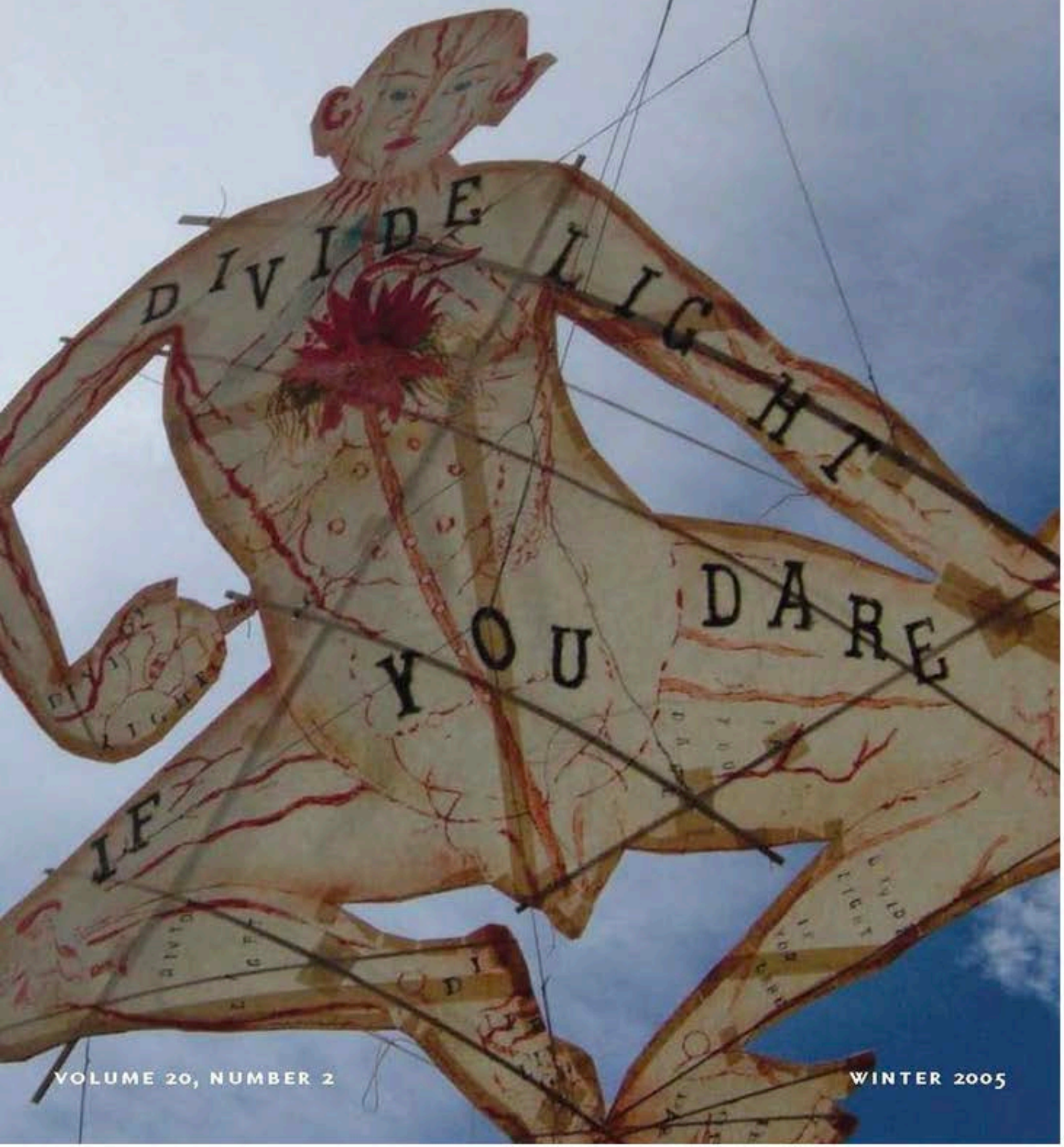


HAND PAPERMAKING



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Beth Levin, *Seaweed Vessels* (Iodine, Green, and Orange), 2004, 8 ½ x 8 ½ x 5 inches each, highly beaten abaca fiber with pigment.



Lynn Sures, *White Sands #12*, 1998, 26 x 46 x 3 inches, wire armature, abaca fiber, flax pulp painting.

Get Back and *Big Nut*. These works, with their complex exoskeletons of twigs, offer an intimate dialogue between nature and the human hand.

Lynn Sures' deep wall relief *White Sands #12*, of cast paper delicately colored, is based on imagery of the White Sands National Monument in New Mexico. Also on view was her artist book *Variations on the Dialectic Between Mingus and Pithecanthropus Erectus*, demonstrating the divergent approaches to handmade paper that may be taken by a single artist.

Some of the finest examples of the art of pulp painting were represented in works from Beck Whitehead, Jennifer Spoon, and Margaret Lanzetta. Each artist displays a precise control of this medium, although in vastly different styles. Whitehead's evanescent, thinly layered works are fog-like and mysteriously beautiful. They "read" on a literal level as nature images, yet their subtlety also evokes the fleeting layers of fading memories. Lanzetta's colorful juxtaposition of floral and architectural imagery delights the eye, and amazes with its precision. Spoon's Japanese-inspired imagery, laminated layers, and persimmon-dyed colorant offer an exquisite enjoyment of the subtle complexities of the paper and the beauty of an ancient tradition.

Rounding out the sampler presented here were *Delectable Mountains: Babel*, a woven paper work by Alice Van Leunen, and *Dharma Wheel* by Ellen Mears Kennedy. The deckle edges of the double-couched papers of the latter work are mounted on edge, offering variant color effects when viewed from different angles.

The exhibit was both challenging and inspiring. It presented an effective synopsis of contemporary North American work in handmade paper, illuminating the breadth of technical virtuosity as well as the depth of conceptual approaches.

MCBA's foyer gallery space featured an adjunct exhibition of works by Minnesota artists Marjorie Alexander, Erica Spitzer Rasmussen, and Bridget O'Malley. These three artists participated with Jeff Rathermel in "Speaking of Paper," a panel event held during the run of the show. A lively discussion between panelists and the audience centered around the contemporary use of this ancient art form; current innovations in paper and its art-making possibilities for the future; paper's role as an ecological and sustainable medium in this age of technology; and the pros and cons of using archival and non-archival papers in works of art.

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