

**National Museum of Women in the Arts**  
**Paper Routes—Women to Watch 2020**

**October 8, 2020–January 18, 2021**

**Guide by Cell Audio Guide Transcripts**



**202-747-3417**

Welcome to the National Museum of Women in the Arts' audio guide for selected artists and artworks on view in the third-floor collection galleries and in the second-floor special exhibition Paper Routes—Women to Watch 2020.

To listen to the recordings, look for the blue cell phone icon on the labels in the galleries and press the item number followed by the pound (#) key.

Interrupt any audio recording simply by pressing another item number and the pound (#) key. Press the star (\*) key for instructions.

In Paper Routes, recordings with item numbers beginning with 2 are in English, those beginning with 1 are in Spanish.

We hope you enjoy this guide and your visit to the museum.

**Virginia Treanor, associate curator, National Museum of Women in the Arts, welcome (2:13)**

**#201**

Hello, I'm Ginny Treanor, associate curator at the National Museum of Women in the Arts, and it is my pleasure to welcome you to the exhibition Paper Routes—Women to

Watch 2020. This is the sixth installment of NMWA's Women to Watch exhibition series, in which we partner with our national and international outreach committees to showcase artists from their respective regions. These committees are paired with local curators who submit a shortlist of artists working within a designated theme. This year's theme is works made of paper.

Paper is commonplace and accessible; it is ubiquitous in our lives. It bears text and imagery as a vehicle for communication, yet it is also a material we rely on to wipe up spills, scratch out equations or shopping lists, and dry our tears. Our relationship to paper is complex. Its mutable meanings are mirrored by its malleability as a material. What possibilities do contemporary artists find in its wide-ranging uses and associations? And what paths did they take to arrive at their work with paper?

These are the questions my co-curator, Orin Zahra, and I asked ourselves as we set about selecting one artist from each of our committees. Our goal was to present a wide variety of works in paper, ranging in size, shape, and texture.

Paper Routes features twenty-two artists who approach the medium in distinct and varied ways. Some works in the exhibition highlight the delicate properties of paper through thousands of meticulous cuts, resulting in complex and elaborate forms, patterns, and designs. Others compact and consolidate the material, forming surprisingly dense and monumental sculptures. Objects range in scale from small and intimate to large and immersive. Artists cut, fold, glue, stack, burn, or emboss the medium, relying on traditional as well as innovative techniques to create work that is unmistakably contemporary. Paper Routes highlights this diversity of approaches and celebrates the transformation of this eclectic material into complex works of art.

**Angela Glajcar, Terforation, 2012 (3:51)**

**#202**

When I studied art at the Art Academy, I worked with heavy materials, such as wood and steel. These sculptures were abstract constructions which were built in pieces and later put together. I tried to convey a light illusion in space to these rather heavy objects.

But I learned that our knowledge of a material is very powerful. For example, if you see a trunk, you just know that it is very heavy, because your mind is set on that. For me, paper was just a material for drafting. I liked the lightness and the easy way of using it. So I started to work in a similar way with it as I put torn parts together. These were my first paper collages.

I was amazed by the spatial appearance of paper, as it is a two-dimensional flat material. I was really surprised by

that, and so I gave it a chance. Whereas it is a light material, I was thrilled by the monumental and heavy effect which was I able to create. My knowledge about paper did not suit what I saw. The material started to do the opposite of what I was expecting. We all think that paper is light and fragile, not spatial, and not monumental. My journey started, and I completely changed my way of working as an artist.

I've visited so many paper manufacturers, and therefore I had the chance to work with many different papers. Each one has its own character, and sometimes I even have the feeling that it has its own personality, and the texture reminds me of skin. Most of the time, I use industrial papers, since it ensures me that every single sheet looks the same, unlike to handmade paper, which differs.

I really love the haptic experience when I work with paper. Normally, tearing means to destroy something. But for me, tearing means to create internal new spaces.

Paper offers so many different associations. We use paper every day. We all have a very close relationship to it, and most of the time, it is a very emotional one, as well.

A white surface offers space for many projections and memories. It is such a great thing to use some of these memories to draw the viewer's attention to. My work is about exploring space, and we can all use our eyes to discover three-dimensionality in a unique way with paper, because we don't expect three-dimensionality when thinking about this material. So I offer three-dimensional, emotional space for your memories.

The shown piece here is an installation that belongs to one of my main series called, Terforation. And Terforation

is a term I established myself. It stems from the Latin words *perforation* and *terra*. *Perforation* stands for, “to hollow something out,” and *terra* refers to the element earth. I like to allude to the term *terra incognita*, the unknown land, because my work, in general, is about exploring how space is experienced. Everything is about internal and external space, and the tension between those two. You, as a viewer, are invited to enter the sculpture and experience your very own impression.

The Terforation which is presented here is from 2012. Back then, I developed my installations through small-scale models. So I built several versions of it to discover the possibilities. You look at a self-contained body which allows you to step inside at one point so you can be part of the internal space and leave the external one. This is a good moment to experience the material and the radiance of this mutual conjunction.



