

JOAN HALL Marginal Waters

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MARGINAL WATERS

September 7 - October 13, 2012

Bruno David Gallery 3721 Washington Boulevard Saint Louis, 63108 Missouri, U.S.A. info@brunodavidgallery.com www.brunodavidgallery.com Director: Bruno L. David

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Cover image: Joan Hall. *Ghost Fishing* (detail), 2012 Paper, resin, Mylar 57 x 91 x 9 inches

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SWIMMING IN THE MARGINS BY KARA GORDON

People call it the eighth continent. Spanning from Indonesia to the western shores of North America, the Great Pacific Garbage Patch has been speculated to be twice the size of the continental United States. It is exactly what it sounds like: ocean debris and trash floating together, swirling around in the North Pacific Gyre. Passionate about the environment and how it affects human beings on a micro and macro scale, Joan Hall's work delves deep into the polluted waters and beaches of our planet.

"Marginal Waters" expands Hall's exploration of the environment in relation to global society. Her research spans a lifetime of being drawn to the sea, sailing over 25,000 miles as a skilled navigator and sailboat racer. Likewise, her work seems equally vast: conglomerations of hand-cut Mylar and handmade paper, paper shells of marine life and debris, and actual remnants of dregs that wash up on shore. These pieces have a haunting, ghost-like quality reminiscent of ocean folklore.

Hall makes it clear that there is more to life than the concrete and asphalt jungle surrounds us every day. The sense of an otherness, of another entity accumulating all that we have discarded, echoes in *Your Existence is Not Unlike My Own* and *Drift Net*. There is a collection of juxtaposed ideas; viewers will recognize the entrapped netting working both with and against the ocean that only stays constant by constantly changing. "Marginal Waters," as a whole, is ancient and wise, but fresh and very much alive.

The sheer mass of work in "Marginal Waters" is overwhelming, despite being only nine in number. *Hello Sailor*, a sculptural interpretation of the deck of a boat, is a span of etched steel measuring 12 by 14 feet and rising to 16 inches tall. The *Grand Isle* and *Johnson's Bayou* series consist of 20 framed works that nearly fill the wall space from floor to ceiling. The massiveness of Hall's work is a reminder the issues affect us all.

Made out of the sand and debris found in their respective places, the *Grand Isle* and *Johnson's Bayou* series were made on-site, literally lifting sections of deteriorating beaches. The papers, although mostly flat, are too visceral to be seen as just made papers. They are flattened sculptures. Imagine one of these papers being an entire beach; the thought is shuddering. At the same time, there is something beautifully broken about these papers. Hall makes trash, something negative, into art.

"Marginal Waters" expresses Hall's personal visual language, and yet will reach and haunt the audience in a way that cannot be ignored. Each piece—even within the series—sings with its own voice, but together they sound the song of sirens. One cannot help but be entranced by Hall's work. It pushes us to the edge of our capacity to understand ourselves and the world around us.

Kara Gordon is a writer who lives and works in St. Louis, Missouri. This essay is one in a series of the gallery's exhibitions written by fellow gallery artists and writers.

*JOAN HALL: HOME FROM THE SEA*BY BUZZ SPECTOR

That Joan Hall is a sailor as well as an artist and educator is well known to her friends and increasingly global public. Time she spends in her studio, itself redolent of the wavelets and wafting that papermaking has in common with oceans, happens between adventuring in a more nautical sense. I've spent some time in Hall's studio, lifting pulp-laden screens with her from one or another of several tubs, and the gentle slosh of "couching" sheets is a rhythmic and momentary evocation of a private ocean. All paper achieves its mature dryness from a wet birth of pulp in water, but few artist/papermakers are as devoted to carrying the affective memory of the "bounding main" into their finished work.

