriguing space between two and three dimensions, with light and shadow being integral elements of the composition. The artwork responds to the surrounding light and changes as the viewer’s perspective shifts, providing a one-of-a-kind visual experience.”²⁹

Articles & Interviews: <https://www.thisiscolossal.com/2019/05/quilled-artworks-by-judith-rolfe/>
<https://www.tptoriginals.org/architect-turned-artist-paints-with-paper/>
<https://neocha.com/magazine/floral-roll-ups/>

Selected Works:

²⁹ <https://www.judithandrolfe.com/bio>



A ROSE IS A ROSE IS A ROSE, 2023, cut paper, 37" x 36" x 1.25"

Frank Lee Craig

Artist's website: N/A

Biography: “Frank Lee Craig grew up in Raleigh, NC. He graduated from the North Carolina State University School of Design where at the time, Basic Design instruction was firmly based on Josef Albers' elementary Bauhaus pedagogy. Among Craig's teachers were distinguished artists Joe Cox and George Bireline both of whom also had a strong impact upon Craig's perception of art and design.”³⁰ Since Frank lost his battle with brain cancer in 2009, his wife Margret Kentgens-Craig has done her best to ensure that his art lives on.³¹

Artist's Statement: “Besides his profession as architect, partner, and principal with Cline Davis Architects, later Cline Design Associates, Frank Lee Craig developed side careers as visual artist and musician. As a Country Rock, Americana, and Blues singer/songwriter he performed lead guitar in his band SPOT and is documented on two CDs. His significant volume of artwork consists of mostly abstract multimedia collages, drawings, paintings, sculpture, and jewelry design.”³²

Articles & Interviews: <https://gregg.arts.ncsu.edu/frank-lee-craig/>
https://www.technicianonline.com/culture/nc-state-alumni-frank-lee-craig-s-near-distance-art-exhibit-brings-pride-to-the/article_5727cd8a-9f50-11ec-971a-bb47d906ffec.html
<https://www.wral.com/video/late-raleigh-architect-honored-by-wife-nc-state/20221850/>

Selected Works:

³⁰ <https://throughthislens.com/craig.html>

³¹ <https://design.ncsu.edu/blog/2016/09/12/design-that-lives-on/>

³² <https://throughthislens.com/craig.html>



Turmoil, 2005, collage on paper, 27.5" x 21"



Hope, 2005, collage on paper, 22" x 10.5"



Orange Diamond, 2005, collage on stiff board, 20" x 28.5"



Rhythm, 2005, collage on stiff board, 20" x 27.25"

Nicole Uzzell

Artist's website: <https://www.nicoleuzzell.com/>

Biography: “Nicole Uzzell is a sculptor working in paper. She is a professor of art at Salem College and Forsyth Tech Comm. College as well as teaching clay handbuilding at the Sawtooth School of Visual Art in Winston-Salem. She received her MFA in Sculpture at Lesley Art + Design in Cambridge, MA. Uzzell is a three-time recipient of the NC regional Artist Support Grant and has exhibited nationally.”³³

Artist's Statement: “Experimentation and a mix of humble materials, primarily paper, guide my sculptural forms. Environmental concerns and women's issues are central to my practice. By imploring a hunter/gatherer style in both urban/rural settings, it provides a strong connection to place and a new purpose for reusable materials. The process is part alchemist/part witch's brew, laborious and repetitious.

Oscillating between strength and fragility, nature and industry, decay and beauty — my artwork contains skilled-craftsmanship and the reckless abandonment of allowing materials to shape the outcome.”³⁴

Articles & Interviews:

https://journalnow.com/gallery/news/photos-the-makers--paper-sculptor-nicole-uzzell/collection_685b128e-12b3-570b-9371-3596e3df719d.html#2

<https://www.jean-christian.net/Blog/files/MoreArtLessPoppe.php>

³³ <https://www.arrowmont.org/workshops/experimental-forms-in-paper-bryant-holsenbeck-nicole-uzzell/>

³⁴ <https://www.nicoleuzzell.com/artist-info>

Selected Works:



I Wish: Large Wishbone, 2022, abaca paper, steel rods, and recycled industrial plastic wrap, 10' x 6' x 5"

I Wish: Broken Wishbone, 2022, abaca paper, steel rods, and recycled industrial plastic wrap, 8' x 4' x 5"



Uninvited Guests, 2019 - 2021, abaca paper, steel wire, thread and black india ink, 10" x 4" x 1.5" each

Kirsten Kindler

Artist's website: <https://kirstenkindler.com/>

Biography: Born in New York, NY, Kindler received her BFA from Parsons School of Design, and holds an MFA from the San Francisco Art Institute. Kindler has exhibited her artwork across the United States and internationally, including exhibitions at ADA Gallery (Richmond, VA), Acme (Los Angeles, CA), Weatherspoon Museum (Greensboro, NC), Museum Bellerive (Zurich, Switzerland), Virginia Museum of Contemporary Art (Virginia Beach, VA), and Katharine Mulherin Contemporary Art Projects (Toronto, CA). Kindler currently resides in Virginia.³⁵

Curatorial Statement: Kindler hunts and gathers, poring over magazines to identify, cut, and collate scraps of mass media to be later integrated into her often monumental collaged compositions. Her images are almost architectural in their winding precision, latticed structures emerge from a multitude of chairs, postmodern architectural facades, or just pleasing swaths of color. Kindler's relationship to paper lies in her pursuit of its second life. She is not handmaking precious sheets of it, but rather salvaging what might otherwise be considered garbage. Glossy images are transformed into delicate filigree, caught in a halflife as they fade but produce decorative forms that elude categorization.