**Annie Lopez, I Never Learned Spanish, 2013, Favorite Things, 2016, and The Liberation of Glycerine, 2016**

**(1:25)**

**#203**

This is Annie Lopez, and this is about my untitled dress series.

I've used cyanotype since the mid-1980s. I've used it to print on watercolor paper like I was taught, but I tend to experiment with non-traditional surfaces to print. I want there to be a reason I chose the paper and a connection between my subject and the surface. The dress is made of cyanotype prints on tamale wrapper paper.

Cyanotype is a photographic printing process. It takes two chemicals, separately mixed with water. When you combine those mixtures, they become light sensitive.

Place the negative on it and expose it to sunlight for 20 to

25 minutes. Wash off the unexposed chemicals, and you have your print.

To make my dresses, I used 20 to 50 individual prints. I usually make at least twice as many prints as end up in each dress. I need enough to sew together to make a large enough sheet to cut my pattern pieces out of it as if it were fabric. Those pieces are then assembled, making modifications as needed, since paper doesn't stretch like fabric. The paper holds a shape when the prints are sewn together.

I chose the dress shape as my stand-in. I am the subject telling the story. The dresses have working zippers and snaps and buckles. I found the paper in the grocery store. It was labeled, "Tamale Paper Wrap." I was curious about it because I made tamales with my family every Christmas. We never used that paper, but the connection to the tradition convinced me to try it. My artwork is about

my family and my experiences, and this paper fits perfectly into that.

**Jen Aitken, Lines+Planes, 2020 (1:20)**

**#204**

I'm Jen Aitken, my piece is titled Lines+Planes. It's a site-specific temporary piece, so I'm speaking to you now before I've actually created this work. I have a general plan in mind right now, and I've worked this way before, but it's important for me to leave the specifics open so that I can respond to the particular situations in the gallery in person.

I'm going to start this piece by looking for any architectural features that deviate from the pristine, white cube gallery setting. So, this might be a portion of a wall that's recessed or jutting out, or an air vent, a column, a baseboard. Anything that an artist might typically be

concerned would distract from their work, that's where I want to start. I want to integrate into it and make it direct the form of my work.

I started working with paper because I can be fast and intuitive, and really explore space without getting stuck on any construction problem. And, because I'm able to work so freely—cutting, folding, taping—the paper forms hold onto that kind of loose energy and I can create this particular, kind of fresh, playful quality with paper that I haven't ever been able to get with any other material.

The drawing components of the installation happen after I finish the paper form, and I think of them as kind of optical anchors. They move across both the paper forms and the architecture of the gallery, so they have to visually merge all those different surfaces. In that way, the architectural planes of the gallery become just as much a part of the work as the paper planes.

## Mary Evans, Prospect, 2020 (4:31)

#205

Hello, I'm Mary Evans, a London-based artist. My work in Paper Routes is titled Prospect.

I've always been interested in a pictographic visual language. It's the international language of signs and symbols, they're the kind of images that you see at airports, restaurants, directing you to the bathroom or check-in.

After my MA at Goldsmiths in London, I went to Amsterdam and studied at the Rijksakademie. I continued working with these images, which I saw as hieroglyphics, and realized that I wasn't actually a painter, as I used to paint by using stencils and masks of images I cut out of cut card or plastic.

And it was while I was making one of my stencils, which is actually a razorblade, I was cutting it out of plastic with an X-Acto knife and a metal ruler, that I realized that I couldn't possibly paint this object as sharply as I could cut it out. So this prompted me to keep the masks and the stencils. Something told me not to throw them away, and I would stick them directly onto the wall, bypassing the canvas.

I found that no matter how large my canvases were, they were always too small. So by sticking these images onto the wall, the scale of the work changed to echo the scale of the space that the work was made in, and that just became much more satisfying to me. I prefer this way of working and found it much more expansive and canvas far too restrictive for me. So, through a process of trial and error, I suppose, I eventually discovered that brown paper stuck onto the wall with wallpaper paste worked really well and flat, as the papers fused nicely to the wall once the water in the glue had dried.

At this point, I think a little bit of background information is useful. I was born in Nigeria and migrated to London as a six-year-old. In my practice, I'm interested in investigating the social, cultural, and political ramifications of Diaspora. It was during my time in Amsterdam that my practice matured to what you might recognize now. I was away from home, home being London at that time, and I began to question my identity and allegiance. I was African, I was Nigerian, I was British, I was European.

These questions had begun to surface in my teens when I had returned to Nigeria for two years, from the ages of fourteen to sixteen. Nigeria had been a British colony. I grew up speaking English in both Lagos and London. I became interested in the connections between the U.K. and Africa through a shared imperial history and the subsequent Diaspora. I became particularly interested in the ramifications of Britain's involvement in the Trans-Atlantic Slave Trade.

