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Columbia
COLLEGE CHICAGO

SOCIAL PAPER Hand Papermaking in the Context of Socially Engaged Art

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Cover: Siham Abu Awwad, Parents Circle-Families Forum; **Back Cover:** John Risseeuw, *Strange Fruit*, 2002; **Page 2:** Students in New York brush sheets of handmade iris leaf paper onto windows to dry as part of educational outreach programs administered by Dieu Donn  Papermill in city schools in the 1990s (image courtesy of Dieu Donn ); **Page 12:** Mariela Hurihiami and Cotomoto Rakanama show a hand-made notebook they made using materials for basket making, painted with drawings used in traditional body painting. Yanomami Ow  Mamotima workshop, Platanal, Amazon State, Venezuela, 1995. Photo: Laura Anderson Barbata; **Page 34:** John Risseeuw, *Bella, Bella*, 2002

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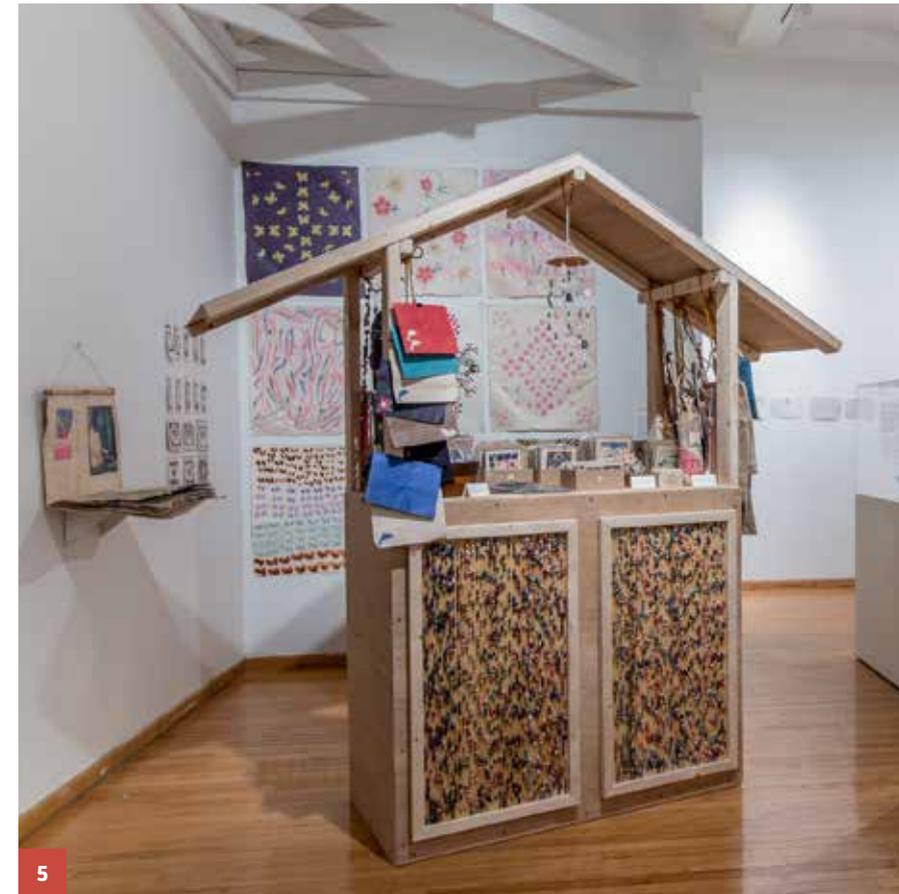
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1. Exhibition view, Center for Book and Paper Arts. From left: Art Farm and the People's Library.
2. From left: Peace Paper, Fresh Press, and Combat Paper.
3. Front to back: Kiff Slemmons, Cathy Alva Mooses, The Great Women Project.
4. Trisha Martin, *Sari Sari Store*, 2013, With handmade paper products from the Harding Kalikasan Women's Multi-Purpose Cooperative. Designed and fabricated with Brent Koehn. Dimensions variable.
5. *The Big Here*, 2014, Artist's book and participatory installation. Thirty-five questions on handmade paper designed to test and increase viewers' ecological awareness. Visitors were encouraged to write or draw answers directly on the installation.



SOCIAL PAPER

In Context

1880–1950s

1895–1966

Roycroft Studios and Mountain House / Legacy of Dard Hunter

Roycroft, a reformist community of craft workers and artists, and part of the Arts and Crafts movement United States, is where renowned papermaker Dard Hunter began his career before founding his own papermills. A legacy to the practice, he authored twenty books, notably, *My Life with Paper*.

1912–1950

Ox-Bow (1912), Penland School of Crafts (1929), and Haystack (1950) extend the craft tradition of the Roycroft school.

1916

***Democracy and Education* by John Dewey / book**

1933–1957

Black Mountain College in North Carolina / school

1939

Dard Hunter Paper Museum, Massachusetts Institute of Technology

The first institution dedicated to the history and applications of hand papermaking. It is now located in Atlanta, Georgia, called the Robert C. Williams Paper Museum.

1946

Douglass Morse Howell in New York

Morse Howell built and refined pulp beaters, collaborating with artists such as Jackson Pollock and Lee Krasner. He notably made paper out of blue jeans for Robert Rauschenburg and fostered students, including Laurence Barker, who established papermaking in art schools and universities.

1947

Douglass Morse Howell

The first exhibit of paper as art at the Brooklyn Public Library in 1947.

1955

Claire Van Vliet establishes Janus Press

A vehicle for innovative fine printing, printmaking, and papermaking.

1956

Kahadi and Village Industries Commission, India

A watershed moment for cottage industry development and protection and a model for the rest of the developing world with incentives, including financial assistance at low rate of interest, free training and stipends to artists, and exemption of excise duties and sales taxes. Hand papermakers were further supported by the government's decision to exclusively purchase certain varieties of handmade papers.

1957

The term “Happening” coined by Allan Kaprow

1959

Universal Limited Art Editions is founded by Russian émigrés Tatyana and Maurice Grossman

1960–1970s

1960

Tamarind Lithography Workshop is founded in Los Angeles by June Wayne

1962

Douglass Morse Howell trained Laurence Barker in a summer apprenticeship

1962

Crown Point Press is founded in Oakland by Kathan Brown

1962

Event scores such as *Make a Salad* and *Play Paper* published by Alison Knowles

1963

Papermaking at the Cranbrook Academy of Art

First college-level papermaking workshop, launched by Laurence Barker, fostered important artists including Walter Hamady, Aris Koutroulis, Winifred Lutz, and others.

1965–1966

Claire Van Vliet

Teaches papermaking at University of Wisconsin-Madison on a trial basis. Recommends they establish a teaching program.

1967

***Society of the Spectacle* by Guy Debord / book**

1966

Walter Hamady

Hired at University of Wisconsin-Madison and begins a long career of teaching paper and books, influencing hundreds of students and future papermakers, bookmakers, and printers.

1963–1970

Laurence Barker

Teaches papermaking at Cranbrook Academy of Art in Michigan in the first collegiate papermill. Scores of next-generation papermakers of all sorts were trained: printers, printmakers, sculptural, conceptual, and production papermakers such as: Walter Hamady, John Koller, Winifred Lutz, Aris Koutroulis, Roland Poska, and others.

1972

Paper Press founded in Evanston, Illinois

With extensive facilities, Chicago's first hand papermaking studio served artists from across the region. Founded by Marilyn Sward, it later merged with Artist Book Works to become the Center for Book and Paper Arts at Columbia College Chicago.

1972

Womanhouse founded in Los Angeles

1973

The Press at the Women's Building

Established in Los Angeles by Sheila De Brettville, Susan King, Cynthia Marsh, and others.

1974

Richard Minsky

Founds the Center for Book Arts in New York City.

1974

Women's Studio Workshop

Founded in Rosendale, New York, by Tatana Kellner, Ann Kalmbach, Anita Wetzel, and Barbara Leoff Burge.

1975

First International Hand Papermaking Conference

Organized in Appleton, Wisconsin, by papermaker Joe Wilfer.

1975–1977

Timothy Barrett from Kalamazoo, Michigan

Travels to Japan under a Fulbright Fellowship and stays for two years learning the methods of Japanese hand papermaking by living with papermaking families. His resulting book on the subject, *Japanese Papermaking*, and workshops become major instructional tools in conveying techniques to new generations of papermakers.

Papermaking

Socially Engaged Art

Social Paper Artists

This timeline reflects curatorial research for *Social Paper*. It highlights critical milestones in the history of the fine art, craft, and industrial practice of hand papermaking alongside a chronology of important moments charting the development of discourse around socially engaged art.

1980s

1976

Dieu Donné founded in New York

Located in the heart of Manhattan and serving as the field's most direct connection to the contemporary art world, this influential workshop has supported hundreds of emerging artists alongside renowned figures like Kara Walker, Jessica Stockholder, and Chuck Close, to name just a few.



1981

Pyramid Atlantic Center for the Arts founded in Baltimore

Founded by friends of Dard Hunter to preserve and promote hand papermaking.

1981

Tim Rollins and K.O.S. (Kids of Survival) in the South Bronx, New York

1982

Joseph Beuys at Documenta (7), The End of the Twentieth Century

1982

Artists Book Works

Founded in Chicago by Barbara Lazarus Metz.

1983

Color for the Hand Papermaker by Elaine Koresky / book

1984

Joe Wilfer at Pace Editions in New York

Papermaker and Director of Publications at Pace Editions collaborates with New York artists out of the Spring Street Workshop.

1985

Minnesota Center for Book Arts
Established in the Warehouse District of Minneapolis.

1985

Guerrilla Girls founded in New York

1986

International Hand Papermaking Symposium and Workshop
Duntog Papermill, Baguio City, Philippines.

1986

Hand Papermaking Magazine

Founded by Amanda Degener and Michael Durgin. The first publication of its kind in the field dedicated to the study and technology of hand papermaking.



1986

Rutgers Center for Innovative Print and Paper in New Brunswick, New Jersey

Now named the Brodsky Center for Print and Paper (after founding professor Judith K. Brodsky), this visionary academic institution attracts unparalleled talent and is a major and rigorous intellectual force in the field.

1986

Timothy Barrett

Establishes a Papermaking Research program at the University of Iowa.

1987–1989

Democracy by Group Material at the DIA Art Foundation, New York / exhibition

1990s

1988

Duntog Foundation, Philippines

Artist residency program for hand papermakers established.

1989

John Cage

Produces the first suite of paperworks called "Edible Drawings."

1990

John Stahl founds Church of the Living Tree in Leggit, California

Along with activism and the promotion and cultivation of hemp-based paper, this papermill has been involved with an effort to set up a commercial-scale alternative fiber pulp mill which will produce pulp for paper from whole stalks of hemp, flax, kenaf, wheat straw, corn stalks, and just about anything else.

1991

Everest Environmental Project in the Fourth Paper Biennial

Tom Leech, artist and papermaker, teaches monks from the Rongbuk Monastery to make paper using waste products found on the mountain. Importantly, this project was identified by curator Jane Farmer for inclusion in the Fourth Paper Biennial at the Leopold Hoesch Museum in Duren, Germany.

1992

Laura Anderson Barbata founds the Yanomami Owé Mamotima project and papermaking facility in Platana, Venezuela

1993

Responsive Hands Papermaking Outreach Program and Rags to Papermaking Workshops

Dieu Donné's traveling papermaking program offers hands-on workshops throughout New York's five boroughs at venues including the Henry Street Settlement, the Dalton School, PS 282 in Brooklyn, Mind-Builders Creative Arts Center in the Box, and El Museo del Barrio.



1994

Papermaker's Garden at PS 234 in New York

Dieu Donné worked with the children and teachers at PS 234 to create a papermaking garden and facility in order to use papermaking as an interdisciplinary educational tool by linking it to current art, science, and social studies curriculum with an emphasis placed on process and dialogue.

1994

Mapping the Terrain: New Genre Public Art by Suzanne Lacy / book

1995

Center for Book and Paper Arts founded at Columbia College Chicago

1995

Paper Road / Tibet

Tom Leech, Carol Brighton, Jim Canary, and Jane Farmer found this project of the Crossing Over Consortium, Inc., a non-profit organization for the promotion of international education and exchange about the culture of paper, prints, and book arts. The Paper Road/Tibet project seeks to research the history of papermaking, revitalize the tradition of hand papermaking, and to encourage and introduce new methods of recycling clean wastepaper and alternative fibers.

1996

Art Farm founded at the Women's Studio Workshop in New York

2000s

1996

**“Art of the Matter” Papermaking Collaborations Symposium
The Cooper Union School,
New York City**

Sponsored by the Dieu Donne Papermill in connection with the 1996 Friends of Dard Hunter papermakers’ conference, “Art of the Matter” exhibition opens at Great Hall Gallery, The Cooper Union, New York, New York, and travels through 1996, into 1997. The first Holland Paper Biennial is held in Rijswijk, Netherlands.

1997

**Papermaking with Plants
by Helen Hiebert / book**

1997

**Cabuya Paper Workshop
in Ecuador**

Gail Deery and Mina Takahashi initiate a papermaking project with Cabuya farming communities in the biosensitive cloud-rainforest region.

1998

**Euraba Paper Company
in Boggabilla, Australia**

Paul West founded the Euraba Paper Company (euraba meaning “place of healing” in the Goomeroi language), initially bringing to Boggabilla weavers for an arts residency, which resulted in experiments in hand papermaking using local grasses and reeds. Now the Goomeroi women source off-cut rags from manufacturers. They were awarded a NSW Indigenous Art Prize and were included in the 2012 Sydney Biennial for their collaboration with Berlin-based artist Monika Grzymala.

1998

**Project Row Houses in Houston
by Rick Lowe**

An important model for artist-driven urban planning and an important step in the emergence of social practice as a medium for art and civic applications.

1998–2002

**Relational Aesthetics
by Nicolas Bourriaud / book**

1999

**Paper Art Village Project
in Mino City, Japan**

To develop cross-cultural relationships, Japan invites six artists, including Jane Ingram Allen who documented her experience in hand papermaking, to make art with Mino City’s renowned kozo fiber handmade paper.

2000

**Kiff Slemmons begins
work at Arte Papel Workshop
in Oaxaca, Mexico**

2001–2004

**The Paper Landmine Print Project
is founded by John Risseuw**

2001

Women on Waves

Establishes medical services at sea.

2002

American Papermakers Today
Columbia College Chicago Center
for Book and Paper, Chicago, Illinois.

2002

Culture in Action in Chicago
Curated by Mary Jane Jacob, this new approach to public art as social sculpture an “important salvo in the battle to bring socially cooperative art into mainstream art venues.”

2004

**Innovative Printmaking on
Handmade Paper: A Juried
Exhibition of 20 Artists**

Opens at the American Museum of Papermaking at Georgia Tech, Georgia Tech Institute of Paper Science and Technology, Atlanta, GA.

2004

**Born into Brothels /
documentary film**

2004

**One Place after Another: Site-Specific Art and Locational Identity
by Miwon Kwon / book**

2004

**Conversation Pieces: Community
and Communication in Modern Art
by Grant Kester / book**

2004

**From Seed to Sheet at the
Women’s Studio Workshop**

A traveling exhibition of paper work by Alison Knowles, Talya Baharal, and Ken Gray created through experimentation with Art Farm garden fibers.

2005

**Paper Politics: Socially Engaged
Printmaking Today / exhibition**

2005

**Social Practice degree
concentration at California
College of the Arts**

Widely identified as the first program of its kind established in the United States. Many followed suit, notably the Social Practice program at Portland State University.

2005

**Beyond Green: Toward a
Sustainable Art at the Smart
Museum, University of
Chicago / exhibition**

2006

**Massive Change: The Future
of Global Design at the Museum
of Contemporary Art, Chicago /
exhibition**

2006

**Gift of the Conquerors:
Hand Papermaking in India by
Alexandra Soteriou / book**

2006

**Politics on Paper — Global
Tragedies/Personal Perils**
Columbia College Chicago Center
for Book and Paper, Chicago, Illinois.

2007

**A Ripple in the Water
by Eileen Foti**

Documentary on artist Kim Berman and papermaking projects used for poverty alleviation and AIDs awareness in South Africa. It has since screened across the world and on PBS.

2007

**The Combat Paper Project
in Chicago and beyond**

Founded by artist Drew Matott and soldier-turned-artist Drew Cameron, this nonprofit organization conducts workshops around the country teaching military veterans how to make paper from their old uniforms by hand.

2007

**First annual Open Engagement
Conference in Regina, Saskatch-
ewan, Canada. Organized by Jen
de los Reyes**

2008

**Holland Paper Biennial /
exhibition**

2009

**Slash: Paper under the Knife
at the Museum of Arts and
Design / exhibition**

2009

**Timothy Barrett wins a
MacArthur Genius Grant**

Elevating his work on the history, technique, science, and aesthetics of hand papermaking, Barrett publishes *Japanese Papermaking*, with an appendix co-authored by Winifred Lutz.

2009

**Experiments at Cochin
University of Science and Tech-
nology in Kerala, South India**

American papermaker Dorothy Field works with students and faculty applying scientific approaches to create financially viable alternative papers from local fibers that would otherwise go to waste. South India historically lacks a hand papermaking tradition.

2009

Among Tender Roots: Laura Anderson Barbata at Center for Book and Paper Arts / exhibition

2009

First annual Creative Time Summit in New York

2010

The Paper Landmine Print Project

Featuring the work of John Risseuw in the People to People International Symposium on Peace and Conflict, 19th Worldwide Conference, Scottsdale, Arizona.

2010

Total Ocean Recall by Maggie Puckett at Version Fest, Chicago

2010

Fabric of War workshops by Nick Dubois in the Ramat Gan, Israel, and exhibition in London

Fabric of War workshops organized by Nick Dubois with the Parents Circle-Families Forum in Israel, and exhibition in London.