"Marginal Waters," Hall's installation at Bruno David Gallery, is a voyage of sorts, bringing viewers to a greater understanding of the artist's material and existential interests as they move through the gallery's three successive spaces. In so doing they are confronted by symbolic—and occasionally literal—accoutrements of sailing the high seas. The journey begins, so to speak, with the "boat deck" of *Hello Sailor*, a 12 x 14-foot plinth of steel plates, subtly sloping toward one wall of the front gallery. This tilt references the eternal listing of any vessel plying open waters, while the clusters of etched designs on its surface turn out to be, on closer inspection, a repertoire of sailors' tattoos. Among the drawings of anchors, mermaids, and coiled ropes we read the names of the three boats that Hall has owned, "Cygnet," "Tangerine," and "Havsflickan," a Swedish sobriquet roughly translated as "Sea Girl." This deck, with its tattoo imagery, holds an arrangement of actual sea-related found objects up to view: short sections of hawsers and a dilapidated crab pot, each encased in handmade paper husks. There is a melancholic undertone to this display, since every "found" object must first be "lost," and Hall acknowledges this attitude by labeling as "detritus" the artifacts she's chosen.

Things look up in the next space, the main gallery—in more sense than one as named here—in the encounter with five large wall-mounted works in/of paper, cut pieces of mylar netting, and nestled found objects. These "nets" seem to float out from the walls, encouraging viewers to draw closer to see the images and objects suspended in their material layerings, then farther away in order to grasp their shared quality of unboundedness, a collective spatial effect more in common with sailing than drifting. This distinction is key to the artist's ultimate optimism about life; being adrift is a sailor's nightmare but, if there is no argument to win against the sea, all of sailing is at least a negotiation with its vastness on behalf of destinations to be reached, goals to be achieved. Hall's palette in this suite—greens and blues shot through with moments of rust and gray—offers color as a rhetorical armature for another of her concerns; the increasing pollution of the world's oceans. Pollution of another sort, bodily disease, is recorded in the images of cancer cells on numerous disk-shaped pieces of film mounted in several of the wall works. The comparison Hall makes between the dirtying of open water and infections inside bodies arises from the fundamental corporeal equivalence of salt in our blood to the salinity of ancient oceans. It bears mention that Hall is a cancer survivor as well as a sailor who has always returned home from the sea.

Those little disks of film also foreshadow the banks of framed paper and artifacts in the furthermost gallery; facing arrays of twenty steel-framed handmade paper and mixed-media sheets, these often accompanied by small bits of cast paper flotsam and jetsam. *Johnson's Bayou* is five rows high and four across; *Grand Isle* is four rows high and five across. Forty "specimen boxes" in all, whose constituent elements are made using material harvested from a titular pair of Louisiana beaches along the Gulf of Mexico. The bits of plastic visible in the *Johnson's Bayou* works speak to increasing ocean pollution while the blackness staining some of the *Grand Isle* works calls our attention to the damage suffered by that beach in the BP oil spill. The third work in the space is *Rigs to Reef*, a freestanding steel bench whose seat is etched with a drawing of branch coral. The bench is also equipped with motion sensors that turn on a sound generating mechanism whenever someone comes near. The soundtrack thus activated is a field recording of the sound of waves (and a touch of Cajun music) mixed with an original violin score written and performed by Hall's friend, the composer Hollis Taylor.

On the closest wall to the bench is a near-invisible text, in white vinyl on the white gallery wall, describing the political and methodological bases of Hall's Gulf project. Squinting to read the words on the wall we realize that the bench's title makes reference to the ecosensitive practice of allowing no longer functioning deep water oil rigs to remain in place as environments for naturally growing ocean reefs. *Rigs to Reef* is another optimistic moment in "Marginal Waters," its audio component incorporating a human overlay to the beautiful natural music of the waves. However, the sound of Taylor's violin is itself something beautiful, a tonal entwining of artistic agency with a natural affect. Here, but only for those who approach it, can be found a summary of Hall's deeply held belief in our capacity to save the Earth's waters from the margins of environmental disaster. If, in its entirety, "Marginal Waters" operates as a polemic, its argument is made all the more beguiling through its beauty.

Buzz Spector is the Dean of the College and Graduate School of Art in the Sam Fox School of Design & Visual Arts at Washington University in St. Louis. In addition to his work as an artist, Spector frequently writes on artists and issues in contemporary art. His critical writing has been published in many journals and reviews since the 1970s. A volume of selected interviews of Spector plus new page art, "Buzzwords," was published in 2012 by Sara Ranchouse, Chicago. This essay is one in a series of the gallery's exhibitions written by fellow gallery artists and friends.