So these issues began to come to the fore in my practice, since my Amsterdam days, and have persisted ever since. I make visual narratives based on personal memories, local points of interests, and historical facts or documents. My installations are large-scale and interact with the architecture of the space, allowing the viewer to feel as though they could walk into the scene and be part of the narrative.

The figures that populate my wall installations are approximations of African people. I am engaged in investigating and interrogating the African body as a site for historical and contemporary narratives of violence, geography, mobility, and globalization. Historically and contemporaneously, the Black body has been treated cheaply, shipped, broken, disposed of, and feared. However, I'm ultimately concerned with telling stories about the resilience of the Black body, and its ability to endure and prevail despite the challenges meted out to it.



Paper has been my principle medium for 25 years. I deliberately choose to utilize brown Kraft paper because it is cheap and disposable and is generally used to wrap parcels for shipment, pertaining directly to the content of my practice.

Paper as a medium is at once yet fragile. When working with the material, I often marvel at its durability and delicacy, which is reminiscent of the tenacity and vulnerability of all people, but in particular of African peoples and all that they have endured and continue to endure.

So, for Paper Routes, I will present Prospect, in which I invite the viewer to consider the received wisdom that enslaved labor was used to build the White House in Washington, D.C. In a seemingly bucolic idyll, peopled with Africans, with the White House in the background, audiences can engage with the work from their own

perspectives and contemplate the prospect that this narrative has veracity, and in so doing, reflect on the historical and contemporary significance of it.

Thank you, and I hope you enjoy the exhibition.

**Joli Livaudais, All That I Love, 2012–present (1:43)**

**#206**

My name is Joli Livaudais, and I'm primarily a photographer. And one of the questions I get a lot is, how did a photographer come to create the installation work that I make with my origami beetles, my piece called All That I Love. And really, it has to do with my excitement at discovering the difference between experiencing artwork in person, versus seeing it online or in a textbook. That in-person experience can be so consuming, and you notice so many details and translucency and depth of pigment or

all these things about the work that you just can't get any other way.

But my medium, photography, is not usually thought of in that sense of, most people they think that the experience that they get when looking at a picture online would be identical to seeing that as a fine print in a museum. But that object nature of the photograph is what started to tease at in my imagination, and I began to get a lot more experimental with how I presented my pictures.

And then I started thinking about the substrate, the actual paper, itself, that the photograph was printed on and what could be done with that. And that's what led me to origami, and this idea of using it to go beyond even the image, to express more with the photograph than I ever could just with the flat image, itself.

And I feel like All That I Love, which—the photographs are family photos and photos of friends, of snapshots, and it's just basically a diary of a life—I feel like it goes well beyond what I could have expressed in a single image.

**Mira Burack, Sun (son), 2015, and (dark) Waterdrop, 2018 (1:38)  
#207**

Hello lovely people. My name is Mira Burack, and it means so much to me that you are standing in front of my work right now.

The works in the exhibition are intricate photography collages made up of hundreds of layered photographs of bedding. I consider the bed a rich contemplative site to consider materials, our relationships, and how we rest in our fast-paced existence.

Sun (son), the large golden installation, includes photographs that I took of my son's baby blanket that my mother knit. It is in the form of the bright New Mexico sun where we live.

dark (Waterdrop) is made up of photographs that I took of my bed with a black duvet cover I put on the comforter. When I created this piece, I was thinking about how precious clean water is: in our bodies, for our earth, and, in particular, the horrific water crisis in Flint, Michigan.

I'm drawn to paper for its flexibility, its sheen, its ability to be cut and manipulated. It's amazing how paper bridges two and three dimensions. I think of the photograph and paper as tools to capture the essence of materials, such as bedding. I wonder, "How do these materials of daily life teach intimacy, engage our senses, provide comfort, heal us, invite rest, and elicit pleasure?"

## Sa'dia Rehman, Family, 2017 (2:15)

#208

Hello, my name is Sa'dia Rehman, and I will be talking about my work, Family, made in 2017, using powdered charcoal on cut newsprint, and measuring 96 by 210 inches.

One summer, I was in a town near Cholula, Mexico. On one of my daily walks, I noticed signage on public walls: advertisements for concerts and foodstuffs, directions, political slogans. It reminded me of the Urdu graffiti all over Pakistan, painted on the walls overnight, repainted and overlaid on what came before. Stencils, hand-drawn images, wheat-pasted posters. I wondered: Who made them? Who put them up and for whom? I also thought about the stencils used to create banners in protests, world over and across time.

I started to cut paper of all kinds—newspapers, magazine covers, cardboard—to make my own stencils. I used charcoal, ink, and spray paint to smudge, paint, or spray through them. This work that you're looking at now was my first large-scale stencil. I first projected an image of a family photograph onto newsprint and traced the lines in the figures' hair or folds in their clothes. I used an X-Acto knife and cut the lines.

The newsprint and charcoal are ideological tools. The newsprint references newspapers, and the charcoal you find in a drawing classroom. The charcoal is also a geological tool. It is fragile and yet always leaves a residue.

