

# **PAPER WORKS**

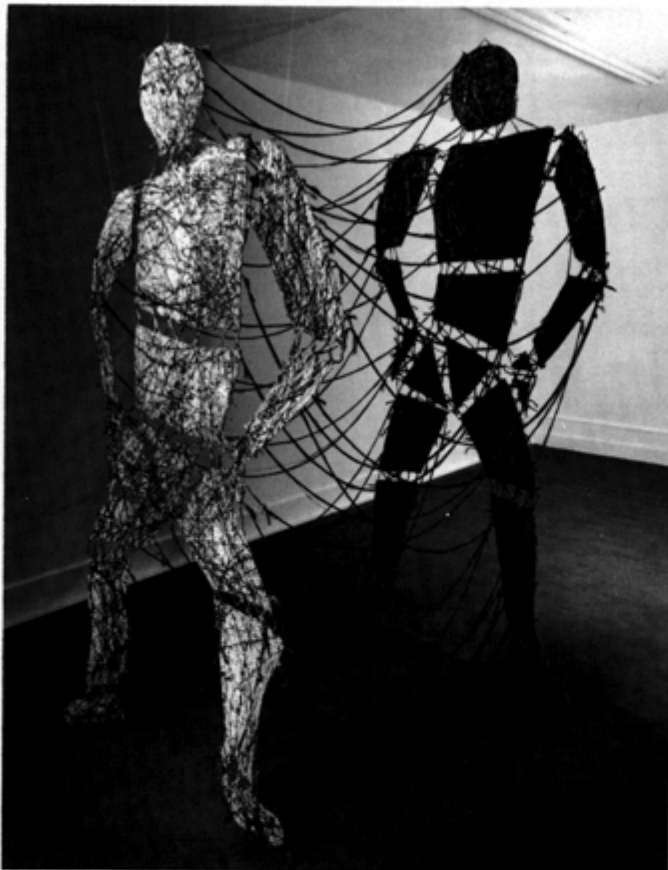
**Jane Ingram Allen • Phyllis Bilick • Seena Donneson  
Coco Gordon • Peter Koos • Mary Leto  
Virginia Maksymowicz • Allen Moore • Lesli Koppelman Ross  
George Sugarman • Marcia Widenor**

**March 9-April 16, 1994**

**University Art Gallery  
Staller Center for the Arts  
State University of New York at Stony Brook**

# Jane Ingram Allen

---



*Ganglia and Looming Shadow both deal with making two-dimensional elements become three-dimensional form. Both deal with effects of gravity and concepts of positive and negative and back and front. Both operate in the gap between art and craft, and both are painting as well as sculpture and installation art.*

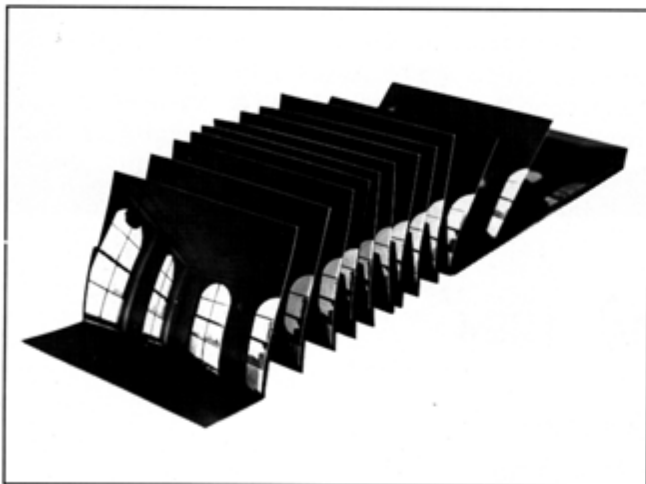
*Ganglia developed from an idea of making a structure of many interconnected parts. I wanted to make a piece that was dense, intricate, and chaotic, yet still an organized celebration of color and form. I like Ganglia when it is hung low enough for the viewer to become part of the piece, to enter inside it and feel surrounded by it.*