AFTERWORD
BY BRUNO L. DAVID

For the opening of our Seventh Season, I am pleased to present Joan Hall's second solo exhibition "Marginal Waters" with the gallery. Fascinated with the ocean for years and traveling over 25,000 miles as a skilled navigator and sailboat racer, it comes as no surprise that Hall's latest work encompasses her passion for the environment. Through Hall's use of Mylar and handmade paper, viewers will recognize marine debris and plastic pollution that infiltrate our oceans. Previously exploring the ocean and its relationship to the body, Hall's work has expanded from the micro-focus of the ocean's relationship to the individual and the body of cells we are made of to the body of global society of which we are all a part of.

Piqued by the Great Pacific Garbage Patch that extends from Indonesia to the western shores of North America, Hall's work encapsulates the deteriorating shores and waters that she has frequented. Hall both makes the viewer aware of her environmental concern and her ability to make pollution into something beautiful. Making paper and casting pins from debris collected from the beaches, the material is both familiar and alien. Inventing her own coding system through the exploration between her ideas and materials, Hall's work creates a juxtaposition between the entrapped netting and the organic ever-varying oceans; a play between the ancient waters and their current state of ephemerality.

Joan Hall received her B.F.A. at the Columbus college of Art and Design, Ohio, and her M.F.A. at the University of Nebraska, Lincoln. She is the Kenneth E. Hudson Professor in the Sam Fox School of Art and Design at Washington University in St. Louis. Her work has been shown both nationally and internationally, including: *Your Existence is Not Unlike My Own*, Silkeborg Bad, Denmark (2010); *Crossovers: Materials and Metaphors*, The Blue Star Contemporary Art Center, San Antonio, TX (2010); *Joan Hall*, The Museum Rijswijk, Holland (2008) and *Holland Paper Biennial*, The CODA Museum, Apeldoorn, Holland (2008). Her latest permanent installation work "The Confluence" can be seen at the Lambert-St. Louis International Airport.

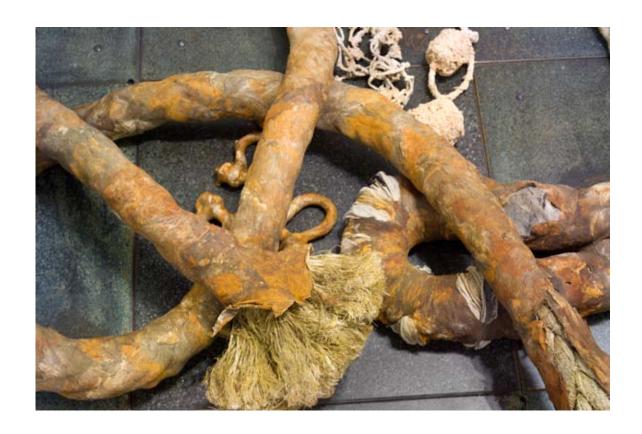
Support for the creation of significant new works of art has been the core to the mission and program of the Bruno David Gallery since its founding in 2005. I would like to express my sincere thanks to Buzz Spector and Kara Gordon for their thoughtful essays. I am deeply grateful to Yoko Kiyoi, who gave much time, talent, and expertise to the production of this catalogue. Invaluable gallery staff support for the exhibition was provided by Rachael Schomburg, Martin Lang, Nicole Yen, Christy Kirk, Sophie Lipman, and Nicole Fry.