Initially, I was cutting this image as a stencil for a wall drawing. But as the stencil hung in my studio, I started to see the tool as the artwork. An extraordinary artifact of the Muslim family now and through history. A family dissected,

institutionalized, displayed, studied. It was one of those moments where an experiment turned my practice on its head.

**Hyeyoung Shin, Tide, 2019–present (1:54)**

**#209**

Tide is an ongoing paper foot-casting project that I have been working for seven years. I have produced more than 60 pairs from different individuals until now, and I desire to continue creating more as my lifelong project.

The casting is installed on the gallery wall to the floor in order to create a theatrical representation of the human journey, with the hope of remembering us as we walk together through our history, even during challenging times. I also hope the installation reminds us of a sense of belonging, where we can define ourselves as only human beings.



The casting method that I have used is one of Korea's traditional paper craft techniques called Jiho-gibeop. It is used to cast from existing forms, and it is similar to papier-mâché process in Western craft practice. And I enjoyed the thin layers of paper that allowed me to replicate the folds and silhouettes of human forms.

Throughout my art practices, paper has been my longtime fascination as I have been trained and practiced as a draftsman, printmaker, artist bookmaker, and paper sculptor. I also grew up in the Korean culture, where the paper is not only a material to write or draw, but also to use for creating home goods, furniture, and even to use as architectural materials. From this upbringing, I see the paper as an embodiment of a culture. As various paper exists in different civilizations, they can hold and interconnect experiences and memories like human skin.

**Dolores Furtado, Desierto (desert), 2018, and  
Morocco, 2018 (2:40)**

**#210**

I think of my practice as the work of an alchemist, transforming and experimenting with different materialities. Alchemy had the principle in which everything around us contained a universal spirit, and metals were believed to be alive.

In my work, process is very important. It actually creates the work. Without a clear path, every step adds a new layer of information. I incorporate all accidents into the work. The final piece is not a predesigned object, but what remains of the process. In my works, everything is exposed. You can even guess parts of the process by just looking at it.

When I work with paper pulp, I mostly recycle paper. I break down the paper into a semi-liquid consistency, creating the pulp. The most interesting thing about paper pulp is the amount of chance involved in the making, and how the drying process keeps affecting the outcome for a long period of time. I like the idea of recycling paper and not generating more waste. It's a crucial time for us to consider our role in keeping the planet green. We have a physical and spiritual connection to the natural world.

I work with paper because I'm attracted to the rustic quality that paper has. There is no other material like paper. I don't think it can be replaced. I'm very interested in textures and in different materialities, and the texture of paper is unique, similar to the texture of dry soil. In my work, you can usually see cracks, holes, discolorations, and all kinds of accidents. They look like objects that went through the passing of time, like a rotted object. In this context, the open grain of paper is a fantastic channel.

I title the works long after they are done. My sculptures come from visual ideas, so words are not part of the process in the first place. Some of the works in the show have a story behind, like Morocco and Desierto (Desert). They were both made after an amazing trip to the country. I was blown away by the architecture and how it reflects their spirituality, it seems like they merge together. Morocco was made in the same way they used to build their walls, making multiple rows of holes across a façade, creating a mysterious pattern. Desierto (Desert) was inspired in the massive arch you see while entering the market in the medina of the City of Fez. Both works were colored with natural pigments I got locally.

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

**(1:40)**

**#211**

My father passed away in 2007, changing my life and the art I make. The process of making handmade paper, tearing fibers to make pulp, and the layers of labor that go into my work, took on new meaning. In losing my father, I was shocked by the simple and profound realization that I could no longer touch him. This created an urgency for me to make work with texture, and an aversion to flatness.

In the months following his passing, I made a wood carving of the phases of the moon during the eleven-month mourning period that is traditional for a child to mourn for their parents in Judaism. The gouged plywood became a mold for casting a series of eleven pieces of handmade paper, one for each month of mourning.

In 2019, I gave birth to my baby. Being pregnant felt like a great counterbalance in my life to losing my father. I needed to mark the experience of bringing a life into the world with the same gravity I'd given to letting go of a life. Twelve years later, the first thing I made after giving birth was a parallel hand-carved wooden mold to chart the phases of the moon throughout the 41 weeks of my pregnancy.

While making the wood carving, I was digesting what it means to lose a parent before having a baby. How the loss of my father informed how I love our child. I realized that to understand this pairing of events, I needed to revisit the mold from twelve years ago. So in front of you, here we have Waning & Waxing, the darker one on the left, cast from the wood mold I made in 2007, beginning with the night my father died, the phase of the moon from the night my father died. And the lighter one on the right, cast from the recently carved mold, ends with the phase of the moon from the day my child was born.

**Julia Goodman, “Rag Sorters, 1964” series, 2013**

**(1:23)**

**#212**

Using reclaimed materials and having a practice with a low ecological footprint has always been a priority for me. I shifted my practice of creating paper out of discarded paper to making paper from discarded fabric for multiple reasons, including my research into the history of European rag papermaking, and the layers of invisible labor of women that was harnessed to create paper that I did for my artist residency at Recology, San Francisco, which was also known as “the dump.”