*In Looming Shadow, part of my Shadow Series, I explore the relationship between a shape and its shadow. I tried to create a sort of ominous shadow looming over the human figure and have the two confront each other. I was also playing with the idea of having each figure made up of all colors – nothing is ever just black or white. The word “looming” in the title can be related to weaving threads on a loom, which is something I did back in the 1970s.*

*Looming Shadow, 1992*  
Handmade paper, string, and acrylic paint, 96 x 60 x 48”  
Lent by the artist  
Photo credit: © Warren Wheeler

# Phyllis Bilick

---



*Windows from My Studio at Project Studios I, 1978*  
Artist's book: black and white photographs on museum board, 3x5x1”  
(not in exhibition)  
Photo credit: © Phyllis Bilick

*I chose the book format because its qualities are not found elsewhere. The book presentation allows for an intimacy that is dispersed if the work is viewed on a wall. While turning pages in a book, the viewer becomes more involved in the work of art and can participate in its rhythm.*

*My books are based on ideas having to do with narrative or sequence or basic relationships. The structure of each book is designed to support the idea in a visually interesting form.*

*The accordion-fold construction used in several of the books allows for viewing one page at a time or all of the photographs at once, so that there is an unexpected dimension to the work.*

# Seena Donneson

---



*These works have been inspired, for the most part, by our own Southwest. The Big Sky and craggy cliffs, the traces of history in the worn leathers and corroded metals, the stones carrying mysterious messages are "fragments, lost in time."*

*My paper works are a media mix, starting with linen pulp and developing to include painting, sculpture, and collage. Unexpected results are part of the lure of making art, and I am constantly surprised at all the possibilities provided by this very malleable medium.*

*Douglass Howell, who introduced me to handmade paper for my heavily embossed collographs, always reminded me that it can and has lasted for thousands of years. What a challenge!*

*Elaici*, 1989  
Mixed media, 82 x 46 x 5"  
Lent by the artist

# Coco Gordon

---



*Packaging Trees*, 1989 (detail)  
Handmade paper on cloth and paper drum,  
16' long installation (drum: 33" diameter)  
Lent by the artist

*... Gordon's process is a technology that underscores the connectedness of everything and everyone. . . Her artmaking and ritual practice are synonymous activities that work together to change collective consciousness.*

— Arlene Raven

*My work cuts through modern culture's exploitative veneer, replacing an intuitive realism, magic, and environmentally informed sense where there is a romantic vision of what people want to remember or forget.*

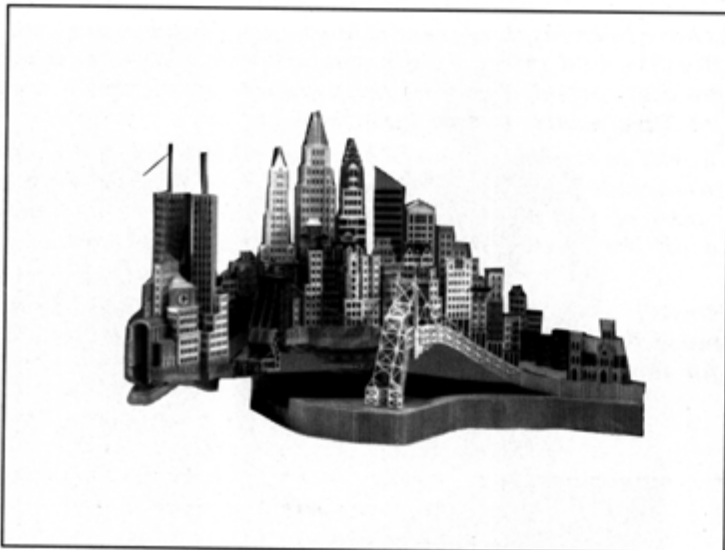
*I use whatever media I need to do this – papermaking/plant processing, painting, sculpture, book-making, sound-sampling, self-photographing in set-up situations, writing, installation, dreaming-tuning in or signage. .*