2011

Immigrant Movement International initiated by Tania Bruguera in New York

2011–2012

Living as Form: Socially Engaged Art from 1991–2012 by Nato Thompson / book

Artificial Hells: Participatory Art and the Politics of Spectatorship by Claire Bishop / book

The One and the Many: Contemporary Collaborative Art in a Global Context by Grant Kester / book

2011

A Blade of Grass founded in New York / grant

2011

Peace Paper

Founded by Drew Matott and Margaret Mahan, Peace Paper empowers bereaved communities around the globe by engaging in collaborative art processes to transforming significant articles of clothing into works of art that broadcast personal stories, mutual understanding, and healing.

2011

Fresh Press, University of Illinois

An agri-fiber and agri-fiber waste papermaking lab that explores how a collaboration of farmers, artists, designers, and academics can revitalize a slowly dying manufacturing industry in the Midwest.

2011

Cathy Mooses in residence at the Center for Book and Paper Arts and Arts and Public Life at the University of Chicago

Develop work out of research on amate papermaking traditions amongst contemporary Otomi communities in Mexico.

2011

Balibkayan Box by Trisha Martin in Real Quezon, Philippines

Trisha Martin travels to the Philippines to work with Loreto Apilado and Hardin Ng Kalikasan (of Nature's Garden), a micro industry initiative for paper and handmade arts and crafts under the auspices of the Great Women Project (GWP).

2012

Julia Goodman in residence at Recology, San Francisco

In a residency at Recology, a recycle and waste transfer center, Goodman explores gender and the history of rag sorting in relation to paper production.

2012

Jane Addams Hull House Association closes in Chicago after 122 years of social service; Jane Addams Hull House Museum, unaffiliated, remains open.

2012

Sheroanawë Hakihiwë wins the Bienal Continental de Artes Indigenas Contemporaneas for a paper installation created at the Center for Book and Paper Arts.

The project is part of the artist's collaborative work to preserve the Yanomami culture through collaborative book and paper projects.

2013

A Homecoming for Julia by Laura Anderson Barbata in Oslo, Norway and Sinaloa, Mexico

With a performance and burial ceremony, Laura Anderson Barbata officially repatriates the body of Mexican national Julia Pastrana to her home.



2013

Papermaker's Garden at Columbia College Chicago

A new garden to support deep hands-on engagement with the process of fiber production as well as contemporary ideas in interdisciplinary practice related to art, science, the environment, and social practice.

2013

Service Media: Is it "Public Art" or "Art in Public Space" by Stuart Keeler / book

2013

The People's Library

Awarded a VCU Undergraduate Research Grant to implement weekly papermaking workshops at the Richmond Public Library.

2014

RISK: Empathy, Art and Social Practice Columbia College Chicago / exhibition

Curated by Neysa Page-Lieberman and Amy Mooney

2014

Social Paper: Hand Papermaking in the Context of Socially Engaged Art Center for Book and Paper Arts / exhibition

Curated by Jessica Cochran and Melissa Potter

2014

A Proximity of Consciousness: Art and Social Action at the Sullivan Galleries, School of the Art Institute of Chicago / exhibition

Curated by Mary Jane Jacob and Kate Zeller



Essays on
SOCIAL PAPER

Introduction to *Social Paper*

JESSICA COCHRAN & MELISSA POTTER

Socially engaged art occupies the forefront of today's contemporary art discourse, and Chicago is at the center of the discussion.¹ *Social Paper* explores hand papermaking as a medium that exemplifies many of the characteristics of socially engaged art. The exhibition was produced at Columbia College Chicago's Center for Book and Paper Arts, which was founded in 1992 to advance the craft discourse in book and paper.

According to its proponents, socially engaged art—also called social practice—purposely blurs the lines between politics, community organizing and art, and often takes the forms of direct audience engagement, workshops, and public interventions. In the process, socially engaged art asks: What is the role of art today? This important question is central to discussions in graduate art departments like our own at Columbia College Chicago, especially in the current global environment of continuing economic crises.

Our goal at the Center for Book and Paper Arts is to place the multi-dimensional practices of hand-papermakers within broader theoretical, practical, historical, sociological, and disciplinary contexts relative to contemporary art. It has been especially exciting to situate hand papermaking in many of the key debates in social practice as established by major proponents of the movement. *Social Paper* demonstrates, through the lens of social engagement, how the practice of hand papermaking can engage many of social practice's strategies of activism and community interaction. Together, the sculptures, installations, prints, documentaries, artists' books, and ephemera articulate how the labor of papermaking is malleable and beautifully porous when generatively transformed into healing workshops, models for

arts-driven micro-industry, or discursive art objects that are the outcomes of research or activism. With this exhibition, it is our goal to reveal the "work" of this work: that deep engagements with culture, history, and the natural environment are brought to into the realm of the social through participation, interaction, and field research.

Hand papermaking is a naturally collaborative process, and within the exploratory realm of the studio it can be as experimental as it is pedagogical, as artists gather and share knowledge about specific fibers, new techniques, or alternative processes. As such, many hand papermaking projects privilege community, collaboration, participation, student knowledge, and empowerment over a hierarchical student/teacher dynamic or artistic product. Its legacy stems from the industrial revolution, which rendered many craft arts like hand papermaking obsolete to the communities in which it once was essential. A renewed interest in local economies and the handmade was a response to the events of the early twentieth century, and led to the reformist communities of craft workers assembled as part of the Arts and Crafts movement.

The legacy of Jane Addams' Hull House has also profoundly affected the rise of social practice. Hull House, a settlement home founded in 1889, was part of a broad progressive movement that offered social services to low-income urban dwellers through democratized access to education, health care, and social interaction. Addams believed handicrafts and fine art were essential to a healthy community, and necessary aspects of Hull House's services. This framework for engaged art practices has gained currency in the art world over the past decade, particularly in Chicago where it is embodied in

groups like the Stockyard Institute, People Powered, and Mess Hall.

Now, decades after Addams, the centuries-old process of hand papermaking has developed into a dynamic artistic field, energized in part by a broad public interest in craft arts, as characterized by the American Studio Craft movement and, more recently, the DIY craft movement. In the 1960s and 1970s, American hand papermaking underwent a revival fueled by its survival in academic art departments, such as Cranbrook's; by the founding of arts organizations, such as Dieu Donn  Papermill and the Women's Studio Workshop in New York; and by a wave of newer hubs, such as Columbia College Chicago and Pyramid Atlantic in Baltimore.

To non-practitioners, hand papermaking is still usually associated with fine press book traditions and studio craft practices. However, papermaking experts Gail Deery and Mina Takahashi take a broader view. Writing in the Winter 1999 issue of *Hand Papermaking*, they declared: "An ever-growing number of projects worldwide now utilize hand papermaking as a tool for economic development." From Aboriginal communities in Australia to the Venezuelan rainforest, artists are using the social, economic and cultural aspects of hand papermaking to engage communities in meaningful, often transformative, activities.

PAPERMAKING'S PROGRESS

To build on its legacy and articulate our vision of the future of paper as a meaningful art medium, we must consider the art and practice of making paper today in relation to trends in contemporary art—specifically, trends in socially engaged art. *Social Paper* features papermakers who for the

past twenty years have formed community gardens, collaborated with governments and NGOs on cottage industry projects, explored participatory pedagogy through workshops, created community libraries and trans-disciplinary hubs for research, and raised awareness about the disastrous effects of war and environmental apathy.

To us, the urgency of this project is clear. We must assert the importance of hand papermaking projects in the context of socially engaged art. We must also establish a new dialogue highlighting the significant and unregistered social contributions of the papermaking movement that have been omitted from recent signs of interest in the politics and social histories of craft. Because *Social Paper* explores hand papermaking as a socially engaged art within significant contemporary discourse and definitions, many of the major scholarly models for identifying and evaluating socially engaged projects proved helpful in researching and mounting the exhibition.

Major theoretical models, which challenge the fields of hand papermaking as well as contemporary art, provide a rigorous framework for considering the art works in *Social Paper*. The exhibition asks paper artists to consider the medium within an art context, something sorely lacking in the field since its rise in the 1970s. At the same time, *Social Paper* asks what hand papermaking project models might offer the larger discussion about socially engaged art and, by extension, why there has as yet been little discourse on this intersection.

Since the early 1990s, a renewed focus on the intersection of art and social change emphasized artists operating within a neo-matrix of philosophical and ideological legacies from Joseph Beuys to Guy Debord. This is in



part due to the collapse of the largely commodity-driven art market of the 1980s, a period that included a rising market for high-end crafts, which were still then considered separate from the fine art world.

At the time, the absence of a flourishing object-oriented marketplace—combined with timely social issues such as the environment, the AIDs crisis, and the economic and social problems of globalization—created space for artists to reorient their artwork and object-making toward activism and radical change on a global scale. *Social Paper* is the first exhibition to chart hand papermaking's relationship to socially engaged art, and the first to demonstrate how hand papermaking revived in tandem with these important, well-archived movements.

Over the past two decades, a vast outpouring of books, articles and essays about community-oriented, site-specific, participatory, and public-driven art, has yielded several major positions and a critical vocabulary defining what has come to be known as social practice. These concepts, often unaligned or in opposition, are loosely anchored by Suzanne Lacy's introduction in 1995 of the term "new genre public art," which was followed by Nicolas Bourriaud's *Relational Aesthetics*, first published in 1998 and translated into English in 2002.

TERMS OF ENGAGEMENT

Tom Finkelpearl points out in *What We Made* that writer and scholar Claire Bishop's list of widely used descriptors for social practice includes "socially engaged art, community-based art, experimental communities, dialogic art, littoral art, participatory, interventionist, research-based, or collaborative art."² Other popular descriptors

include Pablo Helguera's "transpedagogy" and Stuart Keeler's "service media." Finkelpearl prefers "social cooperation" over Bishop's "social collaboration." At the end of the day, the art world seems to have most enthusiastically embraced Nato Thompson's "socially engaged art."³

Helguera asserts that socially engaged art (SEA) is at its root "a hybrid, multi-disciplinary activity that exists somewhere between art and non-art, and its state may be permanently unresolved. SEA depends on actual—not imagined or hypothetical—social action."⁴ Decades before the current trend of using gardens as sites for the creative intersection of growing, food education, culinary activity, and artistic engagement, Dieu Donné Papermill and the Women's Studio Workshop program both developed interdisciplinary gardens to teach the art of hand papermaking through environmental engagement.

Because their projects focused on more than the end product, they live in the space that Helguera describes by extending artistic definitions to education, collaboration, community building, and interdisciplinary practice. Today, Fresh Press continues this legacy at the University of Illinois in Champaign-Urbana by taking advantage of agricultural waste from the school's many research crops to create paper in an interdisciplinary studio and press.

In *Artificial Hells*, one of the most important current texts on socially engaged art, Claire Bishop observes that "participatory projects in the social field seem to operate with a twofold gesture of opposition and amelioration. They work against dominant market imperatives by diffusing single authorship into collaborative activities."⁵ Bishop's hesitant endorsement

of such practices is grounded in a twofold critique. She argues for the urgent need to rigorously analyze such work "as art" while also warning that such practices often serve to feebly replace disappearing social services as the welfare state disappears through neo-liberal policies. Artworks should not be reduced to their ethical impact.

Grant Kester is perhaps Bishop's primary antagonist in the field. He holds that "the dialogical projects . . . present a mode of collaborative art practice in which the tension between semantic and symbolic labor is not collapsed per se but openly thematized and made an explicit object of inquiry and creative engagement . . . in which the linkage between creativity and a certain form of singularized aggression and self assertion is de-naturalized."⁶ Bishop and Kester manifest one of the primary struggles in many of the works featured in *Social Paper*—the line between artistic excellence and social impact.

The work of several of the projects represented in *Social Paper* exploit Bishop's and Kester's opposition. Combat Paper, for example, brings the practice of hand papermaking into the workshop format, using it as a means to provide healing and social change. Combat Paper was started by Drew Cameron and Drew Matott, a 2007 graduate of Columbia College Chicago's Book and Paper program. The project invited military veterans to use their worn service uniforms to create works of art. The uniforms were cut up, beaten into pulp, and reformed into sheets of paper. "Participants use the transformative process of papermaking," Combat Paper declares, "to reclaim their uniforms as art and express their experiences with the military."

Once made, a participant's paper becomes the foundation for expressive content—that is, for telling his or her story in the form of hand-drawn images, texts, photographs, and/or prints. Kester would approve, as he considers the craft workshop model generative and ripe with possibilities. "Craft knowledge is discursive and transmissible," he writes in *The One and the Many: Contemporary Collaborative Art in a Global Context*. "It is a skill that can be taught and passed on, and in doing so it provides a platform for shared labor that can be used to mobilize new relationships."⁷ Hand papermaking is a tremendously simple skill to learn in a short time. As a result, it offers profound possibilities for creating these kinds of relationships.

MEXICAN HOMECOMING

Other artists in *Social Paper* invoke Kester's concepts on modernity and industrialization, which he claims negatively impact indigenous and diverse local cultures, and have evolved art into a tool for interpreting our humanity. In light of this attitude, let us consider Laura Anderson Barbata's *A Homecoming for Julia*. Barbata's project culminated in the repatriation to Mexico of the mortal remains of Mexican-born performer Julia Pastrana from the basement collection of the University of Oslo, in Norway.

Born in 1834 in Sinaloa, Pastrana was sold and exhibited across Europe as "The Ugliest Woman in the World." Afflicted with generalized hypertrichosis lanuginosa and gingival hyperplasia, Pastrana's jaw was disproportionately large and her face and body were covered with thick hair. Barbata felt it was her duty as an artist working in the social realm to see Pastrana returned to Mexico. She felt this would recover for



Pastrana her dignity and her rightful place in history and the collective memory. In February 2013, after ten years of Barbata's efforts, Julia Pastrana's remains were repatriated and, as she had been Catholic, given a proper Catholic burial in Sinaloa.

Barbata's role in burying Pastrana's remains represented more than a religious ceremony. Her project was an event that encompassed art, memory, politics, science, justice, the law and, most important, human dignity. Pastrana was buried with handmade artworks Anderson Barbata created with graduate students in the Columbia College Chicago papermaking studio, along with thousands of white flowers sent from around the world. The project continues with an interactive workshop exploring the language, both in historic and contemporary contexts, used to describe Pastrana, with the results to be displayed in Columbia College Chicago's Papermaker's Garden.

The idea that an artist might be more interested in the production of "affect," or a zone of meaningful relations, than a perfectly realized aesthetic form or object seems antithetical to the objective of most paper artists, who are often identified as highly skilled craft people, fetishists of tooth, surface, and pigment. In his book *Living as Form*, Nato Thompson asserts that socially

engaged art defies "discursive boundaries, its very flexible nature reflects an interest in producing affects in the world rather than focusing on the form itself."⁸

Several projects in *Social Paper* embody Thompson's interest in activism, participation and the intersection of art and public life through the production of alternatives that demonstrate a DIY ethos. Maggie Puckett's installation, *The Big Here: Chicago*, is a set of thirty-five questions designed to test and importantly increase ecological awareness based on a concept by naturalist Peter Warshall. The questions appear on handmade papers selected to emphasize each question's content. Visitors to the installation are encouraged to write and draw answers to the questions directly on the handmade paper.

After the exhibition, the sheets were folded into folios and bound into a codex book representing the collective awareness of the installation's participants. With an emphasis on direct participation and the assertion of a collective knowledge, Puckett's project places authorship in the hands of participants. The final book, though bound by Puckett herself, was collectively authored as the result of a highly orchestrated, artist-led scenario characteristic of socially engaged art.

Pulp Feminism

Radical Social Histories in Hand Papermaking

BY MELISSA POTTER

For decades, I have been making art at the strange intersection of feminism and hand papermaking. Neither intersection did much for my career during the new millennium in New York—earnest was out, hipster cynicism was in. Hand papermaking, stepchild of the stepchild (printmaking) of the art world, was only acceptable in the gallery context and even then, hardly ever considered for major exhibitions.

Often described as a “feminine” medium, hand papermaking indeed attracts many women practitioners. In fact, the art of hand papermaking shares the ethos of the early feminist art movement and socially engaged art with its emphasis on collaboration, hand labor, and process over product. And just like early feminist art, these characteristics are some of the reasons hand papermaking remains in art history’s margins.

Although recently renewed interest in feminism sparked important historical surveys, films and the cataloging of the publications of the Heresies Collective (to which Riot Grrls and artist book makers owe a huge debt), we are only beginning to consider much undocumented and unreviewed material. It is exciting, but daunting. And sad: as I learned at Rutgers University, early in my feminist career, neglected archives are often lost forever. This past spring, my experience co-curating *Social Paper: Hand Papermaking in the Context of Socially Engaged Art* recalled many of the same challenges.

I am a graduate program professor of hand papermaking at Columbia College Chicago’s Center for Book and Paper. As such, I began to contextualize the radical culture of hand papermaking in a course called History of Paper. I was also interested in connecting papermaking to Chicago’s socially engaged art scene, especially since

Marilyn Sward, founder of the Center for Book and Paper, embraced the transformative nature of handcraft labor in a collaborative studio environment.

The Center flowed from the craft tradition of Chicago’s settlement houses; in particular, the Hull House bindery where Ellen Gates Starr explored the way hand labor could help workers overcome the alienation of mechanized labor.¹ One initiative that especially exemplified this perspective was WomanCraft, a Chicago-based micro-industry program that offered transitional employment through an artisan-run hand papermaking business. Nancy Phillips, WomanCraft’s founding Director, studied with Marilyn Sward, and realized through this experience that hand papermaking was an excellent medium for the WomanCraft social enterprise. Despite WomanCraft’s more than thirteen years of success, *Hand Papermaking* magazine considered the project’s impact in only one review.² And Chicago artists and critics have generated no other significant discourse. I was genuinely surprised that WomanCraft, which fits so many of the criteria for socially engaged art, had never entered the social practice conversation.

