

**National Museum of Women in the Arts**  
**Paper Routes—Women to Watch 2020**  
**October 8–December 23, 2020**

The large-print guide is ordered presuming you are entering the exhibition from the passenger elevators.

**Gallery A**

Hanging from ceiling in center of gallery:

**Angela Glajcar** (b. 1970, Mainz, Germany)

**Terforation**, 2012

Paper, metal, and plastic

Courtesy of K.OSS Contemporary Art

Presented by the Germany Committee

This work is part of a series in which Glajcar hangs sheets of thick cellulose paper in succession, forming compact

cubes that float freely in space. The overall geometric structure of Glajcar's works is interrupted by hand-torn edges that extend into the center of the sheets, creating impenetrable chasms. The view to the other end is always obfuscated, in contrast to the delineated exterior boundaries of the work. The artist's term "terforation" stems from a combination of "perforation" (making a hole) and "terra," the Latin word for earth. She also references the idea of "terra incognita," meaning "unknown land." In this way, "terforation" refers to Glajcar's efforts to create enigmatic views through the cavernous voids in her work.

At right when entering from passenger elevators:

On higher back platform:

Right:

**Annie Lopez (b. 1958, Phoenix, Arizona)**

**I Never Learned Spanish, 2013**

Cyanotype on tamale wrapper paper, thread, and zipper

Courtesy of the artist

Presented by the Arizona Committee

Left:

**Annie Lopez** (b. 1958, Phoenix, Arizona)

**Favorite Things**, 2016

Cyanotype on tamale wrapper paper, thread, zipper, and metal snap

Courtesy of the artist

Presented by the Arizona Committee

On front platform:

**Annie Lopez** (b. 1958, Phoenix, Arizona)

**The Liberation of Glycerine**, 2016

Cyanotype on tamale wrapper paper, thread, zipper, and metal buckle

Collection of Eric Jungermann

Presented by the Arizona Committee

The images and text on Lopez's garments address personal stories of childhood experiences, relationships, as well as the racism and stereotypes she faces as a Latin

American woman. After experimenting with different mediums, Lopez began to use tamale wrappers that she found in the “Hispanic foods” section of her grocery store, paying homage to her family heritage. The rich blue hue of the clothes is the result of cyanotype photography, a printing method that involves specific chemical processes activated by UV light. Lopez stitches together as many as forty sheets of tamale paper to fashion vintage-style clothes, using dress patterns from the 1960s and 1970s, the artist’s formative years.

At left when entering from passenger elevators:

**Jen Aitken** (b. 1985, Edmonton, Alberta, Canada)

**Lines+Planes**, 2020

Paper and mixed media

Courtesy of the artist and Georgia Scherman Projects

Presented by the Canada Committee

Aitken, who frequently works in cast concrete, uses paper to create prototypes for her dense sculptures. However, in Lines+Planes, the prototypes are the end product, enabling Aitken to achieve volume without mass. The artist constructs these works anew for each exhibition space, and she frequently obscures a complete view of her works by wrapping the geometric constructions around corners and existing architectural elements. In this way, the view shifts based on the observer's perspective and active participation. Aitken avoids specific interpretations of her work; she emphasizes the viewer's physical experience of her objects and the space for which they are constructed.

Along both back walls:

**Mary Evans** (b. 1963, Lagos, Nigeria)

**Prospect**, 2020

Kraft paper and mixed media

Courtesy of the artist

Presented by the U.K. Friends of NMWA

The silhouetted forms of Evans's figures are drawn from images frequently found in popular culture. She says, "I want the images to be accessible and rely on them being easily read." Evans references historical events and their impact on contemporary culture, particularly issues related to the African diaspora. The artist uses Kraft paper to create her works; she has compared its cheapness and disposability, as well as its strength and resilience, to the treatment and survival of Black bodies throughout history.

Like the work of Jen Aitken, also in this gallery, Evans creates installations specifically for each site where they are exhibited. In the tableau here, she calls attention to the structure of the White House, just three blocks away from the museum. Evans leads viewers to contemplate the juxtaposition of Black bodies with the landmark building that enslaved African Americans helped to build and where they also lived and labored for white masters.