Articles & Interviews:

<https://ducts.sundresspublications.com/content/art-gallery/kirsten-kindler-delicate-contradictions/>

³⁵ https://kirstenkindler.com/Kirsten_Kindler_About.html

Selected Works:



Bel Etage (I, II, III), hand cut magazines on mylar, 92.75" x 22.5" x 3.5" each

Jody Servon & Lorene Delany-Ullman

Artist's website: <https://jodyservon.com/> <https://www.lorenedelanyullman.com/>

Biography: (Servon) “I received a MFA in New Genre from The University of Arizona and a BFA in Visual Art from Mason Gross School of the Arts at Rutgers University. My writing and/or art has been featured in *New American Paintings*, *Emergency Index*, *Kakalak*, and *Artful Dodge*. My collaborative work with Lorene Delany-Ullman has been published in *AGNI*, *Tupelo Quarterly*, *Palaver*, *Lunch Ticket* and was shortlisted for the Tarpaulin Sky book prize. Reviews and articles on my projects have been in *The New York Times*, *The Miami Herald*, *Arizona Daily Star*, *Los Angeles Times* and *Time* magazine’s Money.com. I have participated in numerous artist residencies including Vermont Studio Center, Atlantic Center for the Arts, Artspace, and Virginia Center for Creative Arts.

I have served on numerous boards including: Elsewhere Museum, North Carolina Museums Council, Turchin Center for the Visual Arts and the Center for Craft. I also curate exhibitions focused on contemporary art and worked as a curator at the Palm Beach Institute of Contemporary Art in Florida and was the director of the Smith Gallery at Appalachian State University. Exhibition reviews of curatorial projects have appeared in *Artnews*, *South Florida Times*, *Palm Beach Daily News*, *The Miami Herald*, *Neural Online*, and *El Pais*. Currently I am a Professor and coordinator of the art management program at Appalachian State University in North Carolina.”³⁶

(Delany-Ullman) “Lorene Delany-Ullman’s book of prose poems, *Camouflage for the Neighborhood*, won the 2011 Sentence Award. She recently published her poetry and creative nonfiction in *Citric Acid*, *Zócalo Public Square*, and *TAB: A Journal of Poetry & Poetics*. The following anthologies have included her work: *Orange County*, *A Literary Field Guide*, *Bared: Contemporary Poetry and Art on Bras and Breasts*, *Beyond Forgetting: Poetry and Prose about Alzheimer’s Disease*, and *Alternatives to Surrender*. Her manuscript, *The Grief Contest*, was a finalist for the 2023 Louise Bogan Award (Trio Press) and the 2020 Four Way Books Levis Prize in Poetry. She works with artist Jody Servon on *Saved: Objects of the Dead*, a photographic and poetic exploration of the human experience of life, death, and memory. Excerpts from their collaborative project have been published in *AGNI*, *Tupelo Quarterly*, *Tarpaulin Sky*, *Palaver*, and *Lunch Ticket* and exhibited nationwide in over thirty museums, galleries, and libraries. *Saved: Objects of the Dead*, as a book was published by Artsuite in January 2023. Delany-Ullman currently teaches writing at the University of California, Irvine.”³⁷

³⁶ <https://jodyservon.com/about>

³⁷ <https://www.lorenedelanyullman.com/about>

Artist’s Statement: (*Servon*) “My projects rely on the participation of others. Behind each image, object and handwritten notation is the voice of a person sharing something personal about themselves. Although inspired by my experiences, my works are collections of personal histories shared by others. In my socially engaged projects, I provide prompts for people to respond to in a variety of ways. Their responses range from recalling a memory attached to a song to sharing a photograph and text about an object that they have saved from a deceased loved one.

Because I am committed to providing moments for reflection during people’s daily routines, these works often occur in public spaces and online. I want my work to engage with a larger public than that which generally visits museums and galleries and frequently create work on city streets and in community spaces. In both physical places and through social media, I provide opportunities for people to consider their memories, experiences and surroundings (and hopefully enhance their human experience). I work across disciplines to facilitate collaborations and projects that impact those who experience them.”³⁸

Articles & Interviews:

<https://www.latimes.com/socal/daily-pilot/news/story/2020-01-29/an-affirmation-of-their-love-keeps-a-kes-memorialize-peoples-loved-ones-in-new-uc-irvine-exhibit>

<https://news.uci.edu/2020/01/27/mourning-becomes-eclectic/>

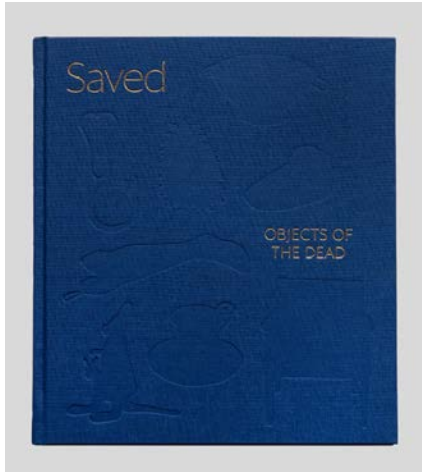
<https://vimeo.com/380751927>

<https://artsuite.com/products/saved-objects-of-the-dead>

<https://www.savedobjectsofthedeath.com/>

³⁸ <https://jodyservon.com/about>

Selected Works:



Saved: Objects of the Dead, 2023, debossed and foil stamped hard cover on navy blue cloth, 136 pages, 48 plates, 11" x 9 3/4"



left to right, top to bottom

Alan's Hairbrush from the series *Saved: Objects of the Dead*, 2023, digital photograph with mounted prose, 20" x 12.5"

Granddad's Matchbook from the series *Saved: Objects of the Dead*, 2023, digital photograph with mounted prose, 15.5" x 14"

Harley's Collar from the series *Saved: Objects of the Dead*, 2023, digital photograph with mounted prose, 14.5" x 22"