The WomanCraft program operated from 1998 to 2011, and lived both its ideals and its contradictions. It served as an employment program for homeless women, a socially engaged art project, and a participant in such civil disobedience actions as the 1970 Miss America protest and Mierle Laderman’s Ukeles manifestos about “maintenance art.” WomanCraft was founded on the principles that hand papermaking is relatively easy to learn yet challenging enough to keep its practitioners engaged and inspired, and that it could evolve into a

successful business—which it did, employing six full-time artisans. The program also differentiated between “workers” and “artisans,” infusing project goals with creative potential. It accepted women on their terms, which included drug addiction, long-term poverty, and mental health issues.³

WomanCraft’s founders, trained as both artists and workers, were interested in the “dynamic tension” between materials and labor. The primary material they used for pulp was waste paper. The project leaders saw a connection between waste paper that could be reused for art and the homeless WomanCraft artisans who, despite being social outcasts, worked on their own terms regardless of their employment and personal challenges.

Brides-to-be, among WomanCraft’s clients, collaborated directly with its artisans on their wedding invitations. In fact, the program enjoyed considerable success as a forerunner of the eco-wedding movement. In 2009, it even won Chicago’s prestigious Greenworks Award. The project shared many of the tenets of early feminist social practice, especially the ideas that art, work, and life are inextricably bound together and that labor and power can be redefined as a transformational endeavor. Coupled with human service goals, these ideas helped WomanCraft evolve over more than a decade during one of the stormiest economic crises in U.S. history.

As I began to dig into the Chicago art world for material about WomanCraft and similar projects, I quickly re-discovered the frustrations of my early years in New York, over the lack of feminist discourse in Chicago. Although heavily invested in social practice discourse, Chicago, I came to understand, is not particularly invested in a feminist

an “institution,” an artist working within his or her own community, and work that creates a commentary on a specific time by addressing an issue with a “service” engaged dialogical approach.

Keeler presented his concept for building a new discourse about the interaction of socially engaged art and hand papermaking at the 2014 College Art Association panel titled *Social Paper, From Paper to Practice: Tactics and Publics in Socially Engaged Art*. Fellow panelists included socially engaged artists Laura Anderson Barbata and Claire Pentecost.

For decades, hand papermaking has been largely excluded from contemporary artistic discourse and has survived as a small, somewhat exclusive, self-sustaining community. Though the movement has not benefited from inclusion, the artists represented in *Social Paper* clearly articulate their significant commitment to social change through the medium of hand papermaking while navigating multiple art “worlds” with great success. Their projects are not only outstanding applications of papermaking, they enact and embody the complexity and reflexive dimensionality that characterizes contemporary art.

Today, the MFA in Book and Paper graduate students, whose studios are just steps from the galleries that house *Social Paper*, are extending this discussion in their work, populating the field with rigorous new approaches, and questioning the value of art in a globalized society in great need of evolved cultural discussions and interactions.

1. Other major exhibitions include Neysa Paige-Lieberman and Amy Mooney’s *RISK: Empathy, Art and Social Practice*, which features all Chicago-based artists, at Columbia College and *A Lived Practice* organized by Mary Jane Jacob for the School of the Art Institute of Chicago.

2. Tom Finkelpearl. *What We Made: Conversations on Art and Social Cooperation* (Durham: Duke University Press, 2013: 5).

3. Meanwhile, even more terms fluidly infiltrate the lexicon through various forms of discourse and marketing, for example, “Open Engagement,” meaning a conference; “Social Practice,” indicating MFA programs, most notably at Portland State University and California College of the Arts; and “Public Engagement,” the title of a new department at the Hammer Museum. There is even a curator of “Public Practice” at the Walker Art Center.

4. Pablo Helguera, *Education for Socially Engaged Art* (New York: Jorge Pinto Books, 2011), pablohelguera.net/2011/11/education-for-socially-engaged-art-2011/ (accessed on January 8, 2014).

5. Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012: 19).

6. Grant Kester. *The One and the Many: Contemporary Collaborative Art in a Global Context* (Durham: Duke University Press, 2011: 21).

7. Kester: 91.

8. Nato Thompson, *Living as Form: Socially Engaged Art From 1991–2011* (New York: Creative Time Books, 2012: 32).

9. Thompson: 19.

discourse. It isn't for lack of feminist activity: In 1969, the Chicago Women's Liberation Union joined the national feminist movement through consciousness raising, street actions, and programs to promote equality. In 1970, the Chicago Women's Graphics Collective became the artistic interface for the Union's silk-screened political posters. Artemisia Gallery, a Chicago feminist art collaborative, was founded in 1973. Sister organizations include the A.I.R. Gallery in New York City, Chicago's Sapphire and Crystals collective for African American women artists, and Chicago's AfriCOBRA collective for African-American artists.

The legacy continued through the decades with organizations like the WomanMade Gallery; yet, there has never been a major museum survey of this work, even after "The Year of Feminism" buzz around the 2007 WACK! *Art and the Feminist Revolution* exhibition. Although Suzanne Lacy, one of the most important feminist performance artists, came to Chicago to create Full Circle for the groundbreaking exhibition *Culture in Action*, feminism was not broadly contextualized as a major precursor to socially engaged art. This is puzzling, especially considering art historian Jenni Sorkin's thoughts in her WACK! catalog essay:

*At no other time during the 20th Century were the terms of engagement so differentiated from traditional definitions of artistic success. In its diversity of pockets, groups and open circuits, feminist collectivity carried with it a poignant declaration of resistance, allowing the fleeting aura of collective vision to linger, ultimately exceeding individual contributions.*⁴

So where do we find a feminist-inspired, socially engaged hand papermaking project in Chicago? The WomanCraft project



operated contemporaneously with other hand papermaking micro-industry initiatives that embraced the same feminist and social practice goals and values. In a response to exclusionary practices of the art world, feminists' art sought to redefine artistic practice through a radical rethinking of collective vision and art objects.

Consciousness raising, a methodology that came to epitomize the movement, inspired legions of feminist artists and collectives and remains a primary tactic in socially engaged art.⁵ A number of the socially engaged projects in the *Social Paper*

exhibition reveal interesting parallels to WomanCraft and share the idea of collective action as an artistic process. Trisha Martin and Loreto Apilado's program, The Great Women Project, helps underemployed women in a rural region of the Philippines create handmade paper for sale to profit their community. Martin worked with the project artisans to design handmade paper products for both local and international markets. For the *Social Paper* exhibition, she built a traditional Filipino roadside stand for her artisans to sell their works. Proceeds were wired back to the community.

Kiff Slemmons designs and creates high-end jewelry with a group of women artisans in Oaxaca, Mexico, using handmade paper produced at an atelier. It, too, offers income-generating opportunities through artistic expression. Eileen Foti's documentary, *A Ripple in the Water: Healing Through Art*, features the visionary Kim Berman and her Artists Proof Studio, a South African print and paper collaborative for people touched by the HIV/AIDS epidemic.

Feminist and activist tenets are also evident in the work of featured artist Laura Anderson Barbata's *A Homecoming for Julia*. The work recounts Barbata's journey to bring dignity to a Mexican national through the repatriation of her body. Julia Pastrana was exhibited internationally as "the ugliest woman in the world," due to hypertrichosis. She died in Norway, where her remains continued to be displayed, until, ultimately, they and the remains of her dead infant were dismembered and stored in a basement.

Columbia College Chicago graduate students attending Language + Labor, an interactive hand papermaking workshop held in conjunction with the *Social Paper* exhibition, also explored Pastrana's legacy, especially the ways in which language can shape and transform cultural biases. The workshop's works were installed in Columbia College Chicago's Papermaker's Garden.

While recognizing that the current rise in social practice discourse helps us identify and record important cultural contributors like WomanCraft, the failure to acknowledge the feminist art movement in socially engaged art discourse belies a desire to maintain the status quo. Today, scholarship and archival material on women are in crisis not only due to their long-term neglect, but also to the drastic defunding of the arts. In



the late 1990s, as a graduate MFA student at Rutgers University, I collaborated with Laura Cottingham, a feminist art critic and historian, while she was curating her exhibition, *Not For Sale: Feminism and Art in the USA During the 1970s*.

It was a formidable challenge. It was not just contextualizing the work to suggest it is the primary movement defining contemporary art, but also a preservation project. I had the great privilege of watching some of the most compelling video projects in graduate school, which I can regrettably no longer source. Some of the films have been digitized, but Cottingham reminded us we were seeing only a fraction of this work. It is still languishing—moldy, neglected, locked in a barn in upstate New York.

Looking back, I realize Cottingham was a huge, even perhaps primary reason the interest in feminism peaked in 2007 with the WACK! exhibition. The *Social Paper* exhibition is a modest beginning to what we hope is an investment in the radical history of the hand papermaking movement before it is too late to properly record it.

Social practice under the rubric of feminism offers a new context for works once relegated to the categories of "activism," "social work," and "art therapy," which the

status quo interprets as "not art." Such practices provide powerful alternatives to our evolving art landscape and a society that now more than ever needs to rethink its values and approaches to culture.

Through its feminist and socially engaged incarnations, hand papermaking challenges the paradigm of art as commerce and power, and offers a new vision of individual experience, a space for collective memory and alternatives to prevailing histories. The *Social Paper* exhibition offers us the opportunity to claim new histories as our own and carve out a rightful place in the socially engaged art movement. As the feminist movement reminds us, we only have half the story.

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A Paper History

BY GAIL DEERY

Recently, an article by *New York Times* reporter Mark Levine posed the question, *Can a Papermaker Help to Save a Civilization?* A captivating headline for a profile of Timothy Barrett, and one that caught my attention as I commuted to work early one morning.¹ Professor Barrett of the University of Iowa is a scholar, a scientist, a craftsman, and a MacArthur Fellow for his lifelong dedication to and research in the field of hand-papermaking. Barrett believes paper knits together our whole culture. As evidenced by the exhibition *Social Paper*, he may well be right.

Social Paper is a thoughtful, thoroughly constructed exhibition that locates hand-papermaking at the center of a burgeoning genre of creative artistic engagements. The term handpapermaking refers to a longstanding tradition or art of making paper that includes its roots in industrial trade and production. Paper has an extensive history of documenting cultural change and affecting everyday life. It has long been a valuable commodity: first for holding written languages; subsequently, for printed texts and images; finally, for the conveyance of knowledge.

Exactly when paper first appeared has long been a subject of scholarly discussion. It likely existed well before 105 A.D. when it is commonly held that Cai Lin (aka Cai Lun), a Han dynasty imperial court official, invented paper.² Lin is credited with inventing both the formula for paper and the papermaking process. However paper existed in some form prior to Lin as archaeologists have discovered much earlier examples.

Eventually, the knowledge of paper and papermaking migrated westward along the Silk Road. Arabic cultures improved the paper process and spread papermaking

further to the west. Paper and papermaking still support artistic practices as evidenced by the number of artists working with paper in socially engaged endeavors.

Paper mills first appeared in Spain and Italy. It is not surprising that Italy's Fabriano paper mill in the Ancona province of the Marche region became one of the foremost paper-producing centers of the thirteenth century due to its location along an established trade route.³ Fabriano's skilled, dedicated craftsmen improved production and distribution methods that other Italian mills eventually adopted. Although Northern European mills also exported paper, Italy dominated until the eighteenth century. With advances continuing, papermaking blossomed throughout Europe. Paper became more readily available and broadened literacy.

In the beginning of the eighteenth century, small two-vat paper mills in England produced low-grade papers generally made from rope and sorted, colored rags. England imported most of its white handmade paper from France. As educated and discerning clients sought different papers to accommodate different tasks, English papermaking diversified by developing papers for varied uses. After all, stationary, drawing, wrapping, and printing papers all possess distinctive characteristics, and papermakers learned how to alter fibers during processing to enhance their papers' quality.

Driven by consumer needs, papermakers implemented strategies that focused on the complex materiality of paper. When experienced French workers relocated to England, they altered production to suit new modes of distribution and improved business methods.⁴ Skilled labor helped further advance paper's fabrication

and commercial structure. For example, papermakers learned to separate rags into categories, reserving the whitest rags for fine stationery, and coarse rope and colored rags for wrapping paper. Before the invention of the beater, rags were fermented to better break down their fibers.

As the demand for paper increased, so did the range, grade, and quality that became available. Consequently, paper's design and production became competitive and specialized. Advances, like the creation of a papermaking machine, and new methods for sourcing raw materials generated increasing specialization. Paper mills began adapting papers to special needs and a range of handmade papers for drawing became available to consumers.⁵

HANDMADE PAPER TODAY

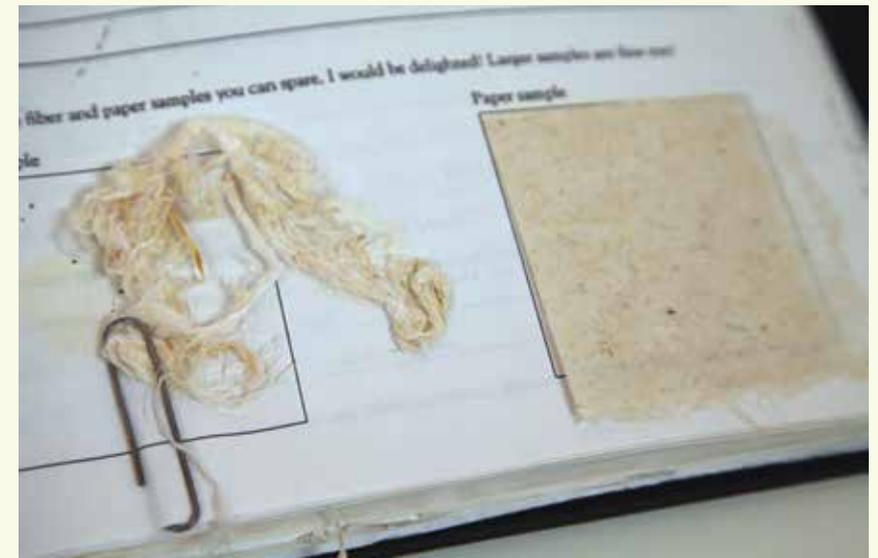
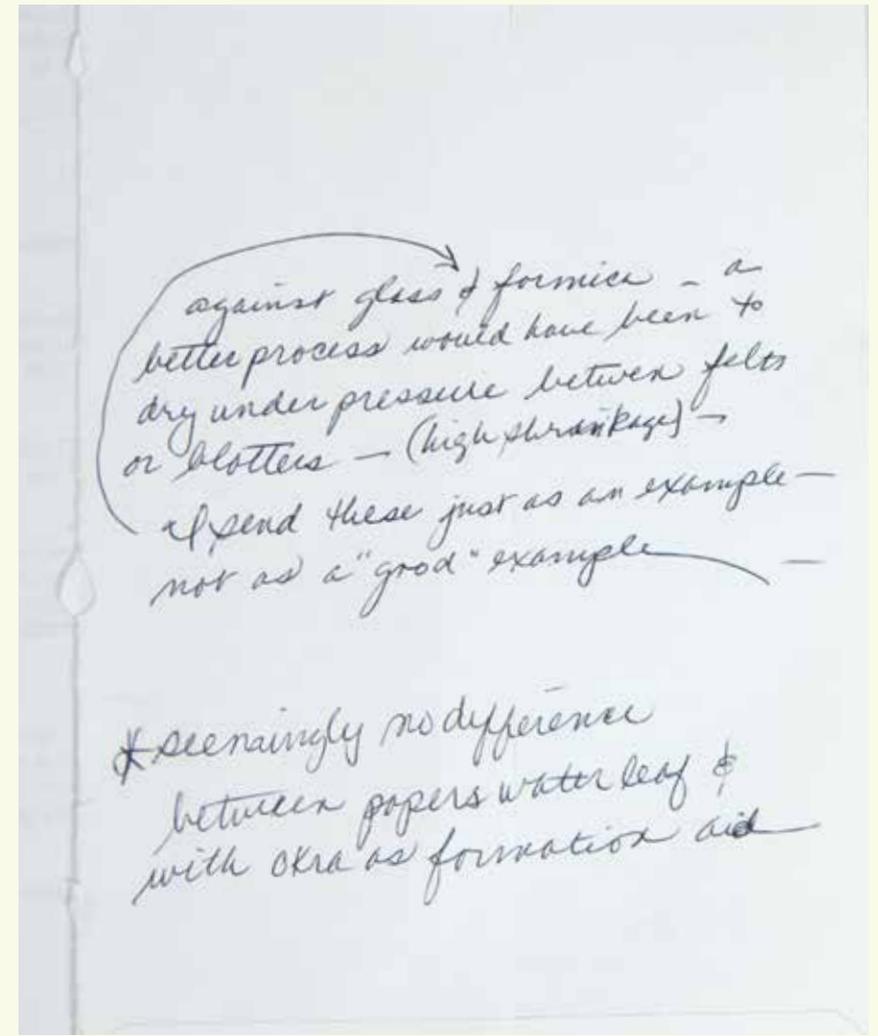
Today's handmade paper recalls the history and origins of this ancient craft, and many paper mills produce traditional paper with distinctive craft qualities for niche markets. Cottage industry print shops using nineteenth-century printing techniques maintain old traditions and are defined by quality printing on handmade paper. Paper products produced locally in neighborhood storefronts or community studios are sold through boutique shops and, through websites, distributed to global online markets.

J. M. W. Turner, a master of drawing and painting, worked on various types of handmade papers. It can only be speculated how his concern for the surface of his papers might have influenced the execution of his work. All of Turner's drawing papers were made by hand from about 1787 to 1820, except for a few used later in his career. When Turner died, he bequeathed his work to the British nation. Turner's bequest

comprised more than 30,000 drawings, watercolors, sketchbooks, and preparatory studies on paper for paintings. As a result, the collection documents handmade paper's evolution, serves as an essential reference for Turner's methods, and provides a valuable inventory of handmade papers in use in Europe during this period.⁶

Can we conclude, from Turner's example, that a type of collaboration takes place when an artist uses handmade sheets of paper? Each sheet of such paper reveals the hand of the maker, its maker's years of ardent craft and the unique characteristics embedded within each sheet. Historically, artists chose papers that best suited their needs then prepared their paper as needed. Turner did this by washing the surfaces of many of his papers and applying a preparatory ground to enhance the papers' tooth. By his alterations, Turner adapted handmade paper to his needs. Did Turner's engagement foreshadow the untapped potential of handmade paper as a profound art medium? Was it a herald of creative engagement by future artists and technicians creating profound art?