*I have an image of us living as blips in a blipped-for-us reigning of power, convention, and chaotic ordering. I see the controlling of nature as an incomplete attempt to be inventive as humans, a first step that teaches the next.*

*The hand needs what the earth needs? My work is the question, how can we live respectfully with each other and each other's resourcefulness if we continue to pilfer earth's resources and at which point do we invent ourselves out of existence or reinvent ourselves.*

# Peter Koos

---



*New York Metamorphosis*, 1993 – 94  
Paper with colored dyes, 23 x 36 x 21"  
Lent by the artist

*The physical presence of New York City has always awed me. On a tiny island, thousands of buildings (each a separate work of art) have been combined to form a cohesive structure with a life of its own, independent from the daily life of its builders and occupants and completely removed from nature. In "New York Metamorphosis" (the second of five pieces), I have made a portrait of the city, capturing the moment when, fed up with politicians, developers, and detractors who decide its fate, the noble beast pulls itself out of its ancient berth between the two rivers and, like a great dinosaur, lumbers off to seek a more hospitable home.*

*All of my work is created entirely out of one- and two-ply 100% rag paper. Color is from natural dyes, pencil, or water color. It is always primarily architectural with figures (human or animal) included as they relate to the architecture.*

# Mary Leto

---



*A book is a container for sound symbols utilizing paper, print, and bindings, whereas an artist's book is an elaboration, a multileveled visual system for symbolically disseminating information. It does not limit or restrict. In most of my books words are implied and paper is only one of many elements that may be present.*

*However, for the papermaker it would be easy to allow paper to become the primary medium and a beautifully textured hand-formed sheet dictate the whole. Making paper is like making a recipe from scratch, the spirit and integrity of the maker remains with each perfect or imperfect sheet. The gathering and preparing of materials allows a meditative thought-process necessary for each work, while satisfying the primal need to hunt and gather. I make only what is needed for each project. This keeps me in control of the medium. I use natural fibers and plant materials making additions at the pulp stage – the crucial stage, anticipating the finished, pressed, and dried results. . . always a surprise.*

*I allow my papers to complement my work, to speak and share in the visual process. I use familiar objects which have absorbed layers of energy or evoke a memory – aged boxes, dolls, bottles, an old bakery, and homemade bread, while the personality of the fibers used for the papers lend a "presence" which connects all the elements of the constructions.*

*Oracle Bones*, 1993  
Wood, handmade paper, and found objects,  
9 x 12 x 3"  
Lent by the artist



# Virginia Maksymowicz

---



*Selection from The History of Art*, ongoing series, 1983 – present  
Handmade paper and acrylic cast from life,  
ca. 18 x 12 x 6"  
Lent by the artist  
Photo credit: © Blaise Tobia

*Ideas are central to my work and so it is not restricted to one medium. Past sculptures have been made of clay, wood, concrete, cast paper, and bronze, and have utilized drawing, performance, and photography. My current work is a mixture of sculptural installation and painting. Mostly made of cast paper and/or Tyvek, it often relies heavily upon the interaction between image and text and discusses issues of social and political concern.*

*The History of Art is an ongoing series that looks at women's relationship to the canons of art history and the much-discussed "male gaze." Paper casts of a female torso are painted with art historical icons, either straight from textbooks or, in the case of contemporary art, from the covers of major art magazines. It carries an attempt at the feminist appropriation of male-attributed images to an extreme – I have made them my own by literally painting them on my chest – while exposing the underlying inspiration for much of the art of the West, that is, the fetishization of the female body.*

# Allen Moore

---



*Heroes and Villains*, 1992  
Mixed media, 120 x 60"  
(not in exhibition)