CHECKLIST & IMAGES OF THE EXHIBITION



Hello Sailor, 2012 Paper, etched steel, detritus 144 L x 168 W x 16 H inches (365.8 L x 426.7 W x 40.6 H cm)





Hello Sailor (detail), 2012 Paper, etched steel, detritus 144 L x 168 W x 16 H inches (365.8 L x 426.7 W x 40.6 H cm)





Acid Ocean, 2011-12 Paper, resin, Mylar, acrylic 84 x 136 x 17 inches (213.4 x 345.4 x 43.2 cm)





Ghost Fishing, 2012 Paper, resin, Mylar 57 x 91 x 9 inches (144.8 x 231.1 x 22.9 cm)





Drift Net, 2012 Paper, resin, Mylar, detritus, glass beads 64 x 87 x 15 inches (162.6 x 221 x 38.1 cm)





Dying Ocean, 2010-12 Paper, resin, Mylar, acrylic, plastic, plastic debris, detitus 64 x 245 x 17 inches (162.6 x 622.3 x 43.2 cm)





Your Existence is Not Unlike My Own, 2008-12 Paper, resin, Mylar, acrylic, plastic debris, detritus 64 x 245 x 17 inches (213.4 x 546.1 x 45.7 cm)





















JOAN HALL: MARGINAL WATERS at Bruno David Gallery, 2012 (Installation View - Detail)



JOAN HALL: MARGINAL WATERS at Bruno David Gallery, 2012 (Installation View - Detail)



JOAN HALL: MARGINAL WATERS at Bruno David Gallery, 2012 (Installation View - Detail)



JOAN HALL: MARGINAL WATERS at Bruno David Gallery, 2012 (Installation View - Detail)

10% of all plastic produced in the world ends up in the ocean.

Seawater is turning acidic, threatening fish, coral and other marine life.

Crucial habitats are falling victim to the changing chemistry in the ocean.

Warm water coral reefs are dying at an alarming rate. Coral grows .04 inch per year.

The oceans are explicably linked to the health of each and every one of us who inhabit the earth.

Like humans, the octopus is versatile, successful, and intelligent, but has no power, therefore no choice and no voice in shaping the overall future of the planet. WE DO.

Sylvia Earle, "Ocean, an Illustrated Atlas." July 2008.

THE GULF PROJECT

Our relationship to the sea is the foundation of Joan Hall's creative works. Plastic is becoming a global problem, polluting our greatest resource—WATER.

In June 2011, Hall and her studio assistant, Danielle Spradley, drove an RV to the Gulf of Mexico to document pollution on the coast of Louisiana. This "mobile studio" allowed her to integrate "field work" into her studio practice. These forty works are a result of this trip.

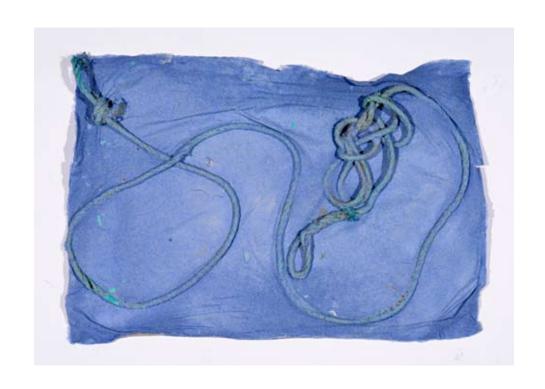
Near the Texas border in Johnson's Bayou, plastic containers, rope, and gloves washed up on the shore each day from as far away as Haiti. They were combined with handmade paper to document, map, and freeze the pollution as relics of a specific time.

Grande Isle, located south of New Orleans, was opened just after the 2011 oil spill. Clean-up gloves filled with oily residue, hard hats, and plastic washed up constantly on the shore. The "black sand" left on the beach after a very low tide proved to actually be coagulant used to dry up oil in the water.

As an experienced sailor, Hall has experienced the vastness of the ocean beyond the sight of land, and yet has not escaped the impact of the human race.