It's interesting to note that until the 1960s artists purchased paper mainly as a substrate and that many artists were using handmade papers for printing, drawing, and painting. The material quality of paper was still an uncharted territory. Subsequently, it was investigated by those interested in handmade paper's adaptable nature. Dard Hunter, for example, wrote extensively on the history and technique of papermaking. He traveled and developed relationships with historians and artisans, and published several books on the subject. Douglass Howell, interested in an improved paper for printing engravings, read Dard



ABOVE: Research pages from Helen Hiebarts' log books on papermaking. Used in her books on the topic, including *Papermaking with Plants*, published in 1997. (Image courtesy of Chelsey Shilling.)

Hunter and experimented until he produced a paper better suited for printing his limited-edition books.⁷ Driven by paper’s aesthetic qualities, Howell adapted his pulp by working with colored fiber. His painterly application of pulp to the paper surface later became known as pulp painting. He influenced many artists, including Laurence Barker, who was inspired by a sheet of Howell’s paper while teaching at the Cranbrook Academy of Art.

Barker founded the first college papermaking program, initiating papermaking’s entry into academic art programs. After sourcing equipment, students were introduced to papermaking workshops within the Cranbrook printmaking department.⁸ Acknowledging his debt, Barker told an interviewer that Howell “with rare sensitivity . . . gave first expression to a new way of seeing and thinking about paper, we are all indirectly indebted to him. He didn’t ring all possible changes—let someone else chronicle the development of paper art; who did what when—but what he did do over four decades and at no little sacrifice he did exquisitely. Simply put, he let the cat out of the bag.”⁹

With the cat out of the bag, Walter Hamady, Winifrid Lutz and Timothy Barrett, among others, discovered the papermaking embedded in the printmaking program at Cranbrook. Gradually, they launched centers, programs, and workshops at other colleges and institutions, spurring the continuing interest of students and artists, and building momentum. Academia gave rise to the participatory handpapermaking culture we have today, instilling a knowledge of historic craft traditions, and exciting generations of students about letterpress printing, hand-papermaking, and book arts.

FROM CRAFT TO ART

Bookbinding and papermaking are no longer working class trades. They now serve the artistic voice’s need to express itself in a world dominated by digital culture.

Columbia College Chicago’s Center for Book and Paper Arts reflects this latter-day adaption of printing and papermaking by serving a community of artists and students who are participating in a renaissance of DIY publishing.¹⁰ In addition, papermaking has continued to gain currency as a worthwhile creative medium within artistic communities.

Across sectors, funding agencies have shifted policies. In the late 1980s, they began to promote a broader range of support for exhibitions and publications focused on understanding cultural diversity and collaboration. Artists and arts organizations were called upon to employ social engagement to interpret an increasingly complex world.¹¹

With the emergence of democratic initiatives, institutional support for collective projects and programs capable of reaching large, diverse audiences replaced funding for individual artists. Support shifted to exhibitions and publications oriented toward diversity, education and world culture, and which incorporated a global vision integrating a full spectrum of the arts. The importance of the correlation between policy changes by private philanthropies, institutions and government agencies and the emergence of collaborative shops and studios interested in exchanges between public and private sectors cannot be overstated.

One of the most notable projects funded during this process was *Crossing Over/Changing Places*,¹² an exercise that proved pivotal for the advancement of

socially engaged papermaking. *Crossing Over/Changing Places* was a six-year traveling exhibition and cultural program that celebrated cultural diversity and cultural exchanges. It was funded by many entities, including the Pew Charitable Trusts, the United States Information Agency (USAID), the Trust for Mutual Understanding, the National Endowment for the Arts, and embassies from thirteen countries.

At the same time, the Crossing Over Consortium, a related organization conceived and developed by Jane Farmer, an independent curator, published a variety of print and paper projects by artists. The Consortium’s funding also supported an international tour of the exhibit that included travel exchanges, artist residencies, and a series of lectures. *Crossing Over/Changing Places* was installed in prominent museums, embassies, and cultural centers throughout Europe with a final showing at the Corcoran Gallery of Art in Washington, DC. Many of the works in the exhibition emphasized what have, in retrospect, become current social perspectives, cultural narratives and trends in globalization.¹³

As part of the project, the Soros Contemporary Arts Centers helped select Eastern European artists for residencies in the United States. Zora Stančič, an artist from Ljubljana, Slovenia, was selected to work at the Rutgers Center for Innovative Print and Paper. Stančič used her residency, which coincided with the beginning of the Bosnian War, to create an edition titled *The World is Watching You*. In her paper-pulped lithograph, a simple Matisse-like figure is printed on a background of pulp-painted eyes that float across the surface of the handmade paper. Part pulp-painting, part

political broadside, the work displays a range of emotions central to the plight of the artist’s homeland. Stančič’s provocative work, which insists the world not look away, was prominently installed in the *Crossing Over/Changing Places* exhibition.

Many of the artists, directors and studios involved with the consortium were already working on political and socially engaged projects that included papermaking. Many went on to promote such projects. *Paper Road/Tibet*, for example, was a Crossing Over Consortium project that Jane Farmer and several others implemented. It was designed to revitalize the tradition of hand-papermaking in Tibet and to encourage recycling methodologies for paper production.¹⁴

While working at the Rutgers Center for Innovative Print and Paper,¹⁵ I served as a consultant for an initiative known as the Ecuador Project, funded by USAID and CARE. The project evaluated the potential for processing cabuya (sisal) fiber in the small village of Getsemani, Ecuador as a tool for economic development.¹⁶ In the end, processing the fiber proved sustainable, and the project was used as a model to launch development projects in other countries. The Rutgers Center implemented it along with other sustainable programs using students, faculty and staff to promote social engagement. Peter Monaghan cited the Ecuador project, in an article in *The Chronicle of Higher Education*, as a valuable educational tool.

Hand Papermaking Magazine has also published on development and outreach using papermaking. Its articles cover everything from artisans developing local grassroots programs to international papermaking projects initiated by foreign aid organizations. In

a comprehensive display and reading, *Social Paper* brings some of these early projects to our attention.

Social Paper’s great value is the manner in which it highlights projects that support civic engagement through discourse and documentation, illuminating the growth and relevance of today’s papermaking practices. I think our initial question—Can papermaking save civilization?—evokes both symbolic and practical responses. Regardless where the question is asked—from the smallest art studios to the largest paper mills—paper is not an endangered species in a digital culture. In offering new perspectives on the utilization of handmade paper, *Social Paper* traces the evolving history of papermaking, broadening the discussion to include all the types of political, social, environmental and creative means by which handmade paper knits together our culture.

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4. Because of religious persecution there was an influx of Huguenot papermakers from France who provided business knowledge as well as skills to the English paper industry.
5. At that time handmade papers fell into three simple categories, writing, printing or wrapping. Eventually variations were adapted and a wider range of paper was produced.
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10. “Pore Awë,” a collaborative artist book consisting of nine artists’ interpretations of the Yanomami “banana man” mythology, and “The Big Here,” Maggie Puckett’s paper installation, were both generated by students and faculty in papermaking educational programs. Melissa Potter, John Risseeuw, Eileen Foti, and Kim Berman are faculty who supervise past and present programs in paper, print and book arts, and are represented in *Social Paper*.
11. “Trend or Tipping Point: Arts & Social Change Grantmaking.” 2011. <www.giarts.org/sites/default/files/Trend-or-Tipping-Point-Arts-Social-Change-Grantmaking.pdf>
12. Crossing Over Consortium, Inc. promoted international education exchanges between artists and art organizations to increase awareness by artists and the general public about the techniques and artistry of printing, papermaking and book arts as well as residency programs, workshops, exhibitions and on-site projects. The Board of Directors consisted of Jane M. Farmer, President; Judith K. Brodsky and Kathleen Edwards, Vice Presidents; Susan Rostow, Secretary; Helen C. Frederick, Treasurer; and Lynne Allen, Gail Deery, Eileen Foti, Dusica Kirjakovic and Miriam Schaefer, Directors.
13. “Crossing Over / Changing Places Interview: Helen Frederick.” 2008. <www.helenfrederick.com/index.php?/documentation/crossing-over-changing-places-interview/>
14. “Art As Essential: Paper Road/Tibet,” by Jane Farmer-Maryland.” 2004. <www.marylandprintmakers.org/newsletter.asp?id=54>
15. The Brodsky Center for Innovative Editions was founded as the Rutgers Center for Innovative Print and Paper (RCIPP) in 1986 by Rutgers University Art Professor Judith K. Brodsky, who was also an artist, printmaker, and advocate for the arts. The Center was established as an international forum for the exchange of new ideas in print and papermaking processes and education. It was renamed for Judith in 2006, in recognition of her leadership and vision.
16. 16 Gail Deery and Mina Takahashi “Economic Development in Ecuador,” *Hand Papermaking*, Vol. 14 No. 2 (Winter 1999), pp. 20-26.

The Mobile Mill, a Traveling Paper Studio

BY JILLIAN BRUSCHERA

WHAT HAPPENS WHEN YOU TAKE THE STUDIO OUTSIDE THE STUDIO?

Inspired by my experience as a teaching artist in hand papermaking, *The Mobile Mill* sustains a lifetime in arts education. It evolved from my social and artistic engagement with the Columbia College Chicago community as a graduate student and adjunct faculty member in the Interdisciplinary Arts Department, and my involvement with the Papermaker's Garden project and the *Social Paper* exhibition at the Center for Book and Paper in Chicago.

Having spent much of my graduate career seeking opportunities to stretch my artistic practice, I became interested in generating a type of interaction with community that considers an actual human ecology. As I entered my MFA thesis year in the Interdisciplinary Arts Book and Paper program, I sought to tackle the pedagogic format by designing and implementing a mobile paper studio that would allow me to engage the public directly as a traveling teaching artist.

Simply put, *The Mobile Mill* is an effort to go beyond the studio walls.

In the early fall of 2014, I used the online crowd-funding platform *Indie GoGo*¹ to spread the word about and raise money for *The Mobile Mill* project. I conceived multiple versions of *The Mobile Mill*. My sketches changed continuously as I consulted with thesis committee members Melissa Potter and April Sheridan and dialogued with an array of knowledgeable persons including auto-body mechanics, car dealers, small business owners, general contractors, college professors, food-truck operators, home builders, farmers, academic administrators, papermakers, and art studio technicians.² *The Mobile Mill* was, from the start, an idea that could only be carried out

with the help of others. In sharing their visions and ideas, my collaborators became part of my decision-making process. The plans always changed with the talking. This project was always about building something together.

In the spring of 2014, I traveled to the San Francisco Bay Area for the build out. With a family in the construction industry, my California connections proved crucial to making *The Mobile Mill*. I assembled a three-person fabrication team that included myself and two other artisans—my brother Maxum Bruschera and family friend Bill Florence. For four weeks, they dedicated their time, energy, and expertise to making my wacky paper dream a reality.

In Bill's workshop, we hand-modified two pushcarts to fit my portable papermaking needs. *The Mobile Mill* was built with a do-it-yourself ethos in the sense that nearly every part—store-bought or scrap-yard sourced—was repurposed. Much of this reappropriation involved thinking far beyond an object's intended function. For instance, old aluminum road signs became tabletop braces, and pre-consumer textile scraps were stitched together to make aprons. For me, "sustainable" means working with what I have and making from what I know. As a maker, I am interested in giving new life to the forgotten remnants of our human consumption.

Housed in a small pick-up truck, *The Mobile Mill* treats art as a shared experience, transporting uncommon craft resources into the public realm. Hands-on art education takes the form of indoor/outdoor "pop-up" papermaking workshops in which participants learn how to repurpose paper waste through papermaking. Those who attend *The Mobile Mill* workshops become part of a workflow that results in

community-generated paper artworks. This said, the art is more about the people than the objects produced.

Beyond housing and carrying equipment, *The Mobile Mill* is a vehicle for social practice. Operated by the human hand for people who want to make paper by hand, its mechanisms and its intentions are social.

As a form of socially engaged art (SEA), this studio-on-wheels questions how collaborative artistic gestures and thoughtful conversation can serve as powerful methods for change. Though dependent on a creative sensibility or artistic imagination, SEA places a greater emphasis on activity than aesthetics. While definitions of SEA and the objectives of social artists vary, many art theorists feel that SEA projects are characterized by a drive to empower creative collective action. These are projects that champion shared ideas, engaging both people and issues. *The Mobile Mill* considers how making art—in this case, mobilizing the craft of handmade paper—might encourage community engagement and affirm our shared existence.

In the twenty-first century, the value of art and craft remain in their concern for humanistic processes. While it has always been a shared skill, hand papermaking is generally considered to be a "fine" or "high" craft known only to specially trained persons. Working as a curatorial research assistant for the *Social Paper* exhibition, I learned this perspective has shifted thanks to the efforts of contemporary papermakers working in the social realm over the past three decades.

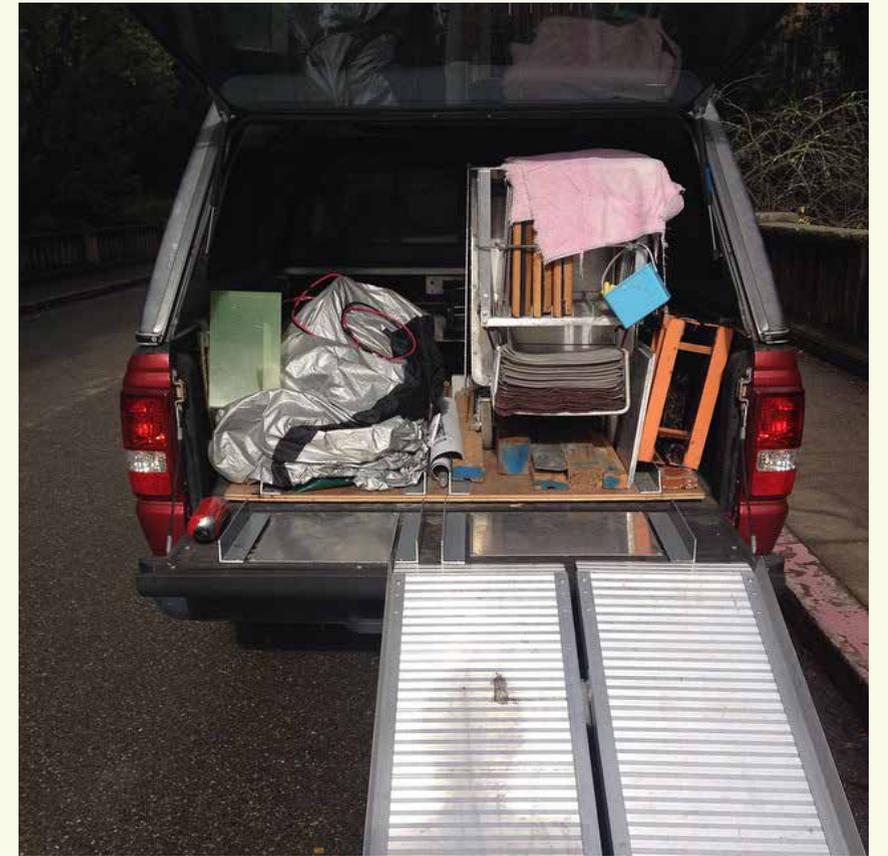
Designed to function in both planned and unplanned situations, as well as known and unfamiliar locations, *The Mobile Mill* is a mutable, moving space that constantly resituates hand papermaking through displacement. Independent of any institutional

framework, it has the potential to spawn unexpected, meaningful experiences for its workshops' participants. With an emphasis on process, rather than product, this sort of creative pedagogy directly challenges traditional hierarchies in academia and in the art world, moving away from authoritarian models of education and off the gallery walls.

By driving hand papermaking outside the traditionally static studio, *The Mobile Mill* makes the craft more accessible, even given the expensive, esoteric equipment it requires. Conventional ideas of audience or spectatorship in art get lost when anyone can become a producer. This sort of "expanded" participation challenges traditional notions of art and education by broadening notions of where art can be made and who can make it. As a portable space that can make both scheduled and spontaneous stops, *The Mobile Mill* offers endless opportunities for collaboration, in as many locations as a truck can access. *The Mobile Mill* brings an art experience to a public—any public.

Beyond basic instruction in hand papermaking, my primary role as operator of *The Mobile Mill* lies in creating an inclusive, temporary space in which I can bring people together. As a teaching artist, I am learning that I listen best when I allow individual needs and learning styles to shape my curriculum. *Hearing* is what creates mutually beneficial exchanges. The education I wish to give is not about filling heads with facts and figures, it is about teaching by example and then handing tools directly to students.

In taking responsibility for myself as a traveling teaching artist with a portable studio, I built something that may pose more questions than answers. *The Mobile Mill* blurs the lines between art and experience, pushes



the boundaries of education, and shatters the student-teacher hierarchy. It shows how creative pedagogy can lend itself to the construction of a collective identity, even if temporarily. When people come together in this way, education becomes a powerful tool that promotes cooperative dialogue and group action.

After its art-making-on-the-streets debut at the 2014 Columbia College Chicago *Manifest Festival*, *The Mobile Mill* made appearances at the Chicago Museum of Contemporary Art, the Center on Halsted, and the closing reception for *RISK: Empathy, Art, and Social Practice*. *The Mobile Mill* is spending the summer of 2014 working with local artists and arts initiatives in Chicago. I have developed a series of *Make and Take* workshops that focus on the idea of paying-it-forward through hand papermaking. In these workshops, a participant who pulls a sheet of paper receives a sheet of paper made by someone else at a prior workshop.