I began my residency expecting to focus on the 1600s and the 1800s, a time when the papermaking industry depended on women to gather and set aside rags in homes to be used in paper production, or to be used at the

papermills. In fact, at the papermills themselves, there were women who were often the rag sorters as well.

During my interview with a retired employee, I was shocked to discover that long after rags were no longer being used to make paper, “rag sorter” was a still a position with the S.F. Sanitation System until 1964. Invisible to the public, elder Italian immigrant women sorted rags in San Francisco, separating natural and synthetic fibers for various purposes. During that interview, the employee remembered the names of seven of these women. I wanted to honor the women and their labor and make their names visible, using pulped fabrics I gathered and sorted at “the dump,” echoing their labor with my own labor half a century later.



**Natalia Revilla, “Veinte palabras” (“Twenty Words”),  
2016 (1:18)**

**#213**

I am Natalia Revilla, and within the framework of Paper Routes, I showcase two drawings of the “Twenty Words” series. These works were inspired by my casual encounter with a Machiguenga-Spanish dictionary. The Machiguenga are Indigenous people living in the Peruvian Amazon, and speaking the Machiguenga language, one of the 48 Native languages of Peru.

Every drawing represents a word in Machiguenga which has no direct translation into Spanish, but conveys new meaning through plastic arts. Words are a vehicle to represent the world, that with which we name our experience and then they speak to us about the ways through which we configure our identity. For this reason, in our cultural exchange and in the face of encounters

among distinct languages, translation has a foundational place in facilitating understanding and correspondence. At the same time, it reveals that which is neither translatable nor expressive.

Narrowly, the entire body of my work is developed on paper. And in these works, the embossing shows the malleability of this material. Through concave and convex figures, we see how images provide different points of departure and interpretation as a metaphor of the translation itself.

**Lucha Rodríguez, Knife Drawing X, and Knife Drawing XX, Knife Drawing XVIII, 2018, and Knife Drawing XXXVI, 2019 (1:37)**

**#214**

Hi, I'm Lucha Rodríguez. For this body of work, I wanted to challenge you to take a second look at something that

from afar seems simple and trivial but on a closer look, it surprises you with intimate detail and complexity. Not by adding, but highlighting with textures and shades what was already there.

Almost imperceptible at first, the paper defines the forms, creates the boundaries, and then rises to play with the lighting conditions in the room to create color variations.

These knife drawings are meant to represent the union between precision and intuition, organic and geometric, simplicity and complexity. The works are meant to be grasped in the experience of looking at them.

The untouched paper areas within the works are as important as their shapes, textures, and colors. The superficial cuts on the surface of the paper reveal the thickness of the material while sculpting lines and patterns. The cutting process is both free and rigorous. It

somewhat disintegrates the pristine surface of the material, while giving it new dimensions that strengthen it, as if the superficial cutting could embed the sense of touch into the paper.

When you begin to notice the subtleties in these works, you will find yourself taking a second look at what is hidden in plain sight. A metaphor for our vague experiences in everyday life, the importance of proximity, and the fact that you can never look closely enough.

**Natasha Bowdoin, Contrariwise, 2011 (4:21)**

**#215**

Hi, my name is Natasha Bowdoin, and I'm here to tell you a little bit about my work, Contrariwise.

I've been working with paper probably close to 15, maybe 20 years now. I originally started out as a painter, but what eventually drew me to paper and what has kept me working with paper is its incredible malleability. What I love about it is it maintains the spirit of infinite transformation, all the while remaining pretty forgiving as a material (laughs), so if something doesn't work out, you can cut it out, you can graft it onto something else. It really does allow for one to have a really organic process, which has always been a key part of the work that I do. So, paper has been a long love of mine and will continue to be.

My work for a while also has been interested in this idea of how the visual and the literary might intersect. Particularly, when I started this kind of work, I was interested in channeling the experience of reading into the activity of drawing. And what I was aiming for was a kind of visual experience of text that defies our expectations. So something that kind of departed from our day-to-day experience of text and how we read language. And so, a

lot of this work kind of grew out of a love for other, both literary and artistic movements that were really experimental in how they treated words and images, that sought to kind of complicate the relationship between the two. So, things like the Surrealists' practice of automatic writing, to Oulipo, the workshop for potential literature, to Robert Rauschenberg's notion of a "Language to be Looked at and/or Things to be Read," to the cutup and fold-in techniques of The Beats. You know, there's a rich history of people playing around with how words and images intersect, and my work definitely draws from those experimental traditions.

Contrariwise grew out of a practice of transcription. And so, what that means really, is I would sit down in the studio with a book that I'd selected, so using kind of found text as a raw material, I would just start to transcribe the work into my drawing. So, starting at the beginning, going to the end, drawing out the words, sometimes into patterns, sometimes just the words themselves. Then, the next step

would be to cut things up or to cut things out, and then I would start to layer those pieces of cut paper into a kind of final composition.