Johnson's Bayou, 2012 Handmade Paper, detritus, steel 124 x 142 x 4-1/2 inches (315 x 360.7 x 11.4 cm) Approximately 20 x 27 x 3 inches each (50.8 x 68.6 x 7.6 cm) (20 elements)



JB-10 (Johnson's Bayou), 2012 Handmade Paper, detritus, steel 19-3/16 x 27-3/16 x 3-1/2 inches (framed) (48.7x 69.1 x 8.9 cm)



JB-11 (Johnson's Bayou), 2012 Handmade Paper, detritus, steel 20-3/16 x 28-3/16 x 3-1/2 inches (framed) (51.3x 71.6 x 8.9 cm)



JB-20 (Johnson's Bayou), 2012 Handmade Paper, detritus, steel 21-3/16 x 29-3/16 x 2-1/2 inches (framed) (53.8 x 74.1 x 6.4 cm)



Grande Isle, 2012
Handmade Paper, detritus, steel
109 x 179 x 4-1/2 inches (276.9 x 454.7 x 11.4 cm)
Approximately 20 x 27 x 3 inches each (50.8 x 68.6 x 7.6 cm)
(20 elements)



GI-17 (Grande Isle), 2012 Handmade Paper, detritus, steel 21-3/16 x 29-3/16 x 2-1/2 inches (framed) (53.8 x 74.1 x 6.4 cm)



GI-12 (Grande Isle), 2012 Handmade Paper, detritus, steel 21-3/16 x 29-3/16 x 3-1/2 inches (framed) (53.8 x 74.1 x 8.9 cm)



GI-5 (Grande Isle), 2012 Handmade Paper, detritus, steel 21-3/16 x 29-3/16 x 3-1/2 inches (framed) (53.8 x 74.1 x 8.9 cm)



Rigs to Reef, 2012 Etched steel with motion activited recording $60 \times 20 \times 18$ inches (152.4 x 50.8 x 45.7 cm) (Original score written and performed by Hollis Taylor, field recordings by Joan Hall)





JOAN HALL: MARGINAL WATERS at Bruno David Gallery, 2012 (Installation View: "The Gulf Project")



JOAN HALL: MARGINAL WATERS at Bruno David Gallery, 2012 (Installation View - Detail)

JOAN HALL

Lives and works in St. Louis, Missouri.

EDUCATION

1978	University of Nebraska, M.F.A., Lincoln, NE
1977	Institute of Experimental Printmaking, San Francisco, CA
1974	Columbus College of Art and Design, B.F.A., Columbus, OH

SELECTED SOLO AND GROUP EXHIBITIONS

2012	Bruno David Gallery, Solo Show, "Joan Hall: Marginal Waters," St. Louis, MO (catalogue)

"Paper in Space," Beatrice M. Haggerty Gallery, curated by Juergen Strunck, University of Dallas, TX

"Dichotomies," Convivium33, Cleveland, OH

"Blue-White-Red," Bruno David Gallery, St. Louis, MO

2011 "Plastic Pollution," Digital Exhibition 5th Marine Debris Conference, Hawaii

"Sculptural and Artist Books," Melbourne, Australia

"WOP-1," Bruno David Gallery, St. Louis, MO

"Pushing Paper," O'Connor Art Gallery, Dominican University, River Forest, IL

"Regional Impressions," Saint Louis University, St. Louis, MO

"Prints + Multiples," Bruno David Gallery, St. Louis, MO

2010 Silkeborg Art Center, Solo Show, "Your Existence is Not Unlike My Own," Silkeborg, Denmark (catalogue)

"Crossovers: Materials and Metaphor," Blue Star Contemporary Art Center, Curated by Meredith Dean,

San Antonio, TX. (with Ivano Vitali)

"What's the Buzz on the Playground?," Mitchell Museum (Cedarhurst Center for the Arts), curated by Mary Sprague, Mt Vernon, IL

"OVERPAPER," Bruno David Gallery, St. Louis, MO (Catalogue)