"Leaving things better than you found them" is a familiar motto in the studios at the Center for Book and Paper Arts—and while it serves as a reminder to tidy up communal workspaces, these words can and should extend beyond the classroom. Art—symbolic or actual—has the power to affect change. I built *The Mobile Mill* not knowing exactly what it would do or where it would go, but because I desired to reach out to others. I look forward to wherever this work takes me, both in and outside the confines of art.

As my friend Bill Florence would say, "Let the tool do the work."

Jillian Bruschera received an MFA in Book and Paper Art from the Interdisciplinary Arts Department at Columbia College Chicago in 2014.

1. For the online campaign for *The Mobile Mill*, see www.indiegogo.com/projects/the-mobile-mill
2. A full digital anthology archiving this project can be found online at www.themobilemill.tumblr.com.

Amplifying Objects

BY JESSICA COCHRAN

“You want a project, we want a society,” were the words spoken by artist Ernesto Pujol in a performative lecture on activism and agency at the Museum of Contemporary Art, Chicago, just days after the close of our exhibition *Social Paper* in April, 2014. Spoken from a corner of the stage, the artist was standing barefoot and gripping a broom. His words transcended that darkened auditorium and they have eclipsed time, too, remaining with me and others who sat in that room.

When organizing *Social Paper*, I began as a curator looking for projects. In turn, *Social Paper* featured artists who want a society. As Jaclyn Jacunski wrote in *Art in Print*, the exhibition “revealed the interdisciplinary practices and multiple roles of socially concerned artists as micro-business managers, educators, historians.”¹ From “people’s libraries” to sheets of “peace paper,”

the galleries featured the outcomes of social exchanges. It was important to us that we curate programs and events to animate the galleries—and to provide opportunities for education and connection. As curator of social practice John Spiak has pointed out, the “success” of an exhibition is often bound up in what can’t be quantified in numbers. According to him, success can “refer” to . . . *quality of connections made. We hear personal stories; we observe the personal impact. These are the types of results that attendance figures cannot quantify, that tour numbers and budgets can not attest to, and unfortunately most foundations and agencies are resigned to requesting this kind of limited information as a measure of success in standard final reports.*²

As such, the challenges to presenting socially engaged artwork in the gallery are often characterized by an inability (or lack

“You want a project, we want a society.”

of desire) to accurately quantify “outcomes” through data that can be presented on grant reports or in budget meetings. The other great challenge—and reason why the activation of such exhibitions through events and didactics is so important—is that often the objects in an exhibition are not legible to viewers in the same way more “refined” artworks are, such as paintings, drawings or sculpture. In a review of *Social Paper* that appeared in the *Chicago Tribune*, Lori Waxman wrote:

*Why someone would want to transform this stuff into paper is another story, many stories, some deeply moving, others inspiring, perplexing or just plain nifty. “Social Paper,” a crowded, ambitious exhibition at the Columbia College Center for Book and Paper Arts, tries to tell them all. This is not an easy task, and many of the modest, intimate artworks in the show speak in a whisper or not at all. That doesn’t mean their narratives aren’t worth hearing; it just means the listening can be hard. To help, co-curators Jessica Cochran and Melissa Potter provide a timeline, wall texts and didactic videos, but imagination and empathy are needed to take the viewer further in the direction of understanding and, better yet, open engagement.*³

Melissa Potter and I spent a great deal of time developing the exhibition’s didactic elements and events. While this was in order to animate the objects, it was also due to the location of the exhibition at the nexus—physical, social, and intellectual—of an MFA studio art program within an art college. We

did this following the idea of “artereality,” a practical term coined by Jeffrey T. Schnapp and Michael Shanks, that means a specific kind of approach that “places the design and production of art objects and goods in a more discipline dynamic context, shifting the focus away from ‘pure’ creation toward the management of networks, links, flows, translations, and mediations . . .” in a “conception of arts practice that is coterminous with research and pedagogy.”⁴

The images that accompany this text document the events and activities we developed to complement the *Social Paper* exhibition. From a mobile mill at the College Art Association to social drawing at the Museum of Contemporary Art Chicago, a sewing circle to a group discussion on labor relations and labor histories at the Jane Addams Hull House, *Social Paper* was an opportunity to bring together individuals, generate new ideas, make paper, and have a meaningful time while doing it.

1. Jacunski, Jaclyn. “Paper as Politics and Process.” *Art in Print*, Vol. 4, No. 2 (July 2014): 42.
2. Spiak, John. “Connecting—Inside and Out.” *Museums & Social Issues*, Vol. 6, No. 1 (Spring 2011): 62.
3. Flaxman, Lori. “Social Paper has ambition, doesn’t engage.” *Chicago Tribune*, March 5, 2014.
4. Schnapp, Jeffrey T. and Michael Shanks, “Artereality: Rethinking Craft in a Knowledge Economy,” in *Art School (Propositions for the 21st Century)*, Steven Henry Madoff (Cambridge: MIT Press, 2009), 143.



CLOCKWISE FROM BOTTOM LEFT: The People’s Library papermaking workshop at the Columbia College Chicago Library, February 2014; The People’s Library discussion group in association with Chicago Zine Fest, March 2014; A ceremonial planting in the Papermaker’s Garden at Columbia College Chicago with Nicholas A. Basbanes, author of *On Paper: The Everything of its Two-Thousand-Year History*.

Toward a New Happy Ending

BY STUART KEELER

The twenty-first century brought innovative art practices and artist interventions that continue to expand the participatory role of the viewer. Collaboration and social process seem to reanimate core principles of Suzanne Lacy's groundbreaking new genre model in an inspiring way. Such endeavors seek to activate both artistic and non-artistic communities, while privileging the often ephemeral and social interactions that arise, rather than a singular art object or exhibition gallery practice.

In a form of social art practice I have termed "Service Media," artists create work through which the landscape of the city becomes a studio and viewers choose their level of engagement. Service Media assume a porosity between audience and landscape and call into question what is and isn't art, usually within the community of the artist. I contend the role of the artist has entered the stage of the everyday, activating the space beyond the traditional white cube (thankfully). As viewers become participants in the work, collaborative activism also seems to become part of our unified global experience, either through implication or conscious choice. In Service Media, process becomes art, and participation in art's process becomes a way to challenge the privilege historically associated with art and artists.

The exhibition *Social Paper* highlights this shift. In the words of curator and activist Melissa Potter, the exhibition "highlights the evolution of the art of hand papermaking in relation to recent discourse around socially engaged art and points specifically to craft, labor, and site specificity, as well as the collaborative and community aspects of hand papermaking as contemporary art practice." As a medium, paper lends itself to a particularly compelling discourse on civic

"Life has become significantly more political in the new millennium, especially in the aftermath of worldwide financial crisis. Art is both driving and documenting this upheaval. Increasingly, new visual concepts and commentaries are being used to represent and communicate emotionally charged topics, thereby bringing them onto local political and social agendas in a way far more powerful than words alone."

ART & AGENDA: POLITICAL ART AND ACTIVISM, GESTALTEN, 2011

engagement—until relatively recently, paper was the primary means of political demonstration and voice. Signage, posters, and placards were pasted, stripped and taped into the urban realm, signifying a textual call for citizen response. By focusing on the act of papermaking, *Social Paper* infuses this immediacy with a new, modernist turn. *Social Paper* is about action and connection, focusing on collaboration and the creation and reinforcement of communities, often in public spaces.

What is innovative about *Social Paper* is that its artists present the papermaking process as a means to connect and converse, and make their connection an integral part of the art experience. Work in this genre, operating as a social practice, is new. The art is the process, not some magical object or gallery manifestation presented as a single experiential moment. Here, as with so many social projects, collaborative production at the outset requires an open platform, and trust in the viewer. The conversation between artist, artwork and viewer becomes key to the experience and, as with Service Media projects, the viewer rather than the artist ultimately negotiates the experience. How and with whom we choose to engage is part of the collaborative mystique and enterprise of community projects. The artist is merely the catalyst, and may even choose to remove him or herself from the meaning

of the work and allow the viewer to operate almost independently.

What happens when a socially based exercise allows participants to complete the piece based on their personal experiences? At the main branch of the Richmond Public Library in Richmond, Virginia, *Social Paper* artists Cortney Bowles and Mark Strandquist instigated a movement and created a "real and symbolic meeting place for alienated publics." In a project called the People's Library, the artists left a thousand blank books at the library for anyone in the community to check out, bring home, fill with their histories, and bring back to the library to add to its permanent collection. Personal stories of ordinary citizens take their place in a public library alongside stories of prominent historical figures.

In the People's Library project, art not only takes place outside a gallery space, it addresses a need in the community, providing individuals with a voice and highlighting unknown histories. The artists' reference to the resulting installation as "a thousand micro-monuments" is on point. By relinquishing control over the project to their audience, and by attributing significance to the results equal to that accorded traditional "official" histories, Bowles and Strandquist created a new form of monument and challenged traditional understandings of the term.

The artists' statement is key: "The People's Librarians believe that the how, where, with whom, and why we labor is as important as what we produce. Thus the way the project has developed—in that it's collective, slow, discursive, tactile, and public, as well as sources discarded materials—further imbues it with social and political possibilities." By proposing a new focus for the process of history-making, the artists also reference the message of their medium—paper again has been used for a call to action.

Is interaction a new pluralism that allows us to connect via emotionally based participation? The artist sets the framework and the participant in the collaborative gesture creates the result. In a similar stream, Maggie Puckett's work *The Big Here: Chicago* is a participatory installation of thirty-five questions set on handmade paper designed to test and increase ecological awareness. At first glance, this may appear non-committal, perhaps even lazy on the part of the artist—its open-ended aspect allows viewers to engage on their own terms, even choose not to engage at all, with minimal intervention from the artist.

However, as in the People's Library, Puckett's medium is integral to her message. Each question is articulated on paper made of organic fibers, amplifying the question's content. Visitors are encouraged to write and draw answers directly on the installation, and the pages are ultimately bound into an artist's book. As with Service Media and other genres of social practice, the art is in the participation.

Theoretician Boris Groys suggests that image-based works in multiples link us to politics, ideas, and education in the public realm. I argue that paper in the public realm

as a repetitive process, visually or experientially, plays a more active role than merely serving as a medium for images and text. Paper and politics have historically worked hand-in-hand to shift ideas, create groups, break down ideologies and inspire leaders. The artists in *Social Paper* highlight the power of paper by creating a social movement and furthering an activist agenda. They empower their communities to author themselves—a powerful gesture that redefines traditional notions of what art is and can be.

Art, argues Groys, is hardly a powerless commodity subject to art market fiat of inclusion and exclusion. Papermaking marks a new entry into the equation of the art market and high-art world, beyond outdated delineations between craft and art. With sensitivity and an under-the-radar presence, these projects engage communities with a service that transforms the end result and gives the most seasoned social practitioners grounds to begin rethinking connectivity and community processes.

The act of papermaking is both cathartic and empowering in Drew Matott's and Drew Cameron's Combat Paper Project. The artists run papermaking workshops in which Iraq War veterans transform their service uniforms into works of art. The uniforms are cut up, beaten into a pulp, and formed into sheets of paper. Through this transformative process, participants reclaim their uniforms and express their experiences in the military in a creative act. The emotional and at times isolating memories of war can be transformed into a community experience, facilitated by the act of papermaking.

Working in the vein of a Service Media project, Combat Paper artists provide a service, working in their own communities

and inviting viewer-participants to complete the art process on their own terms. Objects of violence and isolation become vehicles for creation and community. From this community collaboration, authenticity emerges, and the experience of connection through a shared action becomes a form of empowerment.

Collaboration is present in *Social Paper* in the conception and production of the artworks as well as in the dissemination of their contents and messages. This reflects a trend in the larger art world—the proliferation around the world of collaborative and collective art practices over the past fifteen years. In *The One and the Many*, Grant H. Kester argues that these parallels are symptomatic of an important transition in contemporary art practice, as conventional notions of aesthetic autonomy are redefined and renegotiated. He describes a shift from the concept of art as something envisioned beforehand by the artist and placed before the viewer to the concept of art as a process of reciprocal creative labor. As exemplified in Service Media projects such as those in *Social Paper*, artists hand over the concepts and projects run their course based upon personal interaction and emotional ownership on the part of participants.

If we begin to think about socially engaged art as a means to a new ending, this ending just might be happier and more authentic, and a way for socially based activist gestures to lead us to a better understanding of our world and those we are near. Not that art must be happy—that would be sad—but maybe we can thank *Social Paper* for opening a new beginning . . . and hopefully a more positive end.

Stuart Keeler is the Director and Curator of the Art Gallery of Mississauga.

Live Knowledge Production

BY JENNI SORKIN

The history of experiential artwork has always been written on a bias, cut from the cloth of avant-garde performance and events, rather than from craft media and the collectivity inherent in craft's processes. The genealogies of participatory art established by Claire Bishop and Boris Groys are wholly tied to a European model of performance and non-object avant-garde practice. But that's only one trajectory.

Craft is an important but unacknowledged antecedent, in which artists have engaged with their aesthetic experiences centered on the acquisition of skill. Ceramics, metals, wood, glass, fiber, and papermaking are all media that encourage the making of objects in group settings, ranging from university classrooms and summer workshops to community centers.

The community ethos in craft practice is due partly to craft's requirement of large-scale and pricey specialty equipment, such as wood-fired kilns (ceramics), forges (blacksmithing), and looms with computer-assisted design (CAD) technologies (weaving). It is also due to the persistence of collective skill building that lends itself to a style of learning that is inherently non-hierarchical—an organic classroom in which people learn beside, with, and from each other.

This is one of the things craft is really good at—offering community. You might be less skilled than the person next to you, but the sense of competition and envy diminishes when the tenor of the room is focused on learning a skill collectively. There is an unparalleled sense of satisfaction when you make something tangible in the real world. Hand papermaking contains all the attributes of craft and community, yet it is arguably the most pliant of its sister crafts in that its material requirements are generous

and flexible: a plethora of objects, such as uniforms, photographs and junk mail, can be pulped into the raw materials necessary to create textured sheets of paper.

This magical quality of giving volume and shape to a previously inert, wet mass is part of the strong attractiveness of papermaking in the digital age: the deft touch of the human hand enlivens refuse or waste. The process of making paper becomes a metaphor for transformation, for the potential to alter, change, improve or express an idea, a collective sentiment, even dissent. Rather than through a lone artist working in a studio or residency, papermaking's live knowledge production is better disseminated in group settings that demand active, non-hierarchical participation.

The transformative potential of both the material and its surrounding community lend hand papermaking social significance. *Social Paper* seeks to map the living attributes of handmade paper as it is recovered, circulated and utilized by contemporary artists. In choosing paper as a medium of collective expression, the exhibition's projects display a range of multimedia formats, including posters, websites, books bound by hand, video, documentary film, installation, and jewelry. Paper becomes the impetus for a host of projects that expand into other mediums, and circulates beyond the makers themselves.

These projects are linked largely through their collective idealism. Some are driven by ecology and sustainability, such as Fresh Press; some by civic engagement, such as the People's Library; some by a therapeutic intent, such as Peace Paper and Combat Paper; and others, like the Women's Studio Workshop and Paper Road/Tibet, by longstanding commitments to offering

papermakers further exhibition and residency opportunities.

Many artists also follow trajectories that replicate these intentions on a smaller scale. Examples include Kiff Slemmons, who works with indigenous women in rural Mexico to design and produce wearable paper jewelry; Julia Goodman, who reclaims forgotten women's labor at Recology, a San Francisco-based waste and recycling center; and Maggie Puckett, who makes artist's books about global climate change.

Fresh Press is based in the university community in Champaign, Illinois, the heart of the grain belt. The press works off a laboratory model, dedicated to education and experimentation and makes earth-friendly paper from non-wood sources, including agricultural fibers such as hemp, flax, and kenaf—all plants that grow faster than traditional pine and with fewer chemicals and less water. They also require less processing during pulping.

Likewise, in Chicago, Maggie Puckett and Melissa Potter initiated *Seeds In Service* (2014), planting an heirloom vegetable and flower garden from which paper could be made at Hull House, the historic settlement center. The duo held harvesting and papermaking workshops and created an ad-hoc distribution center for radical feminist literature, which they distributed with the seeds and care instructions, extending the garden's metaphor to mean the seeding or cultivation of future generations of activist artists and gardeners. The model of sustainable practice became under their care a pedagogical event for the community and a project space for artists.

Such dualism is also reflected in The People's Library, a collective of emerging artists who started weekly papermaking

workshops, utilizing volumes withdrawn from circulation. The group and its collaborators repurpose the paper into handmade blank books that would then re-circulate on the shelves of the library, offering patrons the forbidden possibility of sharing stories, writing in found books, and crafting alternative communal narratives.

In *Social Paper*, collaboration itself is presented as a flexible idea. Julia Goodman, for instance, working with a forgotten historical record, examined the labor of Italian immigrant rag pickers and trash collectors, the lowest social strata in early twentieth-century San Francisco. Utilizing refuse on the very site of their labors, at Recology, she made small headstone-like homages, spelling out the women's names in fancy scripts made of pure white cotton-like paper installed on a white wall, ghosting it with their presence.

Kiff Slemmons uses paper to advocate for economic independence in Oaxaca, Mexico, creating a collaborative situation in which indigenous women learned paper bead-making to make jewelry they could sell and benefit from financially. The project began as a residency for Slemmons at Arte Papel in Oaxaca.

Artist residency programs often foster cultural and local exchanges. The Women's Studio Workshop in Rosendale, New York, for example, offers year-round residencies for emerging women artists to explore the book arts and its papermaking facilities in a supportive environment. With a political mandate, Paper Road/Tibet is an organization working to reestablish the traditional art of hand papermaking in Tibet, a craft displaced by China's incursions. The organization also teaches vocational papermaking skills to handicapped Tibetan children.

Such an undertaking is in keeping with the historic leanings of craft in the industrialized world. For much of the twentieth century, craft had a therapeutic dimension, which is reflected in a number of the projects seen in *Social Paper*. In the first years after World War I, craft was widely promoted in Great Britain as a therapeutic method by which to rehabilitate returning war veterans. Knowingly or not, Peace Paper and Combat Paper bear the legacy of this history.