## **Gallery B (entry into Gallery C)**

**Joli Livaudais** (b. 1968, Chicago)

**All That I Love**, 2012–present

Photography on Kozo paper, aluminum, epoxy resin,  
and pins

Courtesy of the artist

Presented by the Arkansas Committee

Livaudais prints photographs of personal subjects—family, friends, artwork, and objects of beauty for the artist—and shapes them into scarab beetles, which appear in her work as symbols of spiritual transformation. A site-specific installation, All That I Love may comprise more than 1,800 beetles. The time-consuming physical process of folding each photograph fosters the artist’s personal meditation on past experiences. “Reduced to their elemental parts, the photographs become merely paper,” Livaudais says of her work. “The remnants of the memories they represent

are glimpsed only in fragments of sparkling color on the backs of the beetles they have become.”

## **Gallery C**

Starting at left as you enter:

**Mira Burack** (b. 1974, Boston)

**Sun (son)**, 2015

Photography collage and paint

Courtesy of the artist

Presented by the New Mexico State Committee

Burack reflects on beds and bedding to contemplate ideas about the subconscious and the mind at rest. She collages and layers hundreds of photographs of bedding to create the illusion of three-dimensional space. Calming, muted color palettes and perceived softness from the images of bedding create a material language that connects to her themes of sleep and healing. “The inherent qualities of



paper—its flexibility, its sheen, its ability to be cut and manipulated, its bridging of 2D and 3D...make it a primary and magnetic material for this work,” says Burack.

**Sa’dia Rehman** (b. 1980, Queens, New York)

**Family**, 2017

Powdered charcoal on cut newsprint

Courtesy of the artist

Presented by the Ohio Advisory Group

Often used on a smaller scale, stencils are seen as tools employed to replicate text and imagery. In Rehman’s hands, the stencil is enlarged and has become at once a tool and an artwork. Rehman used newsprint to create this image of her family, which is based on a personal photograph. In doing so, she reflects on the way Pakistani Muslim Americans like her family are often portrayed by Western media. Instead of an image of insurgents, victims, or exoticized “other,” the artist presents a simple family

portrait. Rehman says, “Continuously smearing ink, smudging charcoal, and shredding paper evoke the circular and violent relationships between history, memory and storytelling, and the self.”

**Georgia Russell** (b. 1974, Elgin, Scotland)

**Red Tide**, 2014

Pastel on Kozo paper and Plexiglas

Courtesy of Karsten Greve Köln, Paris, St. Moritz

Presented by Les Amis du NMWA (France)

With a background in etching and silkscreen printmaking techniques, Russell is drawn to layered surfaces that veil and reveal themselves over time. Beginning with a flat, two-dimensional surface of a printed page or photograph, she makes rhythmic, repetitive slashes using a scalpel to create a sense of flowing movement. As a result, the forms overlap and the colors shift. She thinks of these compositions as landscape-based works that evoke

memories of an image, place, or time. For Red Tide, Russell was inspired by the natural phenomena of harmful algal blooms that at times discolor Florida's coastal waters with rust-red hues.

**Georgia Russell** (b. 1974, Elgin, Scotland)

**Attachement (Noir et Pêche) (Attachment (Black and Peach))**, 2013

Cut book and Plexiglas

Courtesy of Karsten Greve Köln, Paris, St. Moritz

Presented by Les Amis du NMWA (France)

Russell creates sculptural works and collages out of used books, musical scores, stamps, maps, currencies, and other found paper sources. Here, she dissects a book, its sliced contents spilling out into a mass of tousled tendrils. Reconstructing historical texts into these new forms allows the artist to ponder their meaning and value in the present day. She says, "Cutting for me is some form of expression

and freedom because when you cut something, you're almost freeing it from what it's been before.”

**Georgia Russell** (b. 1974, Elgin, Scotland)

**Étude Rouge II (Red Study II)**, 2017

Pastel on paper and Plexiglas

Courtesy of Karsten Greve Köln, Paris, St. Moritz

Presented by Les Amis du NMWA (France)

**Mira Burack** (b. 1974, Boston)

**(dark) Waterdrop**, 2018

Photography collage and paint

Courtesy of the artist

Presented by the New Mexico State Committee

## **Niche**

**Elisabetta Di Maggio** (b. 1964, Milan, Italy)

**Wallpaper**, 2019–20

Tissue paper

Courtesy of the artist

Presented by Gli Amici del NMWA (Italy)

Di Maggio likens her practice of repetitively cutting shapes into paper to writing in a diary. Her precise and time-consuming mark-making relates to the laborious and repetitive nature of handiwork, such as embroidery, historically associated with women. Each minute cut records a moment in time and, together, they function as a reclamation and recognition of the unseen labor of women. The delicacy of the tissue paper makes each iteration finite, lasting only as a memory. By expending such time-consuming labor on an ephemeral material,

Di Maggio pays homage to the countless forgotten hours of women's daily activities.