2009	"Joan Hall," Fine Art Gallery, George Mason University, Fairfax, VA (with Peter Marcus)
2008	Holland Paper Biennial, Rijswijk Museum and the CODA Museum Apeldoorn, Netherlands (catalogue)
	"Catching Light," University of Texas, San Antonio, TX
2007	Bruno David Gallery, Solo Show, "From Whence We Came," St. Louis, MO (catalogue)
	"There and Here," COCA St. Louis, MO
	"Group Exhibition," University of Missouri, St. Louis, MO
	"The Embedded Image," Current works in Handmade Paper, Craft Alliance, St. Louis, MO (catalogue)
2006	"Solarplate Revolution," Hillwood Art Museum, Brookville, NY
	"Line and Form," Long Island Arts League, Dix Hills, NY
	"Over_View," Bruno David Gallery, St. Louis, MO
2005	"Inaugural Exhibition," Bruno David Gallery, St. Louis, MO
	Perry Nicole Fine Art, Solo Show, "Joan Hall: All about Water," Memphis, TN
2004	"Everything You Ever Wanted To Know About Art," curated by Bruno David, Elliot Smith Contemporary Art, Louis, MO
	"Women Only," Elliot Smith Contemporary Art, St. Louis, MO
	"Size Matters," Elliot Smith Contemporary Art, St. Louis, MO
	"She Said," Susan Teller Gallery, NYC, NY
	"Roots and Crowns," Great Plains Arts Museum, Lincoln, NE
	"Around the World and Back," Canzani Arts Center, CCAD, Columbus, OH
2003	Mitchell Museum of Art, Solo Show, "Joan Hall," Mt. Vernon, IL
2002	"Contemporary American Paper Artists," Columbia College, Chicago, IL
	"National Book and Paper Artists Biennial," Columbia Center for the Book Arts, Columbia College, Chicago, IL (catalogue)
	"Korean International Print Art Festival, Invitational," Chang Won, Korea
2001	"Land and Ecology," University of Southern Colorado, Pueblo, CO
	"Invitational," Brookhaven College, Dallas, TX
	"Contemporary Print Expo," Elliot Smith Contemporary Art, St. Louis, MO
	"Digital: Printmaking Now," curated by Marilyn Kushner, Brooklyn Museum of Art, Brooklyn, NY (catalogue)
	"Paper Re-vision," curated by Ann Vilsboll, Room Installation, Museum Art Center, Silkeborg, Denmark (catalogue)
	"The Decades: 1940-1980, UNL Studio Art Alumni," University of Nebraska, Lincoln, NE
2000	"Midlands 2000—Works on Paper," curated by Janet L. Farber, Joslyn Art Museum, Omaha, NE (catalogue)

1999 Saint Louis Art Museum, Solo Show, "Currents 79," curated by Cornelia Homburg, St. Louis, MO (catalogue) R. Duane Reed Gallery, Solo Show, "Joan Hall: New Paintings," Chicago, IL R. Duane Reed Gallery, Solo Show, "Joan Hall," St. Louis, MO "Big Impressions," curated by Judith Tolnik, Fine Arts Center Galleries, University of Rhode Island, Kingston, RI "Invitational," Cedarhurst Museum of Art, Mt. Vernon, IL "16th National Print Invitational," University of Dallas, Irving, TX "Paperworks," Chicago Public Library, Chicago, IL "Contemporary Paper," Evansville Museum of Arts and Science, Evansville, IN 1998 "Survey of Contemporary Paper Artists," Midland Center for the Arts, Midland, MI 1997 University of Southern Colorado, Solo Show, "Rafts," Pueblo, CO "St. Louis: City Series," Cedar Rapids Museum of Art, Cedar Rapids, IA "Site as Context," Washington University Steinberg Gallery of Art, Saint Louis, MO 1996 Margaret Harwell Museum, Solo Show, Solo Show, "Joan Hall," Poplar Bluff, MO "National Art Paper Invitational," Ohio Craft Museum, Columbus, OH 1995 R. Duane Reed Gallery, Solo Show, "Joan Hall," St. Louis, MO Gallery 210, Solo Show, "Debris," University of Missouri-St. Louis, St. Louis, MO "Print Invitational," Northern Arizona University, Flagstaff, AZ 1994 "International Invitational," Museum Aemstelle, Amstelveen, The Netherlands "Alternative Prints," Invitational, University of South Dakota, Vermillion, SD 1993 "Cadavre Exquis," Drawing Center, New York, NY "Big Prints," Haggar Gallery, University of Dallas, Irving, TX "Invitational," Salina Art Center, Salina, KS "Exposition Collective," Cité Internationale des Arts, Paris, France 1992 "Medium: Paper," Budapest Museum of Fine Arts, Budapest, Hungary (catalogue) "Installation: Debris," University of Hawaii Art Gallery at Manoa, Honolulu, HI Elliot Smith Contemporary Art, Solo Show, "Joan Hall: New Paintings," St. Louis, MO 1991 "Paper Alternatives," Arvada Center, Arvada, CO 1990 "Paper Art," Nordjyllands Museum of Art, Aalborg, Denmark "International Biennial of Paper Art," Leopold Hoesch Museum, Duren, Germany (catalogue) "Mid-States Exhibition," Evansville Museum of Arts and Science, IN