Peace Paper was founded as a humanitarian organization whose members direct projects geared toward specific community interests. For instance, they conduct Panty Pulping workshops on college campuses, transforming worn underwear into handmade paper, and turning so-called unmentionables into a metaphor for the shame foisted upon women by the unspeakable violence of rape. The group exercise of turning undergarments into paper is meant to initiate a cathartic dialogue on rape, non-consent, and sexual violence.

In 2007, artist Drew Matott and veteran and artist Drew Cameron founded the Combat Paper Project to reach out to veterans feeling the effects of violence in conflict zones, sexual trauma in the military or post-traumatic stress disorder (PTSD). In workshops across the country, veterans were encouraged to pulp their military uniforms and use the resulting paper to begin a journey toward recovery. The idea relied on the healing effects of papermaking in a group setting.

Part of the therapeutic benefit Peace Paper and Combat Paper implicitly promise come from writing. Handmade paper and the intimacy of the process lends itself to journaling, self-reflection, imaging, and collaging, all activities that help individuals

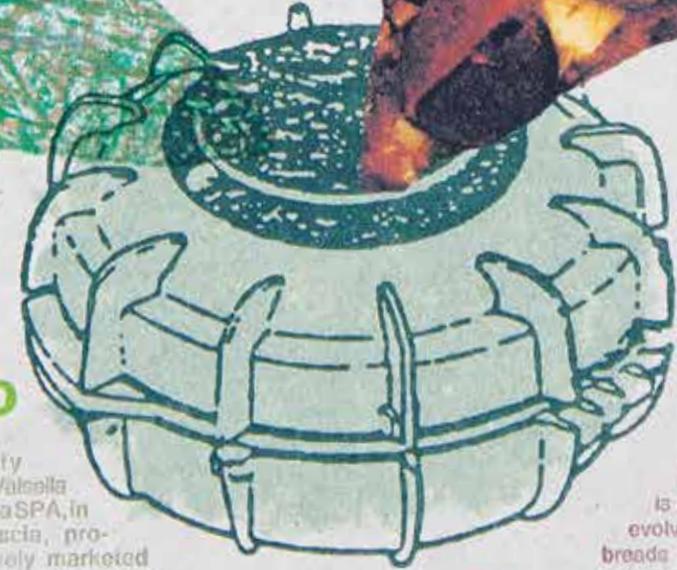
process traumatic events and initiate something like healing. The processing takes its cue from the hands-on, live form of papermaking itself. Therefore, the paper bears the weight of memory, a flexible material that bends, but does not crack, break, or shatter, a metaphor for the resilience of not only the medium of paper, but the splendid sense of possibility and blankness it provides and, by extension, *Social Paper*, as an exhibition, provides: a space on which to project and imagine a better world.

Jenni Sorkin is assistant professor of contemporary art history at University of California, Santa Barbara.

ANTI!



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VS-50

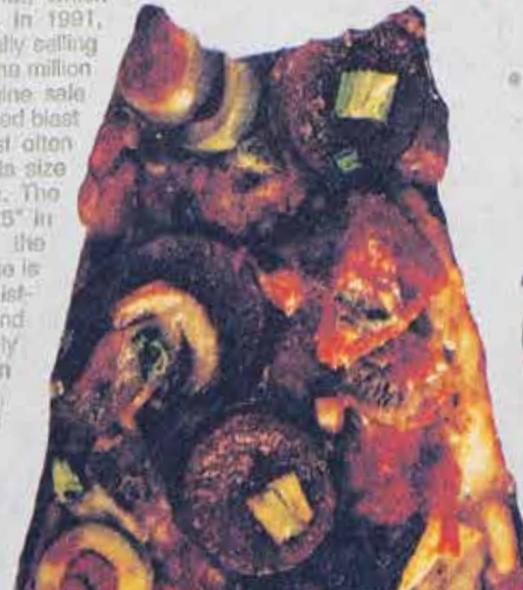
For over thirty years, Italy's Valsella Meccanotecnica SPA, in Castenedolo, Brescia, produced and aggressively marketed extremely efficient and lethal landmines; the antipersonnel blast mine VS-50 and the bounding mine, Valmara 69. Revenues soared by 1992 to \$53 million, attracting the interest of Italy's largest private manufacturer, Fiat, which acquired control of the company in 1994. In 1991, seven company officials were arrested for illegally selling 180 million worth of munitions to Iraq, including nine million antipersonnel and antitank mines, the largest landmine sale reported. The VS-50 is a 3.5" diameter plastic-cased blast mine. Good to be scattered from helicopters, it is most often being employed by hand, usually buried. Its size makes it difficult to locate using metal detectors. The stick-cased bounding mine about 8" tall and 5.25" in diameter. Its fuze is activated by a tripwire or pressure, the mine launches an inner casing into the air. The main charge is activated by a time fuze, approximately waist-high. The mine is able to injure or blind victims. Valsella mines have been used profusely in Somalia by the Moroccan Army, as well as in Liberia, Rwanda, Cambodia, Iraq, and South Africa. They have also been made under license in Egypt, South Africa, and Singapore. In 1994, after a successful campaign to stop mine production in Italy that was joined by workers at Valsella, Italy declared a moratorium on mine production. In 1997, the Italian Parliament enacted a complete ban on the production, stockpiling, use,



MOR

ciao ciao c

Pizza is said to have evolved from the flat breads eaten by the Greeks and Egyptians, which are related to the flat breads of the cultures of the Middle East. They used toppings like oil, garlic, and onions. But the pizza known today required the introduction of two things: mozzarella cheese and the tomato. True, mozzarella made from the milk of the water buffalo imported from India in the 7th Century, a product was not widely available in Europe until the 18th Century. Tomatoes were first brought back by explorers returning from the New World. Their way into Italian cuisine in the 16th Century. They were brought back as ornamental plants, but were thought to have been poisonous. The first pizza with these ingredients was sold by vendors in southern Italy. In 1889, in Naples, Antico Pizzeria, chef Raffaele Esposito created the Margherita pizza, named after Queen Margherita. The standard pizza of Europe today. The ingredients are said to be the three colors of the Italian flag: red, green, and white. The first American Pizzeria opened in New York City in 1905.



Artists of SOCIAL PAPER

Art Farm

WORKS BY TALYA BAHARAL, KEN GRAY, AND ALISON KNOWLES

In 1979, the Women's Studio Workshop (WSW) became one of the first organizations to offer all artists access to its hand papermaking studio. WSW had, for ten years, operated a production mill that used traditional western papermaking fibers. In 1990, the emphasis began to shift to working with locally grown material. By 1996, WSW and the nearby Community Supported Agriculture project had begun to collaborate. This was the beginning of ArtFarm.

With help from AmeriCorps volunteers, ArtFarm grew plants known to produce papermaking fibers. ArtFarm also raised experimental plants to use in new types of paper and to combine with and enhance traditional fibers. It planted native species, gathered invasive species, and tested the materials for strength, coloring capability, and print worthiness.

To encourage artists to work with the materials, WSW invited fluxus artist Alison Knowles, sculptor Talya Baharal, and printmaker Ken Gray to residencies focused on experimenting with ArtFarm fibers. The work resulted in a traveling exhibition, *From Seed to Sheet*.

Today, WSW's studio manager and volunteers manage ArtFarm, and the entire process, from planting to processing, has become integral to WSW's education programs, Summer Arts Institute, and Hands-On Art.



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1. Image courtesy of Art Farm.
2. Ken Gray, *Untitled*, Red-blue magazine clippings, sad face, embedded catalog pages, relief print, 10 x 7 inches.
3. Alison Knowles, *Flip Flop*, found shoe parts, corn husk, and abaca fiber embedded in handmade paper (sea shoe), handmade paper and mixed media, 8.5 x 6 inches.
4. Talya Baharal, *Split Hung Vertebrae*, Steel and abaca, 54 x 3 inches.

Cathleen Mooses

XI SERIES

XI is part of Cathleen Mooses' continuing research into amate papermaking traditions among contemporary Otomí communities in Mexico. Her series of photographic prints and paper cutouts is a visual study of architectural space as a form of portraiture. She extracts from this simple geometric forms and explores ideas of abstraction and cultural displacement as they relate to emigration patterns and cultural transformation.

In Ñuhu, the Otomí language, xi is a prefix used to refer to bodily orifices, leaves, lips, eyelids, pubic hair, and surfaces—items pertinent to their traditional paper cutouts. Based on her understanding of xi, Mooses began to document relationships among everyday objects during her travels around Mexico City and the papermaking community of San Pablito, Puebla. Specifically, she was observing the town's and the city's architectural facades as possible analogies for masks.

Twist & Shift consists of looped construction bands and a disjointed landscape that reference the potential development of a unique typology or rebus-like riddle. The landscape is a printed photogravure on handmade amate that documents her great-grandfather's ranch in northeastern Mexico.

Mooses learned to make amate in 2010 in San Pablito. In pre-Columbian times, amate was used to record important cultural events. Amate cutout figurines have also been traditionally used in Otomí healing rituals. The cutouts are typically made from a folded piece of amate, creating a symmetrical or mirrored image. Today, amate has been largely commodified and is a primary source of income in San Pablito.

While learning to make amate, Mooses met with linguists who contributed to the phonetic transcription of Ñuhu, which the

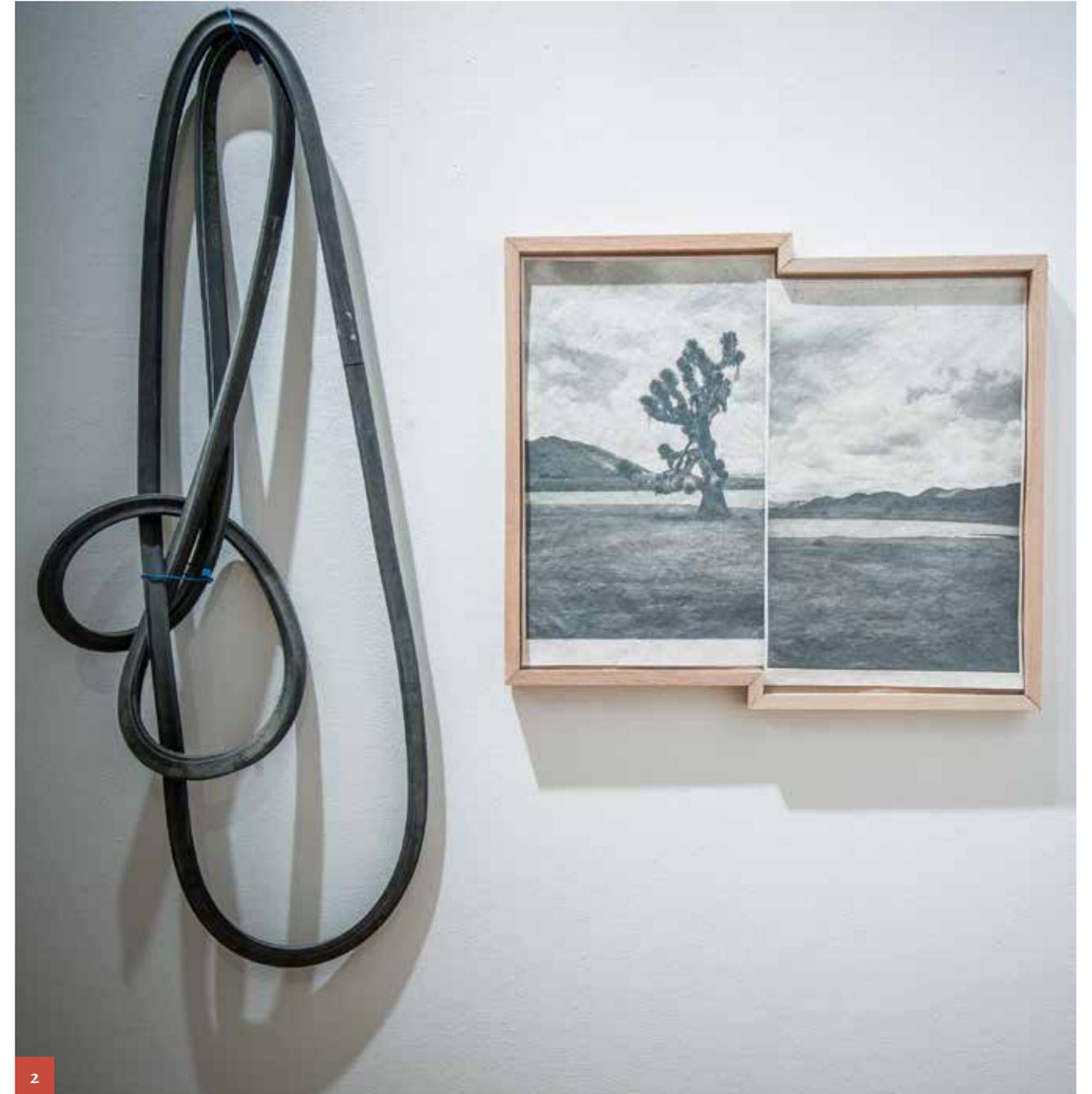
Mexican government only recently acknowledged as an official language. Many Otomí children and young adults migrate to the major urban centers in Mexico and the United States to study or seek employment, heightening the demand to learn new languages while preserving their mother tongue.

Mooses' artistic practice, her deep consideration of a dying language (Ñuhu) and her concept of diaspora in relation to the resilient Otomí tradition of hand papermaking, embody what theorists such as Hal Foster have called "the artist as ethnographer." If an artist performs rigorous cultural or site-specific research in an expanded, durational capacity, how does she translate the complex narratives that result into an art object?

Mooses has cited as important to her work critic David Joselit's characterization of art as a "migrant object" and a contemporary currency destined to leave its place of origin. She wrote:

One of the primary aesthetic and political struggles of modernity has been the dislocation of images from any particular site, and their insertion in networks where they are characterized by motion, either potential or actual, and are capable of changing format—of experiencing cascading chains of relocation and remediation.

1. XI, Artist's book, 2012. Digital prints and amate paper, 9 1/2 x 12 1/2 inches (closed). Created in residence at the Center For Book and Paper Arts
2. *Twist and Shift*, photogravure on handmade amate paper, 2014, Dimensions variable.



Combat Paper

Founded by Columbia College Book and Paper MFA graduate Drew Matott and veteran and artist Drew Cameron in 2007, Combat Paper and its affiliate groups have given hundreds of combat veterans across the world the opportunity to transform their uniforms into paper-based artworks.

Over five days, experienced workshop facilitators teach veterans papermaking processes such as sheet formation, pulp painting, pulp printing, basic bookbinding, and creative writing. At the same time, they create safe, communal, creative spaces in which combat vets can share, experiment, and collaborate as they learn.

The selection of Combat Paper artwork and ephemera in *Social Paper* began with pieces of Drew Cameron's uniform and first "combat paper recipe," and culminated with recent works from Combat Paper New Jersey, a Combat Paper affiliate.

Works in the exhibition were loaned by the Rare Book and Manuscript Library at the University of Illinois and the Printmaking Center of New Jersey.

1. Justin Jacobs, *Why I Don't Write War Stories*. Handmade paper with print, 16 x 16 inches. Loaned by the Printmaking Center of New Jersey
- David Keefe, *Rasul*, Handmade paper with print, 16 x 20 inches, Loaned by the Printmaking Center of New Jersey.
- 2-4. Combat Paper, *Various Ephemera*, 2008-2010. Patches, fabric, and a camouflage trouser pocket cut from Cameron's uniform, alongside the first two batches of combat paper, provide something of a Combat Paper origin story. The booklet on the right documents Combat Paper activities at a university. Loaned by the Rare Book and Manuscript Library, University of Illinois, and the Printmaking Center of New Jersey.



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Fresh Press

Fresh Press is an agri-fiber papermaking lab on the Urbana-Champaign campus of the University of Illinois. Founded by Eric Benson and Steve Kostell, it explores how collaboration by farmers, artists, designers, and academics can revitalize a slowly dying manufacturing industry in the Midwest.

Materials made from agricultural (agri-) fiber, including agri-fiber waste, have inspired a vision of regional vitality and local knowledge that can act as a catalyst for Midwestern job creation. Agri-fiber materials celebrate regional people, culture, and wildlife. They contribute to an economy that helps keep our air and water clean, maintains our forests, and preserves natural ecosystems.

Fresh Press aims to significantly reduce the impact of greenhouse gas emissions by:

- Providing local farmers an incentive to reduce carbon emissions caused by the burning of waste crops.
- Lessening emissions from the transport of wood-pulp paper from forests to pulping mills to paper distributors.
- Creating agri-fiber and wood-pulp blends by reusing campus office-paper waste, negating around 47 percent of the carbon dioxide emissions typically produced by virgin wood-pulp fiber paper. (Source: Alliance for Environmental Innovation)

In June 2014, Eric Benson described the birth of and rationale behind Fresh Press to Shea Gunther of the Mother Earth Network:

In 2011, my colleague Steve Kostell and I had a few hallway conversations between classes (and over some evening beers) about working together, as we were both at crossroads in our academic careers. Steve, as a designer and printmaker, had over a decade of experience with hand papermaking, while my interest in paper came from evangelizing on my website about alternative-fiber papers

as a more sustainable option. Paper was the overlap in our individual work and since every discipline uses it, we felt we could find more collaborators.

This quickly came true. Zack Grant, manager of the University of Illinois Sustainable Student Farm (SSF), offered to let us use his agricultural land to grow prairie grasses. The relationship attracted Illinois architecture professor Jeff Poss, who tasked his graduate students to design and build a temporary structure on the farm to provide a place for everyone involved with Fresh Press and the SSF to work. We call it the Wash & Pack Pavilion. As we harvested and used the fibers on the farm seasonally, we began calling ourselves “the microbrewery of paper.”