## Gallery F

Starting at left as you enter from Gallery C:

**Hyeyoung Shin** (b. 1973, Busan, South Korea)

**Tide**, 2019–present

Cast Gampi paper

Courtesy of the artist

Presented by the Greater Kansas City Committee

Shin uses Jiho-gibeop, a traditional Korean method of paper casting from objects that is similar to papier-mâché. In Tide, inspired by the worldwide Women's March rallies in early 2017, Shin casts individuals' feet to reflect on the distinct and collective paths that people take as a result of personal and political values. The thin paper, made from durable, yet translucent fibers of Gampi bark, enables the

artist to replicate the precise contours and structures of the skin and bones. Shin continues to produce paper casts for Tide; in Paper Routes, there are more than sixty pairs installed, the largest iteration of this work to date.

**Dolores Furtado** (b. 1977, Buenos Aires, Argentina)

Left to right:

**Pata (Paw)**, 2017

**Boat**, 2018

**Desierto (Desert)**, 2018

**Isla (Island)**, 2019

**Morocco**, 2018

All: paper pulp

Courtesy of the artist

Presented by the Argentina Committee

For Furtado, the transformation that paper goes through—from raw material to watery pulp, to solidified matter—inspires her to create paper sculptures layer by layer. She

works intuitively, each layer determined by the one that preceded it. Furtado likens her process to the organic buildup of sedimentary rocks. As in the natural process, the layers of her work can be examined to reveal the passage of time. Furtado explains, “Every step adds a new layer of information, and the final piece is not a predesigned object, but only the outcome of a series of actions with an open end.”

**Oasa DuVerney** (b. 1979, Queens, New York)

**Black Power Wave: Drawing for Protest**, 2017

Graphite and neon ink on paper

Courtesy of the artist

Presented by the Greater New York Committee

Inspired by the gathering of individuals to speak out against social injustices, DuVerney’s work functions literally and figuratively as a drawing for communal protest. When disassembled, each individual placard is an



equal part of the collective whole. As it comes together, DuVerney explains, the powerful wave “immerses the viewer in the experience of Black power and identity while denying the exploitation of our [Black] bodies.”

The intensity with which DuVerney applies the graphite to the paper here is evident in its almost three-dimensional appearance. To enhance this tactile quality, incisions in the paper create an added sense of movement within the wave.

**Julia Goodman** (b. 1979, Atlanta)

Left to right:

**Waning (August 19, 2007–July 14, 2008) & Waxing (July 27, 2018–May 10, 2019)**, 2020

Pulped bed sheets and T-shirts

Courtesy of the artist

Presented by San Francisco Advocacy for NMWA

In Waning & Waxing, Goodman records the phases of the moon during the traditional Jewish eleven-month grieving period for her father alongside the length of her pregnancy with her son. Her work gives these emotional experiences tactility and permanence.

**Julia Goodman** (b. 1979, Atlanta)

Left to right:

**Guissipina Calagri, Josephine Grosso, Olga Vera, Rita Bianchi, Alda Campi, Emma Muzio, and Maria Tringale, from the series “Rag Sorters, 1964,” 2013**

Pulped fabric

Courtesy of the artist

Presented by San Francisco Advocacy for NMWA

Goodman visualizes the often-invisible labor of women by making her own paper pulp, as well as wooden molds into which she hand-presses the wet material. As part of her sustainable practice, Goodman uses old clothing to make

the pulp. In her series “Rag Sorters, 1964,” she memorializes the names of Italian immigrant women who worked to separate discarded textiles from other refuse at a waste management plant in San Francisco during the mid-twentieth century.

**Natalia Revilla** (b. 1981, Lima, Peru)

Left: **Katsatagantsi**

Right: **Apipakotene**

**Both from the series “Veinte palabras” (“Twenty Words”), 2016**

Ink on embossed paper

Courtesy of the artist

Presented by the Peru Committee

In these hand-drawn and embossed works, Revilla reflects on the possibilities and limitations of language to connect people. Here, she offers visual definitions of words in the Machiguenga languages that have no direct translation

into Spanish. The Machiguenga are an Indigenous group of people who live in the Amazonian jungle of southeastern Peru. Revilla states, “There is a real need to communicate [between the Spanish-speaking government and Indigenous groups], but dialogue is effectively impossible. Communication should not be understood solely within the context of its linguistic function, but rather as a political and cultural instrument, an act of communication in a given cultural context.”