1990	"National Invitational," Bergstrom-Mahler Museum, WI
1989	"A National Exhibition Celebrating Color and Pattern in Handmade Paper," Moyer Gallery, Green Bay, WI
1988	Suwa Municipal Museum, Suwa, Japan
1988	Municipal Museum, Nanjing, China
1986	International Biennial of Paper Art, Leopold Hoesch Museum, Duren, Germany (catalogue)
	"Dimensions in Paper," Paperpress, Chicago, IL
1983	"Made with Paper," Nina Freudenheim Gallery, Buffalo, NY
1979	"Six American Artists," Musée D'Art, Lyon, France

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Richards, Ryder	"Scale: A Gathering of Sculptors," Blue Star Contemporary Art Center Publication, June 2012 (catalogue)
Heidenry, Rachel	"Joan Hall's work transforms the Bruno David Gallery," St. Louis Beacon, Saint Louis, MO, September 24, 2012
Dawson, Sage	"Joan Hall's Marginal Waters at Bruno David Gallery," PRINTERESTING, September 24, 2012
Spector, Buzz	"Overpaper," Bruno David Gallery Publication, January 2011 (catalogue)
Held, Kevin	"Glass murals unveiled for Lambert-St. Louis, International Airport concourses," KSDK, April 12, 2011
Baskas, Harriet	"Airports cater to Art Lovers with Intriguing Installation," USA Today Travel, April 6, 2011
Rogers, Ellen	"Local Artists Create Glass Panels for Lambert-St. Louis, International Airport," Decorative Glass Magazine, April 18, 2011
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Whitehead, Beck	"The 2010 Pulp Painting Symposium in San Antonio," Handpapermaking Magazine, pg 21-23, Vol. 25, Number 2, Winter 2010
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	"Midtjyllands Avis," Silkeborg, Denmark, May 28, 2010

Castro, Jan	"Bodies of Water," Exibition: "Your Existence is Not Unlike My Own," Art Center Silkeborg, Denmark, 2010 (catatlogue)
	"Extraposta," Silkeborg, Denmark, May 26, 2010
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Noyce, Richard	"Critical Mass," MacMillian Publications, London, UK, 2010
Frederick, Helen	"Handpapermaking, Review," Joan Hall: Marcus/Hall, Summer 2010
Goldman, Susan	"Midwest Matrix," DVD Documentary on Printmaking in the Midwest
Tschacher, Helene	"Paper Art," 173 International Artists, Bremen, Germany, 2009
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GRANTS & AWARDS

2011	Faculty Research Grant, Washington University, St. Louis, MO
2010	Funding from Danish National Arts Council: Exhibition Silkeborg, DK
2008	Joseph V. Canzani Award of Excellence

1999 Nancy and Kenneth Kranzberg Fund, Purchase, Saint Louis Art Museum

1989	National Endowment for the Arts/M-AAA Individual Artist Grant
	Jeanne Bowman Ellenstein Purchase Award, Evansville Museum of Art, IL
1985	National Endowment for the Arts/M-AAA Individual Artist Grant
1978	Thomas P. Coleman Collection Award, Sheldon Memorial Art Gallery, Lincoln, NE