Hopefully, our project is scalable, though this depends on corporate interest, and transportable to anywhere on the planet. We are using the art of hand papermaking to test fiber qualities that eventually will be patented. This intellectual property will be licensed to the paper and pulp industries for use in packaging and, potentially, commercial paper. Our thought is that the pulp packaging industry holds the greatest promise, as it can be more flexible in its material choices than the commercial paper industry, which requires precision in the fiber lengths that pass through its machinery and sheet-forming processes. (www.mnn.com/money/sustainable-business-practices/blogs/theres-got-to-be-a-better-way-to-turn-ag-waste-into-paper)

1-2. Images courtesy of Fresh Press.

3. Paper samples and fiber specimens. From left, Big Blue Stem, corn, prairie grass, sunflower and switchgrass, 12 x 18 inches.

4. We don't push paper. Ink-jet on sunflower, 20 x 16 inches.

5. Grow your own paper. Ink-jet on cotton, 20 x 16 inches.



John Risseeuw

PRINTS ON HANDMADE PAPER

For more than four decades John Risseeuw's art has touched on themes that included political corruption, equal rights, environmental abuse, fascism, war, and arms proliferation. His prints on handmade paper about landmines and the detritus of war have generated funds for organizations that assist landmine victims and work for landmine clearance in such countries as Cambodia, Nicaragua, and Iraq. The prints in this series began as a research project during a 2001 to 2002 sabbatical.

An important figure in the print and papermaking community, Risseeuw has been a strong influence on younger generations of artists, including Drew Matott, Margaret Mahon, and Nick Dubois.

The current project, Risseeuw wrote, involved

making handmade paper and printing landmine images, facts, and stories of survivors and victims on it. In hand papermaking, we can make paper from used cotton, linen or silk clothing—rags—as well as plant fibers and other sources of cellulose. I have collected articles of clothing from landmine victims (representative pieces of clothing—something a person wears or wore—not from the accident itself), fibrous plants from mine locations, and the currencies of nations that make or have made landmines.

All of this is pulped and made into the paper for my art. This body of work has roots in an earlier project from 1996, for which I made a piece about the world arms trade printed on paper made from clothing of victims of armed conflict mixed with the recycled currencies of the top ten arms exporting nations. As this piece was especially effective in creating an emotional connection with viewers, I have found that paper made from mine victims' clothing has been even more powerful.

The twin purposes of this project have been public education to the problems of landmines and fund-raising for the organizations that assist their victims. Proceeds from the sale of this work have been and will continue to be donated to the Landmine Survivors Network, the Cambodian Handicraft Association for Landmine and Polio Disabled, the Vietnam Veterans of America Foundation, the Mines Advisory Group's Adopt-a-Minefield project, Handicap International and other organizations that have helped me in my journey.

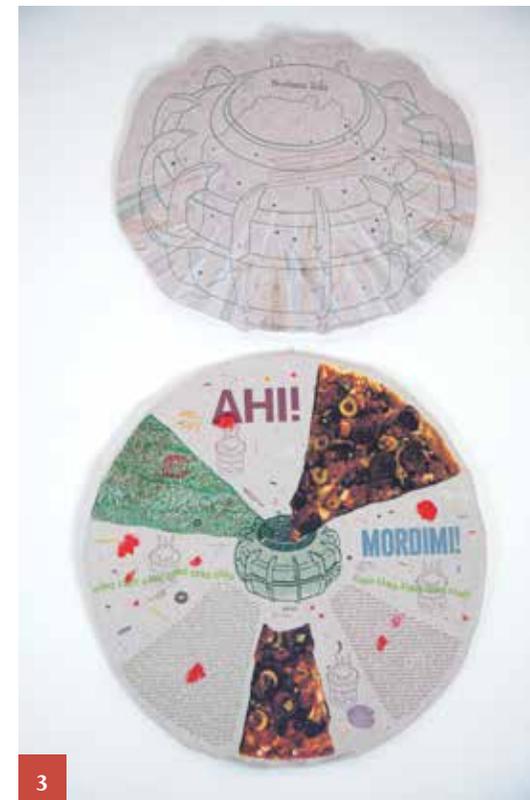
1. *For Lim*, 2002. Woodcut, polymer plate, and letterpress on handmade paper in an edition of 27.
 2. *Minas no mas*, 2003. Letterpress, sandagraph, and polymer relief on variable handmade paper in an edition of 35.
 3. *Paper Landmine Project*, 2001–2005.
 4. *Ten Kilograms*, 2004. Letterpress, polymer relief, and woodcut on variable handmade paper in an edition of 31.
- Bella, Bella*, 2002. Letterpress, relief (polymer, woodcut, linocut, sandagraph), and inkjet print on handmade paper with stenciled pulp in an edition of 25.
4. *La Explosión*, 2003. Woodcut, letterpress, polymer relief, and hand coloring on pulp-painted variable handmade paper in an edition of 35.



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Julia Goodman

RAG SORTERS SERIES

Part of a larger body of work made in residence at Recology San Francisco (a.k.a. The Dump), *Rag Sorters* is loosely based on the history of rag paper and moments when papermaking overlapped with a scarcity of material for pulp. Recology is a resource recovery program that deals with municipal solid waste.

Julia Goodman's series looks at the relationship women have had with rag paper over the centuries, especially as providers of the fabrics used in its production. Interviewing a former Recology employee, she learned it was not until 1964, when compactor trucks began to be widely used, that the city's garbage collectors stopped gathering rags for recycling. Prior to this, collected fabrics were brought to a room where female employees sorted them—a dirty and difficult job.

Goodman learned the names of several of these women and replicated their process by sorting and pulping scavenged fabrics. Using elegant, pre-1964 fonts, Goodman carved molds in the names of Rita Bianchi, Maria Tringale, and Josephine Grosso, then pressed pulped rags into her carvings to create a tribute.

Creating pulp from cotton and linen rags ties the history of rag papermaking to the story of reused materials and transforms them into artworks.

164 Years in Between is a series of word-based, cast-paper pieces commissioned on the occasion of *Social Paper* that references the crucial economy of words prevalent during the era of telegraphic communication. In 1850, for \$1.50 (equivalent to \$42.12 today), one could send a ten-word telegraph between New York and Chicago. In today's sea of unlimited communication, Goodman's project asks its audience: What ten



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words would you be willing to pay \$42.12 to share today?

To produce the works for *Social Paper*, Goodman invited five participants to each contribute ten words, a handwriting sample, and an object around which to cast the paper.

- 1-2. Rita Bianchi and Guissipina Calagri, Works from the *Rag Sorters* series (edition of 4). Handmade paper and mixed media, 2012–2013, 9 ½ x 11 inches, 8 ½ x 12 ½ inches.
3. *I love you know and forever, Lost shoes, karomio, and Try 35 weeks.* Works from *164 Years in Between* (edition of 2). Handmade paper and mixed media, 7 ½ x 10 ½ inches.



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Laura Anderson Barbata

THE REPATRIATION OF JULIA PASTRANA

Born in 1834 in Sinaloa, Mexico, Julia Pastrana was sold and exhibited across Europe as “The Ugliest Woman in the World.” Afflicted with generalized hypertrichosis lanuginosa and gingival hyperplasia, Pastrana’s jaw was large, and thick hair covered her face and body. To recover her dignity and rightful place in history, Laura Anderson Barbata worked for ten years to have Pastrana’s remains repatriated from Oslo and given a Catholic burial in her hometown. The work included petitioning the university where her remains were held, soliciting the support of Mexican officials and, finally, identifying her remains in Oslo, Norway, before the coffin was sealed.

Barbata’s role in burying Pastrana’s remains represents more than feminist advocacy. Her project encompassed art, memory, politics, science, justice, the law and, most important, human dignity. Pastrana was buried with artworks that Barbata created with Columbia College Book and Paper MFA graduate Boo Gilder, Yanomami artist Sheroanawë Hakihiiwë, and Assistant Professor Melissa Potter in the Columbia College Chicago papermaking studio, along with thousands of white flowers sent from around the world. The burial was covered widely by international media outlets, including the New York Times and National Public Radio.

The *Social Paper* exhibition featured a series of grave rubbings, an animated video and a photographic portrait of Pastrana drawn from an extensive body of artwork amassed over nearly ten years. Additionally, new works were generated in collaboration with Interdisciplinary Arts Department graduate students and community members in the workshop *A Homecoming for Julia: Labor+Language*.



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1. Alex Borgen, Brett Brady, Heather Buechler, Kelly Schmidt, Amy Leners, Victoria Martinez, Valentina Vella. Works in handmade paper made during the workshop *A Homecoming for Julia: Labor+Language*, led by Laura Anderson Barbata and Jillian Bruschera, Feb. 17-18, 2014.
2. *Julia y Laura*, 2013. C-Print on fiber paper in hand carved frame with silver leaf and black lacquer. Signed and numbered on the back of the print, 17 x 22 inches.
3. *Selected photographs from the repatriation ceremony, Sinaloa, Mexico, Feb. 12, 2013* (courtesy Laura Anderson Barbata).



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Loreto Apilado & Trisha Martin

THE GREAT WOMEN PROJECT

Trisha Martin was introduced to the Great Women Project by its facilitator, Filipino artist, hand papermaker, and conservator Loreto Apilado, through a papermaking course in Columbia College Chicago's Book and Paper MFA program. The Great Women Project (GWP) is a micro-industry initiative through which women produce and sell paper and other handmade products.

Combining her Filipino heritage and growing interest in hand papermaking, Martin contacted Apilado and raised money to travel to the Philippines. There, she learned from local fiber farms to harvest paper mulberry, abaca, coconuts, and achute and, from Apilado, to cook and beat the fibers for papermaking.

In exchange, Martin led artistic workshops for the Women Project collective and helped the women expand their production capability. By the end of Martin's residency, the women had created newly designed handmade paper, new paper cutout imagery, non-adhesive bindings, large-scale artworks, and beaded curtains. Throughout the process, the women understood they were equal as artists and equally important to the success of their products.

For the *Social Paper* exhibition, the project built a structure modeled after a sari-sari store, a convenience or variety store common in the Philippines, stocked with handicrafts for sale. The sari-sari also featured designs created during workshops at the Hardin ng Kalikasan Women's Multi-Purpose Cooperative in Quezon.

A handmade artist's book by Apilado documented the Great Women Project, including its history and impact. "*Gender & Green* (women and the environment) is more than an art on end but the means—a creative journey with so much creative juice



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squeezed, laughter, frustrations—to come out a life masterpiece like this,” Apilado wrote. She continued, “The women/collaborators learn techniques but I encourage them to share what they feel and how they influence their work. This artist's wall book is a calendar format and uses handmade paper made from materials abundant in their village, new fiber I introduced like kozo, and some of my earliest paper collection (the cover).”

1. Trisha Martin, *Sari Sari Store*, 2013. With handmade paper products from the Hardin ng Kalikasan Women's Multi-Purpose Cooperative. Designed and fabricated with Brent Koehn, Dimensions variable.
2. Loreto D. Apilado (a.k.a. LorEto D.A.), *Gender & Green*. 2013, Artist's wall book, 15 x 20.5 inches. Mixed media, including abaca, abaca twine and abaca fiber, kozo and kozo black bark (*chiri*), banana, coconut husk and fiber, cogon grass with *bakbak*, fossilized leaves, natural and synthetic inclusions of direct-dyed pulp, machine-made paper, fax paper, photo paper, slides, *rono* reeds, bamboo, color and black-and-white photocopying



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toner, off-set and ink-jet printer ink, Liquid Paper, permanent pigment ink and permanent markers, laser-print and fax machine toners, ball-point pens, hard pastels, pencils, cotton thread, PVA glue, contact cement and double-adhesive tape. Handmade papers were created in Barangay Kiloloron, Real, Quezon Province; Albay in the Bicol Region; and in Marikina City (Metro Manila). The book was hand bound at the Cottage Industry Technology Center, SSS Village, Marikina City, Dec. 2013.

3. Artists on display.

PAPERMAKERS	CRAFTSMANERS	BOOK BINDERS
1. Aurea Felicia	1 Lilia Mapa	1 Maile Lagazon
2. Isabelita Amun	2 Naila Pangilinan	2 Thelma Fortunado
3. Fe Villarin	3 Arnelina Bagtong	3 Marilyn Escard
4. Ofelia Ballanbana	4 Mylga Federiz	4 Florita Arellano
5. Neneth Valenzuela	5 Augie Lavinia	5 Johana Braga
6. Crisanta Maganang	6 Ruby Dulipina	6 Joyce Avaga
7. Malyn Landicho	7 Edna Ebreo	7 Marilyn Conde
8. Melodia Bautista	8 Maribel Sigua	8 Shirley Bigtas
9. Jinky Bigtas	9 Lolita Dulpinan	9 Ma. Teresa Estoche
10. Jocelyn Tuico	10 Emma Revadivara	10 Amelina Landicho
11. Joy Balquedra	11 Betty Combe	11 Virginia Montales
12. Jenny Braga	12 Jockelyn Barzaga	12 Nestita Sollestra
13. Arrada Carpeus	13 Rosemarin Bautista	
15. Jenny Revadivara		

15
13
12
40 members

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The Parents Circle–Families Forum

FABRIC OF WAR

Fabric of War brought together twenty be-reaved Palestinian and Israeli women to make paper from materials associated with the conflict and those they lost. All were members of the Parents Circle-Families Forum (PCFF). Many used possessions they had kept for years — a mother’s prayer shawl taken on pilgrimage to Mecca shortly before she died, black mourning clothes worn for a year after a husband’s death, and letters, diaries, photographs, and obituaries. Together, the women transformed their materials into a fabric of shared experience, creating a work that tells their stories and speaks their hope for change.

The PCFF, a community of more than six hundred Palestinian and Israeli families who have lost immediate relations to the conflict, promotes reconciliation through dialogue and mutual understanding. Through a wide range of programs, the families help each side understand the personal and national narratives of the other. A primary goal is to enable Palestinians and Israelis to meet in encounters that will, for many, be their first with members of the “other side.”

Participants described the paper made during *Fabric of War* as “a silent testimony amid the words and walls that seek to divide us.” As a symbol of their work together, it demonstrates the power of personal encounters in creating a space where new narratives can be conceived.

—Nick Dubois



1. Creating group works
2. Samira A'Alamy, Beit Ummar, Palestine, in memory of her son
3. Each participant's statement was transcribed in Arabic, Hebrew and English

Parnassus Paper

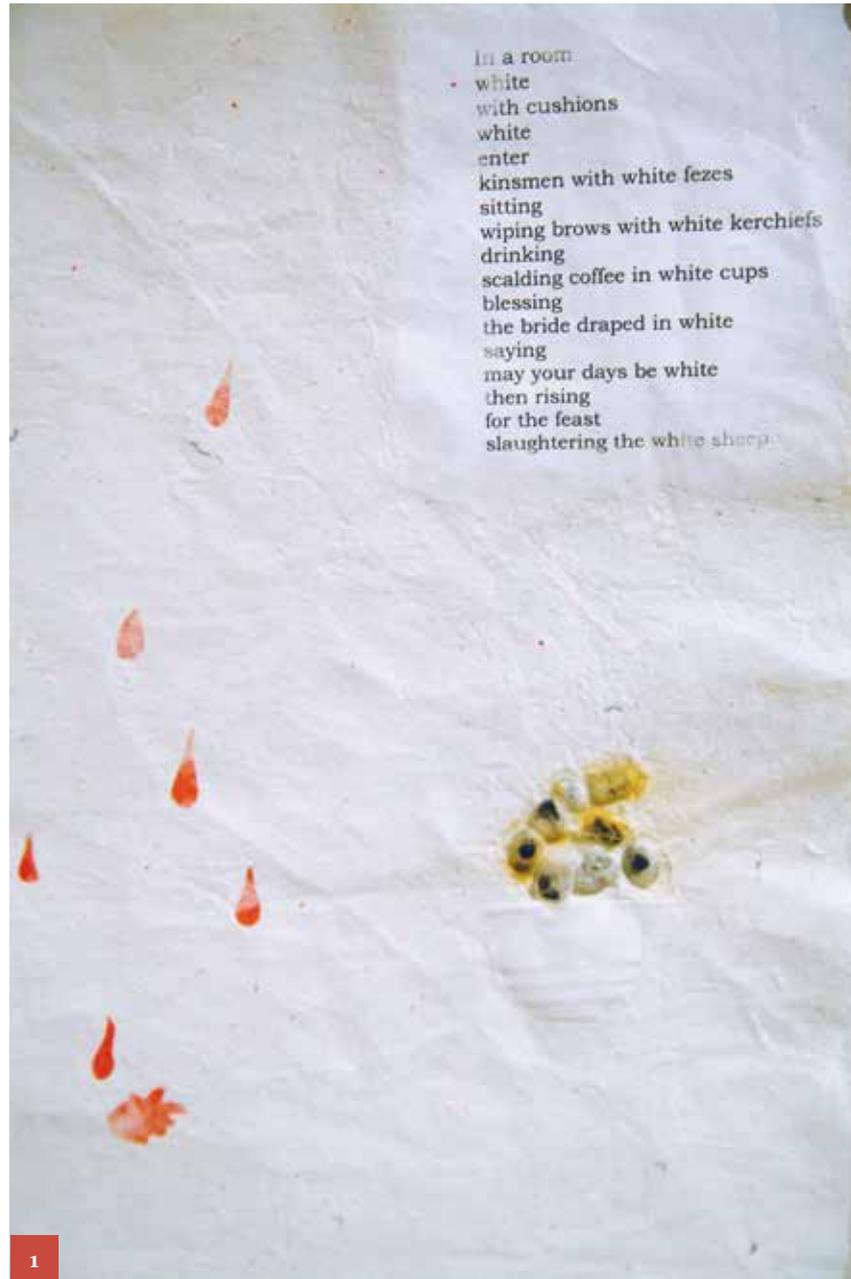
NICK DUBOIS

Parnassus Paper brought together fourteen poets from seven Balkan countries, many from states once part of the former Yugoslavia, at the Polip International Poetry Festival 2012 in Prishtina, Kosovo. A collaboration between Kosovar and Serbian cultural groups, the festival's premise was the power of poetry to transcend borders. Each poet combined a poem with a sheet of handmade paper with embedded objects in place of a title.