So, in essence, over time, as I work, the beginnings of the story would get completely lost in the process. So, you know, by the time the work was complete, it wasn't necessarily so important anymore that anyone know where it begins, but more of this idea of reading a text in a multitude of ways, instead of just one.

So, reading it front to back, reading it inside to out, reading it up and down, reading it left to right, right to left, zigzag (laughs), you know, whatever kind of way you want to move through the work and get lost in the text. And so, Contrariwise is actually kind of a work really from the beginning of this particular body of work, and I'm sure you want to know what the text is, so (laughs) that's where I'm going to end.

I would pick text, one, according to things that I wanted to read in the studio. Often things that I loved reading in the past that I wanted to re-read in this kind of slow and methodical way. And also, like, I would pick authors who I felt were already incredibly playful with how they how they approached language. And so, Contrariwise started with re-reading Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass. Those were books near and dear to me from my childhood, remain near and dear to me still. Contrariwise is sort of the portion of Carroll's text that is spoken between Tweedledum and Tweedledee.

There's other parts of the book that have kind of woven their way in there, but, typically, and this wasn't always the case, but sometimes the content of what I was reading would influence the image. I tried to kind of push back against that sometimes, but in this one, I do feel like Tweedledum and Tweedledee sort of won out, in the fact that the work has this kind of faint resemblance to two



chattering heads speaking back and forth to each other. And so, I think that in this particular work, the text kind of had an influence on the image a little bit more so than other works.

But yeah. So, I have other pieces that are other aspects of Alice's Adventures in Wonderland and Through the Looking Glass, this is one from that series.

Thanks so much.

**Elizabeth Alexander, All Things Bright and Beautiful,**

**2019 (1:14)**

**#216**

Hi, I'm Elizabeth Alexander, and I'm speaking about All Things Bright and Beautiful, a two-sided installation made entirely of cast paper and hand-cut wallpaper print.

To create this work, I coated objects with handmade paper sheets, to create hollow-shell duplicates that I could collage onto, assemble, and cut back into. I chose to replicate a combination of scavenged domestic items, such as lamps and a chair, and debris I gathered from storms and fires occurring near my home and places I taught while creating this piece. Some items have a black coating of lokta paper, that looked to me like a charred sheen or rot after a flood, and others are encrusted with a porous veneer of wallpaper florals that expose glimpses of the black interior upon close inspection.

I felt as if I were bedazzling this debris in order to dress it up and hide its true identity. I think a lot about presentation and posturing, especially within the home, and all it's supposed to symbolize. How home can be a delicate space that serves both as a projection of our ideal self and one that houses our darkest and brightest moments, especially right now.

**Rachel Farbiarz, Memorial Hill, 2013 (2:16)**

**#217**

This is Rachael Farbiarz speaking about Memorial Hill.

Memorial Hill was included in my first solo exhibition, and before the show opened, a friend of mine came to the gallery to see the work. He paused for a long time in front of Memorial Hill and was particularly drawn in by a singular figure. This is a photograph of a man in black and white, and the man is staring straight out at the camera. He's wearing an armband and a hat. And I had felt particularly connected to this man as well. I selected him for the work after a long search because he reminded me of my own grandfather. He had a mix of steadfast defiance, curiosity, and outrage in his face, but there was also a deep kindness and almost a feeling of humor behind those feelings as well. And I felt like I recognized this man as part of myself.

It turned out this man was also part of my friend's family's history. He was my friend's wife's grandmother's first husband. The grandmother and this man together had been part of the Jewish Underground Resistance in the Kovno Ghetto during the Holocaust. This man had not survived, but his wife had, and she went on to have another family, marry again, have children. And that family eventually became a part of my life through my friend and his wife.

This connection meant a huge amount to me. It meant that other people can see and recognize themselves in my work, and that's very much my hope for my work. I hope you see yourself and your family in my work, and I believe that through doing so, I try to see you and me a little better.

My work, I hope, creates these connections, not so much with clarity, but with intimacy. It's a gift that my work gives to me and I hope that it will give this gift to you as well.

Thank you.

**Luisa Pastor, El azar del mestizaje: Negro/Amarillo  
(The Chance of Miscegenation: Black/Yellow), 2016,  
and Topología del pliegue (Topology of the Fold), 2018  
(4:16)  
#218**

Hi, my name is Orin Zahra and I'm the assistant curator at the National Museum of Women in the Arts. These are the words of the artist Luisa Pastor.

I feel very comfortable working with paper and, above all, with old papers, which speak to the passage of time. It is a

material that is very close to me. It has been in my life in the form of a book, notebook, or even napkin, and I am attracted—especially—to the possibilities of transformation and experimentation that it offers me, in the moment of living with it, in the creative process. I don't feel that proximity and dialogue with other materials, such as canvas or stone, although when I work with them, I think of them—perhaps unconsciously—as if they were made of paper.