SELECTED ARTIST RESIDENCIES AND WORKSHOPS

2012	ISC Panelist, (International Sculpture Center), and Public Art Network, San Antonio, TX
	Panelists include: Phillip King, UK, Alice Aycock, USA, James Surls, USA, Masayuki Koorida, JAPAN, Ivano Vitali, ITALY,
	Gudjon Bjrnason, ICELAND
	Presenter, The Art of Collection Prints, Laumeier Sculpture Park, St. Louis, MO
2010	Lecture, Art Center Silkeborg Bad, Denmark
2009	Visiting Artist, George Mason University, Fairfax, VI
	Visiting Artist, University of Illinois, Normal, IL
	Juror, BFA Now: International Show and Award for BFA students
2008	Visiting Artist, University of Kentucky, Lexington, KT
2004	Presenter, Handmade Paper and the Print, College Art Association, Seattle, WA
	Visiting Artist, Columbus College of Art and Design, Columbus, OH
2003	Presenter, Women Artists in St. Louis, University of Missouri St. Louis, Noon Lecture Series
2002	Frogman's Print and Paper Workshop, University of South Dakota, Vermillion, SD
	Presenter, Women Artists in St. Louis, National Association of Art Librarians, St. Louis, MO
2000	Visiting Artist, Milwaukee Institute of Art and Design, Milwaukee, WI
	Visiting Artist, Pyramid Atlantic, Riverdale, MD
1999	Visiting Artist, Corcoran School of Art, Washington, D.C.
	Visiting Artist, Brookhaven College, Dallas, TX
	Printmaking Beyond Tradition, Lecture, College Art Association, Los Angeles, CA
1998	Presenter, Approaches to Collagraph, Third Biennial Mid-American Print Council, Cincinnati, OH
1997	Visiting Artist, Alternative Printmaking, University of Southern Colorado, Pueblo, CO

1996	Visiting Artist, Franz Mayer Glass Studio of Munich, Germany
	Juror, Individual Artist Grants, Works on Paper, MAAA/National Endowment for the Arts, Kansas City, MO
1994	IAPMA Congress, The Netherlands
	Juror, Illinois Arts Council, Individual Artist Grants, Chicago, IL
1993	Artist Residency, Cité International des Arts, Paris, France
	Visiting Artist, Moulin a Papier, Vallis Clausa, Fontaine de Vaucluse, France
1991	Haystack, Deer Isle, ME
	Panelist, Handmade Paper and the Print, Southern Graphics, Kansas City, MO
1990	University of New Mexico, Albuquerque, NM
	Visiting Artist, University of Iowa, Iowa City, IA
1989	Visiting Artist, Franz Mayer Glass Studio, Fairfield, NJ
	Visiting Artist, University of South Dakota, Vermillion, SD
1988	Yuma Symposium, # 9, Yuma, AZ
1984-1981	Summer Vail Art Workshop, Vail, CO

COMMISSIONS

Good Samaritan Regional Health Center, Mt. Vernon, IL
Lambert-St. Louis International Airport, Glass Mural with Franz Mayer of Munich, Saint Louis, MO
McCormack Baron Salazar Corporate Headquarters, Saint Louis, MO
Goldfarb School of Nursing at Barnes-Jewish College, Saint Louis, MO
CORTEX, Saint Louis, MO
Trivers and Associates, Saint Louis, MO
Posinelli, Shelte and Welte, Kansas City, MO
Bank of America, Saint Louis, MO

SELECTED PUBLIC COLLECTIONS

American Federation of Teachers, Washington D.C.

Boeing, Saint Charles, MO

Brooklyn Museum of Art, Brooklyn, NY

Champion Paper International, Saint Louis, MO

Emerson Electric, Saint Louis, MO

Evansville Museum of Art, Evansville, IN

The Federal Reserve Bank, Saint Louis, MO

First Star Banks, Saint Louis, MO

Fogg Art Museum, Cambridge, MA

Hallmark Corporation, Kansas City, MO

Leopold-Hoesch Museum, Duren, Germany

Municipal Museum, Nanjing, China

Municipal Museum, Suwa, Japan

Nelson-Atkins Museum of Art, Kansas City, MO

Saint Louis Art Museum, Saint Louis, MO

Private Bank, Saint Louis, MO

TIAA/CREF, Saint Louis, MO

University of Dallas, Irving, TX

Washington University School of Law, Saint Louis, MO

Westin Hotel, Saint Louis, MO