**Natalia Revilla** (b. 1981, Lima, Peru)

**Five untitled works from the series “Quemados”  
 (“Burned”), 2011**

Mixed media on burned paper

Top two: Courtesy of the artist

Bottom three: Private collections

Presented by the Peru Committee

Revilla bases her images on personal photographs as well as photojournalistic imagery of political unrest in Peru. She juxtaposes hand-drawn images with voids created by carefully burning paper away, raising questions about the interdependent processes of creation and destruction. Entirely new narratives result from the drawn image and the visceral destruction of the paper, independent of the original photographs.

## Gallery E

From left when you enter from stairway entry:

**Lucha Rodríguez** (b. 1985, Caracas, Venezuela)

Left to right:

**Knife Drawing X**, 2018

**Knife Drawing XVIII**, 2018

**Knife Drawing XX**, 2018

**Knife Drawing XXXVI**, 2019

All: watercolor on paper

Courtesy of the artist

Presented by the Georgia Committee

Rodríguez's "knife drawings" investigate the ways in which light interacts with paper. The works comprise superficial cuts made with a sharp blade into the surface of the paper and washes of watercolor paint, frequently in shades of pink. Thousands of raised cuts in each drawing catch light and create subtle variations in the patterns and color

effects of the composition. The cut paper reacts to the particular lighting of each space in which the work is displayed. While seemingly simple and two-dimensional from afar, Rodríguez's works invite closer inspection, revealing the complexity and depth of the highly textured design.

**Elizabeth Alexander** (b. 1982, Natick, Massachusetts)

**All Things Bright and Beautiful (side 1)**, 2019

Cast paper and extracted wallpaper pattern

Courtesy of the artist

Presented by the Massachusetts State Committee

Aided by precise cutting tools, Alexander casts and assembles paper objects into whimsical and imposing sculptural collages. The artist uses a laminate casting method, which results in hollow sculptures made of thin paper. Alexander was inspired to create All Things Bright and Beautiful while working in Gatlinburg, Tennessee,

observing charred residue that remained a year after the devastating wildfires in 2016.

The work's two sides are connected by a void space in the center of the wall. For the colorful side, Alexander carefully extracted thin layers of patterns from floral wallpaper, which she applied to the cast objects. The dark, sinuous branches on the blackened side evoke burnt debris from the fire. She uses her meticulous art to work through personal challenges, sharing, "Repetitive labor, such as paper cutting or casting, has become a centering element within my practice to work through frequent moments of illness or stress."

**Elizabeth Alexander** (b. 1982, Natick, Massachusetts)

**All Things Bright and Beautiful (side 2)**, 2019

Cast paper

Courtesy of the artist

Presented by the Massachusetts State Committee



**Natasha Bowdoin** (b. 1981, West Kennebunk, Maine)

**Contrariwise**, 2011

Pencil, gouache, and ink on cut paper

Courtesy of the artist and Talley Dunn Gallery

Presented by the Texas State Committee

Bowdoin's paper art examines the ekphrastic intersections of word and image. She transcribes texts from various literary sources, particularly authors she sees as experimental or non-conventional. Contrariwise forms a shallow shadowbox with painted imagery and transcriptions of Tweedledum and Tweedledee's dialogue in Lewis Carroll's Through the Looking-Glass. The heads of the two characters manifest from the combination of literary and pictorial elements. The individual letters, though appearing to be machine-made, are painstakingly hand-cut with extreme precision and uniformity. Bowdoin combines this methodical labor with spontaneity, as the flexibility of paper allows the artist to cut patterns and designs intuitively.

**Rachel Farbiarz** (b. 1977, New York City)

**Memorial Hill**, 2013

Graphite and collage on paper

Collection of Tobie Whitman and Daniel Yates

Presented by the Mid-Atlantic Region Committee

Using a combination of her own drawing and precisely cut-out images extracted from vintage books, Farbiarz creates vignettes that reveal ironies of the human condition. While not a narrative account, this scene is inspired by the so-called “Christmas Truce” during World War I, when British, French, and German soldiers informally halted their warfare in order to celebrate Christmas together. Farbiarz captures the situation’s absurdity through a seemingly festive tableau, replete with banners, ribbons, flowers, and flags. Further inspection reveals disturbing details like artillery and prone bodies on the ground. Farbiarz notes, “We indulge in beauty and pomp, ceremony and delight—even as we, again and again, destroy and violate.”

