

HAND PAPERMAKING



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Lynn Sures

White Sands #14. Cast paper. 48" x 67" x 3", 1999. Photograph by Chan Chao.

White Sands #14 came at the beginning of my discovery of painting in three dimensions. In this work I sculpted an armature with wire and imbedded a heavy base of pulp, then layered colored pulp to lift my painting into bas-relief. Always on my quest to relive powerful landscapes, for two years I had surrounded myself with two-dimensional pulp paintings, encaustics, and intaglio works of this gypsum desert in southern New Mexico. Then, in mid-1998, I began to form wire into a simple abstraction of the sand-ridge patterns. The wire sculpture brought the sand into a physical presence, and the addition of pulp created the ridge rhythms that compelled me so much. New technical problems (the natural accompaniment to a paper artist) engaged me. I coaxed the colored pulp, in three dimensions, into the transitions of light that I sought. The abaca and flax dried hard and tough, with a sense of soft light and frailty on the surface.

Previous References: Summer 1996, Winter 2000.



Jennie Frederick

Cache with Three Red Stripes. Mulberry, wood, paint. 23" x 11.5" x 1.5", 2000. Photograph by E. G. Schempf.

I have become interested in the use of symbols in Mesoamerican textiles—both cloth and fiber bark garments—as well as the use of bark paper in ritual. Research on the Lacandon use of bark paper and bloodletting symbolism became the focus for a personal project during the National Endowment for the Humanities Summer Institute in 2000.

I am interested in the notion of textile as marker, using symbols, repetitive structure, and overall form to mark an event.

By combining symbolic elements derived from these investigations with techniques adapted from observing the Otomi, together with personal content, the present synthesis has taken form.

Previous references: Summer 2000.

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