*This work is about the world we live in, both natural and human-made. The formal creative problem-solution is most closely related to abstract expressionism and color-field painting, while there are connections to minimalism. The works bridge the gap between painting and sculpture. The other levels of concern regarding the "real" world range from sexual stereotypes, environmental pollution, and wasted resources. The works are also self-portraits. They deal with the soul and psyche. What do they look like – the id or libido? My psychosexual development is presented in a coded way that reflects/mirrors the viewer. This coding ranges from overtly erotic references to the scientific (sexually transmitted diseases, lung cancer, AIDS, and death) as represented by both ugly and elegant color development. Dark ugly colors represent death – the viewer's as well as the artist's. Our flesh decaying over time will look something like this. The wrinkled surfaces could be skin. The works are portraits of the inside and outside world as we know and sometimes wish not to know it. The works are about you and your world.*

# Lesli Koppelman Ross

---

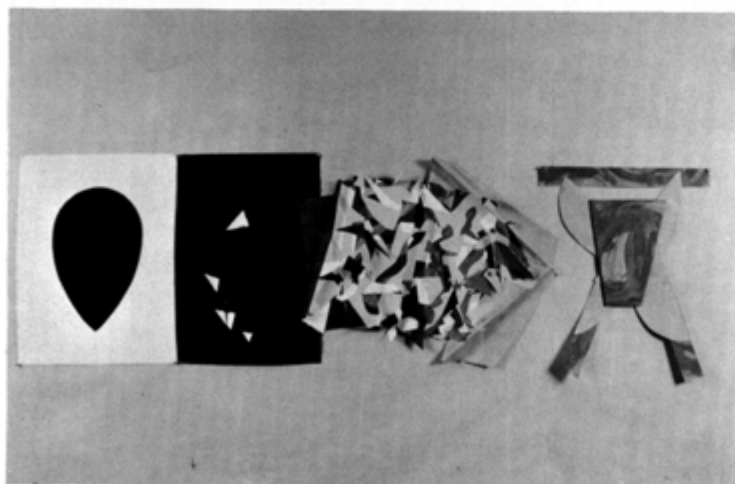


*Much of my work draws heavily on Jewish tradition, incorporating symbols and metaphors from text, folktale, custom, and history to layer meaning onto forms which could be viewed simply as literal objects. While the elements of the visual language may be particularistic, they are used in ways that can convey universal emotions, ideas, or experiences. My aim is to present aesthetically appealing works which can be appreciated for their surface characteristics but which can also be read on many different levels.*

*Elijah's Chair*, 1990  
Handmade paper, 40 x 18 x 18"  
Lent by the artist

# George Sugarman

---



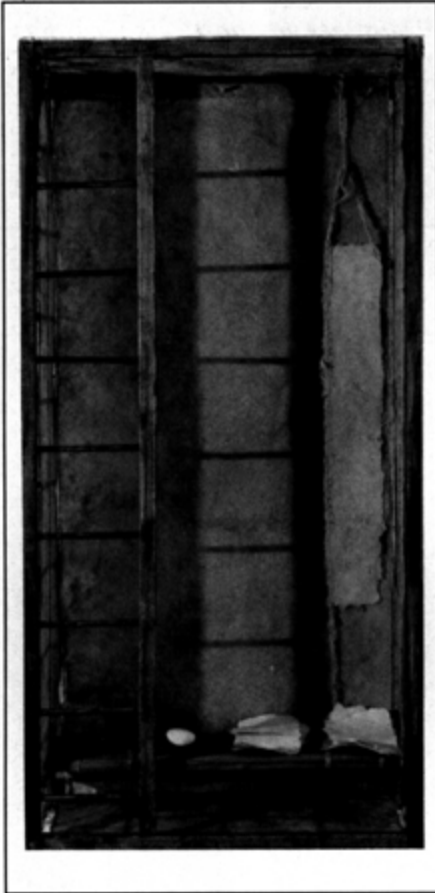
*Beginning Black and White*, 1993  
Acrylic on paper, 30½ x 99 x 4½"  
Lent by the artist

*It is traditional for sculptors to do drawings as a second medium. I have always done so, but very seldom drawings of sculpture because the sculptural forms tend to get two-dimensional on paper, and to render them in three-dimensions I find uninteresting.*