**Luisa Pastor** (b. 1977, Alicante, Spain)

Left: **El azar del mestizaje: Negro/Amarillo (The Chance of Miscegenation: Black/Yellow)**, 2016

Right: **El azar del mestizaje: Negro/Azul (The Chance of Miscegenation: Black/Blue)**, 2016

Mexican National Lottery tickets

Courtesy of Galería Nordés

Presented by the Spain Committee

Pastor reflects on the histories of miscegenation by interweaving lottery tickets of different colors—black and yellow or black and blue—into new compositions. Perhaps an analogy for human genetic material, this “reconfiguration of the physiognomy of the lottery sheet” poetically subverts the concept of racial hierarchies through random mixing. The artist also deconstructs societal values and ideas while creating new meanings by bringing together fragments of old accounting books, journals, and other common objects. Discussing her choice of materials, Pastor says, “I have always been

drawn to working with papers I find in flea markets or antiques stores because I am interested in rescuing the traces of time imprinted on paper.”

**Luisa Pastor** (b. 1977, Alicante, Spain)

**Topología del pliegue (Topology of the Fold)**, 2018

Accounting book papers

Private collection, Munich

Presented by the Spain Committee

## **Gallery G**

From left as you enter:

**Dalila Gonçalves** (b. 1982, Castelo de Paiva, Portugal)

**Desgastar em Pedra (segundo ensaio) (To Wear in Stone (second test))**, 2018

Blue sandpaper and agglomerated sand

Courtesy of the artist and Galería Rafael Ortiz

Presented by the Portugal Committee

Gonçalves worked with a group of people from her hometown in Portugal to soak approximately 240 sheets of blue sandpaper, removing the layers of grit through a time-consuming and labor-intensive process. She sutured the stripped sandpaper sheets into an expansive patchwork of various blue hues that drapes from the ceiling to floor. The artist also collected and molded the loose sediments into a hardened form, creating the nearby blue rock. Gonçalves's method transforms one material into another—paper into fabric and stone—reversing the industrial process used to create sandpaper.

**Paola Podestá Martí** (b. 1969, Santiago, Chile)

**Vergara Palace Cornice**, 2010

Foam core, aquarelle paper, and stainless steel

Courtesy of the artist

Presented by the Chile Committee

In this work, Podestá Martí has replicated a portion of the façade of Vergara Palace in Viña del Mar, Chile. The palace was built in 1910 in the Venetian Gothic style by the founder of Viña del Mar, Jose Francisco Vergara. This building, which has been a museum since 1941, has not suffered from neglect, but Podestá Martí alludes to the reclamation of abandoned spaces by nature, constructing her image out of cut-out insects.

Podestá Martí uses multiple techniques to create this work, including hand-coloring and laser cutting the paper and hand-assembling the pieces. In this combination of serialized hand work and technological processes, the artist finds a parallel to the industrial production of the early twentieth century (the era that Vergara Palace was constructed), which also relied on both handmade and mechanized elements.

**Echiko Ohira** (b. 1949, Tokyo)

**Untitled (red #4)**, 2012

Paper, cardboard, acrylic, wire, glue, and wood backing

Courtesy of the artist

Presented by the Southern California Committee

**Echiko Ohira** (b. 1949, Tokyo)

**Untitled (paper and thread #3)**, 2016–17

Tea-stained blueprint, cardboard, thread, and glue

Courtesy of the artist

Presented by the Southern California Committee

**Echiko Ohira** (b. 1949, Tokyo)

**Untitled (red #1)**, 2018

Paper, acrylic, wire, and glue

Courtesy of the artist

Presented by the Southern California Committee

Influenced by the central role of paper in Japanese art and culture, particularly origami traditions, Ohira creates textured, lush paper sculptures that subtly evoke organic forms such as birds' nests, marine life, and flowers. Through labor-intensive techniques, she repeatedly stacks, tears, pleats, coils, glues, and sews layers of untreated, tea-stained, or vibrantly dyed Kraft and recycled paper. She recalls, "Since I was a young child, I have liked to make things with paper....It's because of my personal history that I work with paper, a basic, simple material of everyday life. I find such beauty in paper."