One of the things that attracts me most to working with paper is its fragility, but, at the same time, its strength. The composition of paper, very sensitive to light, to changes in temperature, to humidity, and all those internal movements that paper experiences over time, greatly captures my attention, because it behaves like a living being that tries to express itself through its form.

Most of my works are excessively small and meticulous. I like, in fact, to compare them to the precise work of a watchmaker, because I am interested in the nearing of the viewer's gaze to the work, in an intimate one-to-one dialogue. Lately, I feel that, little by little, we are creating a world where we relate from a distance, and from a physical distance, to the work of art. For this reason, I am interested in creating that close link with the viewer, based on the minute detail, which (always) invites curiosity and approximation, to be able to look, with care, that which—from a distance—cannot be seen, but only be deduced. For this reason, in my works, I look for a moment where the viewer's gaze moves across the paper in search of details: in the patina of time, in the materials that paint without paint, to look out of a window that, I hope, invites reflection.

For the Paper Routes exhibition, several pieces have been chosen from two different series of works. On one hand, there is the work entitled Topology of the Fold, where I

disarticulate and cut, in hundreds of pieces, the sheets of an old accounting notebook to create a micro-world of small boxes of lines—since these sheets have that internal structure—and of folds, made with paper. I am interested, in this series of works, in the internal movement of withdrawal provoked by the paper. I feel that the interior of the space of the work contracts, burrowing inward and causing a strange feeling of infinity, by means of saturation and the repetition of elements—like the small paper boxes—starting from its own boundaries, with the space that frames the work.

For the exhibition, two works have been selected from the series “The Chance of Miscegenation,” those that belong to the yellow/black and blue/black color schemes. Here, I have worked with the official publications of the Mexican national lottery drawing, which publishes, every week, the numbers and the amount of prize money for this contest. Then, from the theory of color, where there are some primary colors that, in some way, have a close relationship



with the monochrome colors of the different series of lottery papers—such as Major, Superior, Special, or Zodiac, to give some examples—that I have been able to find, having lived in Mexico for a few years. My interest has focused on creating a multiplicity of infinite possibilities of combination and relationship, between the different colors and, also, in the random game of numbers, which allows me to question the “universality” of a single perspective, based on the concept of miscegenation. It focuses on a work that attempts to talk about the particular, beginning from the crossing of paper fragments, and with an interwoven fabric technique—usually made of natural fibers—which is usually done in Mexico. Finally, I understand this work as a relationship of love with the other, in an act of hospitality.

**Luisa Pastor, El azar del mestizaje: Negro/Amarillo (The Chance of Miscegenation: Black/Yellow), 2016, and Topología del pliegue (Topology of the Fold), 2018 (Spanish, 3:47)**

**#18**

Me siento muy cómoda trabajando con papel y, sobre todo, con papeles antiguos, que hablan del paso del tiempo. Es un material que me es muy cercano; ha estado en mi vida en forma de libro, cuaderno o incluso servilleta, y me atraen—especialmente—las posibilidades de transformación y experimentación que me ofrece, a la hora de convivir con él, en el proceso creativo. No siento esa proximidad y diálogo con otros materiales, como pueden ser el lienzo o la piedra, aunque cuando trabajo con ellos, los pienso—yo creo que de manera inconsciente—como si fueran de papel.

Una de las cosas que más me atrae de trabajar con papel es su fragilidad, pero a la vez, también su fuerza. La composición del papel es muy sensible a la luz, a los cambios de temperatura, a la humedad y todos estos movimientos internos, que experimenta el papel con el paso del tiempo, me llaman muchísimo la atención, porque se comporta como un ser vivo, que intenta expresarse a través de su forma.

La mayoría de mis trabajos son excesivamente pequeños y meticulosos. Me gusta, de hecho, compararlos con el trabajo de precisión de un relojero, porque me interesa ese acercamiento de la mirada del espectador con la obra, en un diálogo íntimo de uno a uno. Últimamente, siento que, poco a poco, estamos creando un mundo en donde nos relacionamos a partir de la distancia y de la distancia física con la obra de arte. Por eso, me interesa crear ese vínculo cercano con el espectador, a partir del detalle minucioso, que invita (siempre) a curiosear y aproximarse, para poder mirar, con atención, aquello

que—desde la distancia—no se puede ver y sólo se intuye. Por eso, en mis trabajos busco ese momento, en donde la mirada del espectador se desliza por el papel, en busca de sus detalles: en la pátina del tiempo, en los materiales que pintan sin pintura, para asomarse a una ventana que, espero, invite a la reflexión.