*I see my ideas for sculpture in my head, and the good ideas stay there until I'm ready to make a freestanding maquette. When I say "drawings," what I've been doing are really paintings on paper. A couple of years ago, I started to fold the paper, glue strips to the surface, etc. This was perhaps just an extension of the fairly deep-relief collages I have always done. I found that not only the appearance but the meaning of a drawing could be changed. Beginning Black and White is closer to a persistent theme in my sculpture – starting with a simple form and then developing some of the many potential forms that are inherent in it. They are meant to be "read" from left to right. The sculpture Kick begins with the simple cut-out form and then goes through its changes. This gives a lot of movement in a compact space and, for me, metaphors of time and change and more. I do the work and let the spectators find their own meaning in it.*

# Marcia Widenor

---



*Handmade paper, in itself, is as valid a sculptural form as a sheet of welded steel or hammered lead. Before I made paper I collaged and printed with worn cloth, old household linens rescued from family trunks. The edges and hems of old sheets bore traces of the hands that made them, just as a sheet of handmade paper does. Natural flax has the same range of wonderful neutral, colorless-color we find in old linens. Flax pulp, beaten for many hours, poured thin on a vacuum table, dried under pressure, becomes smoother, tough, and translucent. Making paper is a seductive and mysterious process. The pulp, full of water, gleams; then often disappears under blankets, blotters, and boards to dry in secret. Tended carefully, the paper emerges as a different-transformed material, crisp, often beautifully deckled and sometimes very different from what the artist has planned.*

*It's a long process, with periods of uncertainty. For me what this paper becomes is related somehow to home, contemplation, and silence. Much is left for the viewer to decide for himself.*

*Cupboard for the Winter Solstice, 1993*  
Wood, handmade flax paper, string, and stones,  
38 x 18 x 8"  
Photo credit: © Jim Strong

## Acknowledgements

---

Special thanks are due to Marcia Wiener, Director of the University's Union Crafts Center, for her invaluable assistance as co-curator of *PAPER WORKS*.

This exhibition has been funded in part by a generous gift from the Friends of the Staller Center. Thanks also to the Long Island Community Foundation for a grant that has enabled us to plan and implement an active outreach program to Long Island senior citizen groups.

My gratitude is also extended to Mitch and Linda Berliner and Connie and Lee Koppelman for generously lending their works by Peter Koos and Lesli Koppelman Ross, respectively, to this exhibition.

Special thanks are also extended to members of the Staller Center for the Arts staff: Patricia Hubbard, Heejung Kim, Anna Marchini, and Althea Rappina, Gallery Assistants; Tricia Colonna, Nicole Kitaeff, Jina Shin, Kirsten Stanton, and Uzma Zaidi, Gallery Interns; Patrick Kelly, Liz Silver, and the Technical Crew, Staller Center for the Arts, for exhibition lighting; Brenda Hanegan, Ronald Kellen, George Kougeas, and Pete Pantaleo, for installation assistance; and Mary Balduf, Gallery Secretary.

Most of all, I want to thank the artists in the exhibition, Jane Ingram Allen, Phyllis Bilick, Seena Donneson, Coco Gordon, Peter Koos, Mary Leto, Virginia Maksymowicz, Allen Moore, Lesli Koppelman Ross, George Sugarman, and Marcia Widenor for sharing their work with the Stony Brook community.

*Rhonda Cooper*  
*Gallery Director*

Cover design: Sally Kuzma



# PAPER WORKS

UNIVERSITY ART GALLERY, Staller Center for the Arts  
State University of New York at Stony Brook

MARCH 9 – APRIL 16, 1994

Reception: Saturday, March 12, 6:30 – 8:00 p.m.

Gallery hours: 12 noon – 4 p.m. Tuesday through Friday

5 – 8 p.m. Saturday

*(Closed Sunday, Monday and holidays)*

— The Gallery will be open for one hour prior to Main Stage Performances —

For information, call: (516) 632-7240.