During the festival, handmade paper was also made for a unique autograph edition of *The World Record*, a volume of global poetry commemorating London Southbank Centre's 2012 *Poetry Parnassus*, which brought together poets from every country represented at the Olympic Games. Kosovo, the only state missing from the Olympics, due to its exclusion for political reasons, was incorporated into *The World Record* through the paper on which it was handwritten by the poets.

Parnassus Paper drew inspiration from *Fabric of War*, undertaken two years earlier with the Parents Circle—Families Forum, a grassroots organization of bereaved Palestinians and Israelis, and from the work of Drew Matott and Drew Cameron who were *Parnassus Paper*'s papermakers. Symbolizing absence, the papers made in the Balkans and the Middle East also embody journeys, encounters, and the images traced from them.

In March and April, 2014, the Poetry Foundation in Chicago hosted an exhibition of the autograph edition of *The World Record*. This inspired the creation of *The Chicago 77*, a Poetry Foundation project conceived in collaboration with Nick Dubois, involving papermakers Drew Matott and Margaret Mahan.



1. Lindita Arapi, Albania
2. Dragana Mladenović, Serbia
3. Olja Savičević, Croatia



*Insulators have melted down
we are but naked wires
under the voltage
of a stressful working day*

*Forces of magnetic fields
sketch fantastic
indigo auras around our heads
which we attribute to hypermnesia.*

*In our heads endless repetitions
of ones and zeros:
the programming language
of imperialism in metastasis.*

*We communicate in kilobytes
a prayer trapped in a net:
we justify our slavery
with the impulse of yet more
digital money.*

Enes Kurtović
Bosnia-Herzegovina

*Back home.
I roll over.
Kiss the wall.*

Dragana Mladenović
Serbia

Peace Paper Project

The Peace Paper Project provides trauma survivors and others the opportunity to transform articles of clothing into works of art that broadcast stories, understanding, and healing. The project does this through artist-led hand papermaking workshops, and writing, book, and printmaking activities.

For co-founder Drew Matott, Peace Paper represents a deeper, more formal engagement with art therapy than the Combat Paper Project he founded in 2007. Peace Paper includes artists, art therapists, and teachers from across the country. One of their core activities is Panty Pulping, which brings together the survivors of sexual and domestic violence to “share their strengths and joy through the transformation of their most intimate garments into paper art,” a collective activity the project says promotes “consent, non-violence, and creative expressions of resilience through hand papermaking.”

Artists Drew Matott and Margaret Mahan have created a continuing series of works, *Riots, Revolts and Revolutions*, in response to uprisings in places where they have held workshops. Personal extensions of the artists’ creative pedagogy, their works reference such notables as Pakistani schoolgirl Malala Yousafzai and the dissident Russian band Pussy Riot using paper made from various sources, including underwear.

Current and recent Peace Paper Project collaborators include Drew Matott, Margaret Mahan, Gretchen Miller, Janice Havlena, Amy Richard, Allie Horton, Claire Reynes, Johnny La Falce, and Malachi Muncy.



1. Peace Paper workshop in Istanbul.
2. Margaret Mahan, *Femen*, 2013. Pulp print on handmade paper, From the series, *Riots, Revolts and Revolutions*, 23½ x 57 inches.
3. Drew Matott, *London Riots*, 2013. Pulp print on handmade paper. From the series, *Riots, Revolts and Revolutions*, 23½ x 57 inches.



Eileen Foti

A RIPPLE IN THE WATER

Eileen Foti's film, *A Ripple in the Water: Healing Through Art*, documents the social activism of Kim Berman, a member of South Africa's anti-apartheid movement who used papermaking, printmaking, and embroidery to empower and mobilize thousands of South African women and children afflicted by HIV/AIDS and rampant poverty. Founder of the Artist Proof Studio in Johannesburg, Berman made the film in 2007. It was featured in Columbia College Chicago's *Social Paper* exhibition.

In 2000, Berman initiated Phumani Paper, a national poverty relief project that includes a significant research and training component. Based at the University of Johannesburg, Phumani Paper is a papermaking and crafts organization active in more than fifteen sites across South Africa. The National Research Foundation at the University of Johannesburg funded it to study converting agricultural waste into paper and to establish a Papermaking Research and Development Unit. The development unit was linked to a government call for anti-poverty proposals that could create jobs using plant waste. As a result, Phumani Paper enterprises were established in rural and urban poverty nodes where they trained local crafters and artists in papermaking.

Phumani Paper continues to create new handcrafted paper enterprises in the poorest areas of the country, among communities severely affected by unemployment and serious health factors.



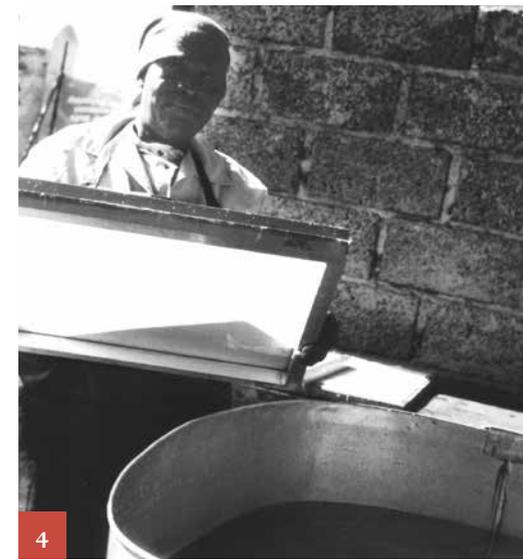
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1. Beating fiber at Cloe Sisal Project.
2. Houses in Ivory Park, South Africa.
3. Cooking fiber at Khomanani Project.
4. Papermaker at Lebone Project.

Maggie Puckett

THE BIG HERE: CHICAGO

The idea that an artist might be more interested in the production of “affect,” or a zone of meaningful relations than a perfectly realized aesthetic form or object seems antithetical to the objectives of most paper artists, who are often identified as highly skilled craft people and fetishists of tooth, surface and pigment. In his book, *Living as Form*, Nato Thompson asserts that socially engaged art defies “discursive boundaries, its very flexible nature reflects an interest in producing affects in the world rather than focusing on the form itself.” Maggie Puckett’s work embodies Thompson’s interest in activism, participation, and the intersection of art and public life through the production of alternatives that demonstrate a DIY ethos.

Maggie Puckett’s *The Big Here: Chicago*, shown as a participatory event at the Museum of Contemporary Art Chicago and as an installation in the exhibition *Social Paper*, is a set of thirty-five questions, designed to test and increase ecological awareness based on a concept by naturalist Peter Warshall. Puckett’s questions appear on handmade papers selected to emphasize visual content.

Ultimately, sheets from *The Big Here: Chicago* were bound into a codex book, similar to Puckett’s earlier project, *Total Ocean Recall*, which began as a participatory drawing installation at Version Fest in Chicago and is now housed in an undergraduate teaching collection at St. Ambrose University.



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- 1-2. *The Big Here*, 2014. Artist's book and participatory installation. Thirty-five questions on handmade paper designed to test and increase viewers' ecological awareness. Visitors were encouraged to write or draw answers directly on the installation.
3. *Total Ocean Recall*, 2010. Artist's book, handmade paper with ink and colored pencil drawings by community members; drum leaf binding, 96 pages, 8.5 x 11 inches.

Taller Intensive Libro y Papel

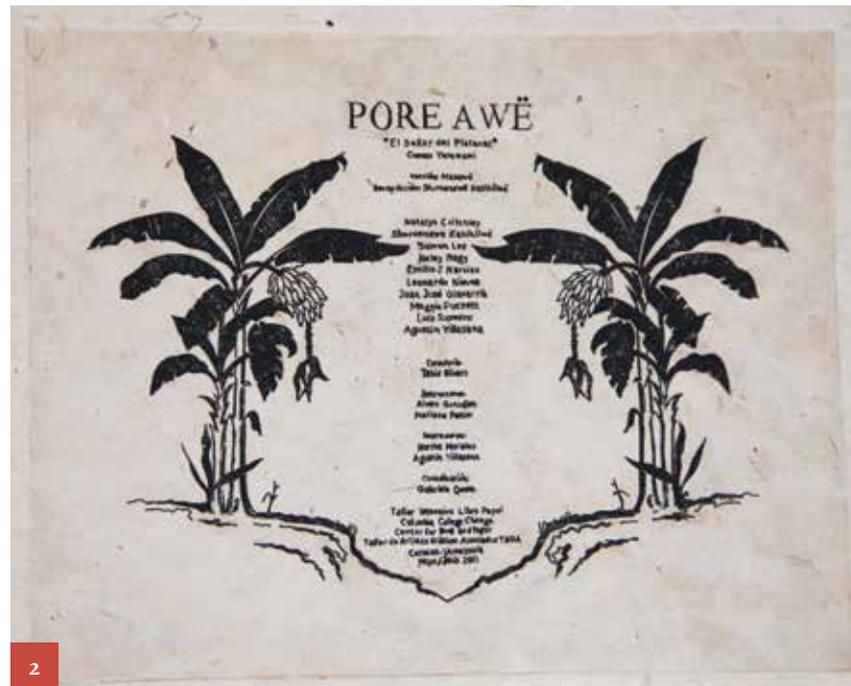
PORE AWĒ

The book *Pore Awĕ* was realized in the summer of 2011 using an innovative artistic model conceived by the artist Álvaro González and the curator Tahia Rivero of Fundación Mercantil in Caracas, Venezuela. Supported by the Taller de Artes Gráficas and the Caracas-based Instituto de Estudios Avanzados, Rivero selected ten of Venezuela's top visual artists for a four-week intensive workshop to create a collaborative artist book.

The workshop challenged the roles of paper and books in contemporary artistic practice by presenting the artists with media they had never before used. *Pore Awĕ* features creative interpretations of the story of Pore Awĕ, or "plaintain man," and how the Spanish introduced the staple crop to the Yanomami people. The book was constructed of sisal, daphne, and handmade cotton paper the artists produced.

Columbia College Book and Paper graduate students Haley Nagy and Maggie Puckett worked with Sheroanawĕ Hakihiwĕ to teach hand papermaking and to develop an innovative book structure that would embody the spirit of the story. It was an intense collaborative experiment, and the artists spent long hours discussing the boundary between community and individual artistic engagement.

1-3. Cover, title page and illustration, *Pore Awĕ*: sisal and Amazon fiber, handmade paper, and etching.



Kiff Slemmons

PAPER JEWELRY AT ARTE PAPEL

Fine jewelry was produced by hand paper-makers at Arte Papel Vista Hermosa, a co-op near Oaxaca, Mexico, at the site of an abandoned hydroelectric plant in San Agustin Etla.

Kiff Slemmons has been working with the co-op's artisans in residencies and workshops since 2000 on numerous designs, relying on their expertise about such papermaking materials as majahua, chichicatzi and pochote for their fibrous pulp, and cochineal, indigo, and other vegetables and minerals for vibrant dyes.

The paper, handmade out of local renewable fibers, is cut, folded, inked, and wrapped to make jewelry that is sold to support the co-op. The project builds on the vision of Arte Papel founder, artist Francisco Toledo, who wanted the atelier to revive the pre-Columbian tradition of making paper from natural fibers.

Combat Paper, the Peace Paper Project, and Nick Dubois (Poetry Parnassus) all use short-term workshop models. Slemmons' fifteen-year engagement at Arte Papel to make jewelry, and the Great Women Project in the Philippines, both use a longer-term micro-industry model, as seen in the *Social Paper* exhibition. They also demonstrate what Professor Gail Deery and *Hand Papermaking* editor Mina Takahashi described in 1993 as papermaking's ability to become an "ever growing tool of economic development."

In cross-cultural projects an artist engages in over time, it is important for the artist to work "productively within . . . traditions," while maintaining some distance from them. While Slemmons credits individuals in Arte Papel with some of her strongest jewelry designs, she acknowledges her relationship with its members developed over time and that mutual trust was not instantaneous.

The young women at Arte Papel know all about ex votos. One day, I suggested we make a necklace that included all of us and illustrated the conceptual depth possible in paper jewelry. We talked about milagros, how they are used as requests and wishes or as gratitudes for requests fulfilled, and how the necklace could be a kind of offering of what our project was about. I asked each of us to write on five cutout pieces our wishes, and thank-yous on another five pieces. They took this very seriously and we wrote in silence (unusual for most of our working time) and concentration for nearly an hour. Then we rolled the papers into the beads we used for many jewelry designs. I was responsible for stringing the beads in the form of the necklace called Milagros. Milagros are often also worn for good luck and protection. We hoped to protect the livelihood of Arte Papel. We repeated the process a few months ago and made two more necklaces. This proved a good way to reconnect, to work together even within a short time.

The project has evolved with complicated and nuanced layers of collaboration," Slemmons wrote. "Working together contradicts assumptions of culture, of authenticity and synthesis and invigorates cross pollination.

After working for two and three week stints over the years, I started to think as an artist about what we had to say about paper, its capacity for simplicity and elaboration, for structure and design and for countering assumptions about durability and the ephemeral . . . The spirit of invention in unusual circumstances with limited but focused resources would not have happened without the combined effort and skills of all of us.

—KIFF SLEMMONS



1-3. Photos by Rod Slemmons.



The People's Library

Initiated by Cortney Bowles and Mark Strandquist, the People's Library is a collaborative project featuring libraries designed, built, and authored by community members. The project repurposes discarded books into blank canvases for the production and exchange of local histories.

Beginning in January 2013 at the Main Branch of the Richmond Public Library, a thousand blank books were created for anyone in the community to check out, bring home, fill with their histories, and return to the library to be added to the permanent collection. Through a series of workshops, participants learned creative skills while engaging with each other and their public institutions in new and generative ways.

Each new People's Library project begins with free and public papermaking workshops at which deaccessioned books are transformed into blank, handmade paper. The pages are then sewn and bound into the covers of old books, using all parts of the books, and transforming old histories into a medium for recording new ones. By blurring art, education, and community activism, the project becomes a platform for freely sharing skills while realizing alternative modes of personal engagement. The resulting installation becomes a meeting place for alienated publics that offers sustainable, collective, and critical alternatives for the form and function of public art.

The People's Library champions collective production as an avenue for face-to-face interaction among diverse publics. Its workshops, which are free and open to anyone, are made possible by members of the People's Librarians, the project's youth mentorship program, which brings together college and high school students. Workshop participants complete the tasks necessary to build the books, engage in conversation, and explore creative, social, and educational skills. The project reflects the histories, needs, and desires of local residents, while reinterpreting public institutions as spaces for production, meditation, and alternative education.

"We hope the books constitute a thousand micro monuments," wrote Bowles and Strandquist, that become "real and symbolic meeting places for alienated publics," while offering "sustainable, collective and critical alternatives for the form and function of public art." Bowles and Strandquist say others frequently ask for their help in setting up their own People's Libraries. As a result, the project moves beyond being a local gesture into the territory of having a real impact in other communities. As the curator Nato Thompson writes, "cultural practices indicate a new social order—ways of life that emphasize participation, challenge power, and span disciplines."

As the Combat Paper project has spread, so has the People's Library, with new branches sprouting in other cities, including Chicago and Philadelphia.

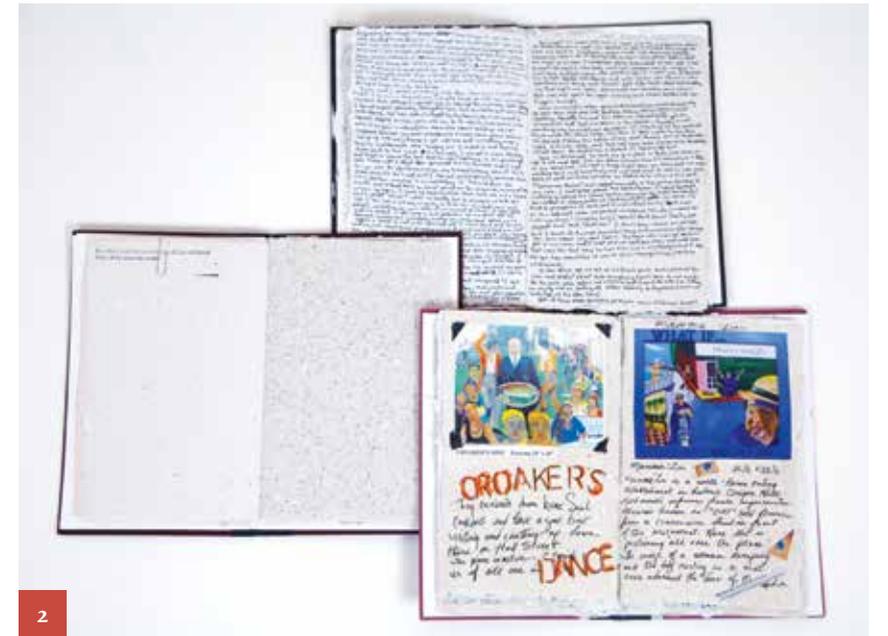
During the *Social Paper* exhibition, the People's Library facilitated a sewing circle at Jane Addams' Hull House at the University of Illinois at Chicago. The circle used paper created at the Center for Book and

Paper out of pulped drafts of faculty labor union contracts and letters. Participants honored the lives of under-appreciated laborers by sewing their names onto sheets, later to be bound into a codex book, while discussing the continuing labor disputes at the University of Illinois at Chicago campus.

1. Installation view.
2. Community authored books, courtesy the Richmond Public Library.
3. Illustration courtesy of the People's Library.
4. The People's Library, Tactical Weaving: Textiles, Labor, and Community Activism, Jane Addams Hull House, University of Illinois at Chicago, March, 2014.



1



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4

Bibliography

A selected bibliography of publications and resource materials included in a special reading area of the *Social Paper* exhibition.

Social Paper featured a reading and resource area with publications and ephemera from *Hand Papermaking*, Catherine Nash, Michelle Wilson, Rose Camastro Pritchett, Helen Hiebert, and others.

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SOCIAL PAPER

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