Para la exposición, Paper Routes, se ha elegido varias piezas, de dos series de trabajos diferentes. Por una parte, está la obra titulada Topología del pliegue, en donde desarticulo y corto, en cientos de pedazos, las hojas de un cuaderno de contabilidad antiguo, para crear un micro-mundo de pequeñas cajas de líneas—ya que estos papeles tienen esa estructura interna—y de pliegues, hechos con papel. Me interesa, en esta serie de trabajos, el movimiento interno de repliegue que provoca el papel, en donde siento que el interior del espacio de la obra se contrae, excavándose hacia adentro y provocando una sensación extraña de infinitud, por medio de la saturación y la repetición de elementos—como son

las pequeñas cajas de papel—a partir de su propio límite, con el espacio que enmarca la obra.

Y también, para la exposición, se han seleccionado dos piezas de la serie que he titulado El azar del mestizaje y, concretamente, las que pertenecen a los colores Amarillo/Negro y Azul/Negro. Aquí, he trabajado con los papeles oficiales del sorteo de lotería nacional mexicana, que publica, cada semana, los números y la cantidad económica premiada, en este concurso. Entonces, a partir de la teoría del color, en donde existen unos colores primarios que, en cierta manera, tienen una estrecha relación con los colores monocromos de las diferentes series de papeles de lotería—como pueden ser los del tipo Mayor, Superior, Especial o Zodiaco, por poner algunos ejemplos—que he podido encontrar al haber vivido en México unos cuantos años. Mi interés se ha centrado en crear una multiplicidad de posibilidades infinitas de combinación y de relación, entre los diferentes colores y, también, en el juego azaroso de los números,

que me permite cuestionar la ‘universalidad’ de la perspectiva única, a partir de el concepto de ‘mestizaje’. Se trata de un trabajo que intenta hablar de lo particular, a partir del cruce de fragmentos de papel, y con una técnica de tejido intercalado—suele ser de fibra natural—que se suele hacer en México. Finalmente, entiendo este trabajo como una relación de amor con el otro, en un acto de hospitalidad.

**Dalila Gonçalves, Desgastar em Pedra (segundo ensaio) (To Wear in Stone (second test)), 2018 (1:56)**

**#219**

Hi, I’m Ginny Treanor, co-curator of Paper Routes—Women to Watch 2020. Dalila Gonçalves recorded her statement in Spanish. Here it is English, read by me.

The title of the work To Wear in Stone (second test) has a direct relationship with its formalization and the material used. There is, however, an absurd metaphorical reading, an inverse to the usual sense of the word “wear.” We associate wear with the notion of a process of undoing, of eliminating, of reducing, of removing layers of dust or residue from a given material—a loss of volume is expected. In this case, however, due to the wearing away of the sand from the paper, an object is made from the removed sand, something larger and more voluminous. In this piece, as in other works, I like to explore the material, talk about it—either with the materials that compose it, their descriptions, or with the idea that we have of them. I like to discover and dissect objects and materials, in all their layers, until I can see them from within. I liken the process to that of a surgeon or of an alchemist. For this reason, I included a second part of the title, “second test,” because in addition to being a second trial of a similar work, the concept “test” suggests that idea of process and experiment like in a laboratory.

For this work, I asked my family, and people in my town, to help me remove the sand from dozens of blue Bosch sanding sheets. With the removed sand, I molded a stone, and, with what remained, I sewed a sort of blanket. Traces of sand on the blue mantle are signs of tiredness, the different rhythms and temperaments of the people who removed the sand.

In this case, the sandpaper splits in two to return to its origin: cloth and sand. Evident here is the slow human process on the path between the industrial and the artisanal.



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

**(Spanish, 2:06)**

**#19**

El título de la obra, Desgastar en piedra (segundo ensayo), tiene una relación directa con su formalización y el material utilizado. Hay, sin embargo, una lectura metafórica absurda, un sentido inverso a lo habitual. Asociamos el hecho de desgastar con la idea de un proceso de deshacer, eliminar, reducir, quitar capas de polvo o residuos de un dado material—se supone una pérdida de volumen. En este caso, por el desgaste, al eliminar la arena que forma parte del papel de lija, se obtiene una piedra, algo más grande y más voluminoso. En esta pieza como en otros trabajos me gusta enseñar el material a través de él mismo, hablar de él con él—sea con los materiales que lo componen, con sus designaciones, o con la idea que tenemos de ellos. Me gusta descubrir, diseccionar objetos, materiales, en todas

sus capas hasta que pueda verlos desde dentro. Un proceso cercano al de un cirujano, de un alquimista (por eso también la segunda parte del título, “segundo ensayo”), porque además de ser una segunda prueba de un trabajo semejante, el concepto “ensayo” sugiere esa idea de proceso y experimento casi de laboratorio. Para este trabajo pedí a mi familia y personas de mi pueblo que me ayudaran a quitar la arena de docenas de lijas azules de Bosch. Con ella moldeé una piedra y con lo que quedó cosí una especie de manta. Las huellas de arena en el manto azul son signos de cansancio, diferentes ritmos y temperamentos de las personas que quitaron la arena. En este caso, el papel de lija se abre en dos para volver a su origen: tela y arena. Hay un proceso humano lento en este camino entre lo industrial que serían las lijas y lo orgánico que sería la arena y el trabajo artesanal.