



# HAND PAPERMAKING

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<i>Letter from the Editor</i>	2
<i>Wild and Immaculate: Kenneth Tyler's Early Use of Handmade Paper at Gemini G.E.L.</i> AMY ELIZABETH HUGHES	3
<i>Historical, Social, and Artistic Implications of Collaboration in Contemporary Hand Papermaking</i> KATHARINE LARK DELAMATER	11
<i>Intergenerationality: Collaborations in Handmade Paper</i> TATIANA GINSBERG	17
<i>Life is a Curve</i> FRIDA BARANEK & JOAN HALL	23
<i>Peace Work: Uniforms into Paper</i> DREW CAMERON	28
<i>Paper Sample: Combat Paper</i> DREW CAMERON	31
<i>Nor Boat Nor Fish No River: Using Collaboration and Teaching to Create a Cast-Paper Installation</i> WINIFRED LUTZ & MARIE BANNEROT MCINERNEY, WITH COREY ANTIS AND MICHAEL SCHONHOFF	32
<i>Paper at the Nexus of Being and Place: A Conversation on How Art and Science Interpret Human Origins in Kenya</i> LYNN SURES, WITH RICHARD POTTS	38
<i>Paper Sample: Beidler Blue Laid</i> ANDREA PETERSON, IN COLLABORATION WITH BRIEN BEIDLER	42
<i>Review</i> MICHAEL DURGIN: <i>Global Paper 4: International Triennial of Paper Art in Deggendorf</i>	44
<i>Authors</i>	47
<i>Advertisers and Contributors</i>	48

FRONT COVER: Catherine Nash & Radha Pandey, *Eclipse*, 2016, 10 x 8 inches, handmade gampi paper, red Sedona soil, blue sodalite paint, wax, PVA adhesive. One of fifteen works included in *Hand Papermaking's* limited-edition portfolio, *Intergenerationality*, published in 2017. Photo: Jim Escalante. BACK COVER: Robert Rauschenberg discussing the addition of screenprinted tissue paper images with Kenneth Tyler, for Rauschenberg's *Pages and Fuses* project, Richard de Bas Paper Mill, Ambert, France, August, 1973. Photo: Gianfranco Gorgoni. Gift of Kenneth Tyler. Courtesy of The Kenneth Tyler Collection, National Gallery of Australia, Canberra. © Gianfranco Gorgoni.

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## Letter from the Editor

Collaboration in food gathering is one of the ways early humans distinguished themselves from nonhuman great apes who were almost exclusively individual foragers. In the classic Stag Hunt parable, I am hunting alone for hares when I see a stag, a much more substantial meal but one I cannot capture alone. You are doing the same. We decide it is in our best mutual interest to drop our individual pursuit of hares and work together to capture the stag and share the spoils. In their "Interdependence Hypothesis," Michael Tomasello et al. (in *Current Anthropology*, December 2012), describe how *Homo sapiens* developed species-unique skills and strategies for greater coordination and communication, leading to an interdependent culture in which individuals share a collective intentionality to take care of each other as present and future partners; a trust in the collaborative process for the long-term survival of the group. The "I" becomes "we."

It is the "we" that we examine and celebrate in this issue of *Hand Papermaking*. Collaboration is a core aspect of our medium, our practitioners, and our output. At its essence, papermaking is a "we" process in which fiber partners with water, through hydrogen bonding, to create paper. In this issue, our authors discuss methodologies and sensibilities of collaboration in the studio, and issues surrounding authorship, agency, and the multiplying effect in collaborative practices.

Amy Hughes traces Kenneth Tyler's ground-breaking use of handmade paper with his artists for publishing projects at Gemini G.E.L. Katharine DeLamater discusses how the role of collaborator has evolved from historical models and ways in which the field can acknowledge new forms of assisted and shared authorship. The collaboration theme is the perfect setting for Tatiana Ginsberg's insightful essay accompanying *Intergenerationality*, Hand Papermaking's 2017 portfolio which paired artists from two generations. Frida Baranek and Joan Hall share their conversation about their fruitful give and take in the studio. Winifred Lutz and faculty collaborators at the Kansas City Art Institute outline Lutz's extraordinary exhibition project combining an immersive learning process for KCAI students and the creation of an ambitious site-integrated installation for the KCAI Crossroads Gallery. Accompanied by a sample of Combat Paper, Drew Cameron reflects on the project, which after fifteen years and countless workshops for war veterans, continues to be a critical resource that engages the participatory art model. Lynn Sures speaks with paleoanthropologist Rick Potts about mutual endeavors in science and art to discover and interpret human origins. Andrea Peterson and Brien Beidler contribute a paper sample and provide twin accounts on how they worked together to design Beidler Blue Laid, a new "contemporary historic" bookbinding paper. The issue closes with Michael Durgin's take on "Papier Global 4," an international triennial of paper art which took place last year in Deggendorf, Germany.

Collaboration is not only a "we" word, it's also a "yes" word. Lesley Dill said a beautiful thing about collaboration to Katharine DeLamater: "A trusting rapport has to happen for the 'yesses' in the artwork to emerge." David Hockney said something similar about Kenneth Tyler in his role in creating the landmark *Paper Pool* series: "If I said, could we, he said, yes, yes it can be done." I believe that the "we" and the "yes" inherent in collaboration are critical for our survival as a species. Anthropologists, including Tomasello noted above, theorize that early humans endured cataclysmic, global climatic events because of our ability to collaborate beyond kinship groups. Today, as we face the existential challenges of climate change, it seems necessary, urgent, and affirming to acknowledge and nurture the collaboration model in our work as papermakers and in all areas of our lives.

Mina Takahashi



## *Life is a Curve*

FRIDA BARANEK & JOAN HALL

*Frida Baranek (left) and Joan Hall making paper with wool, 2003. Photo: Roxanne Smith, 2003. Courtesy of the artists.*

**FRIDA BARANEK (FB):** We met each other in 1992 when I traveled from my home country of Brazil to St. Louis, as part of a fellowship I received from the Mid-America Arts Alliance. You invited me to visit Washington University and Laumier Sculpture Park. The following year, we coincidentally found ourselves together with studios at the Cité Internationale des Arts in Paris. That's where our friendship solidified. In 1994, you invited me to return to St. Louis to make an edition of prints at Island Press, Washington University's professional printmaking studio where you were a professor and master papermaker. We decided to emphasize handmade paper. This was the first of several times that I went back to print at Island Press. It was such a good experience for both of us and for the students who worked as assistants on the projects, that subsequently you invited me to work in your own studio, and we would hire students as assistants. The experience at Island Press was fundamental to all the work on paper I have developed since. Having had worked only on big sculptures and installations, the possibility to create something in a completely different material, on a different scale, opened up a new dimension for me and my work.

**JOAN HALL (JH):** When I first saw your work, I was immediately taken by the airiness of your steel sculptures. I thought it would translate well into handmade paper and collagraph. You had almost no experience in papermaking or printmaking when we met. At that time I was working mainly with mixed media, handmade paper, and printmaking, creating



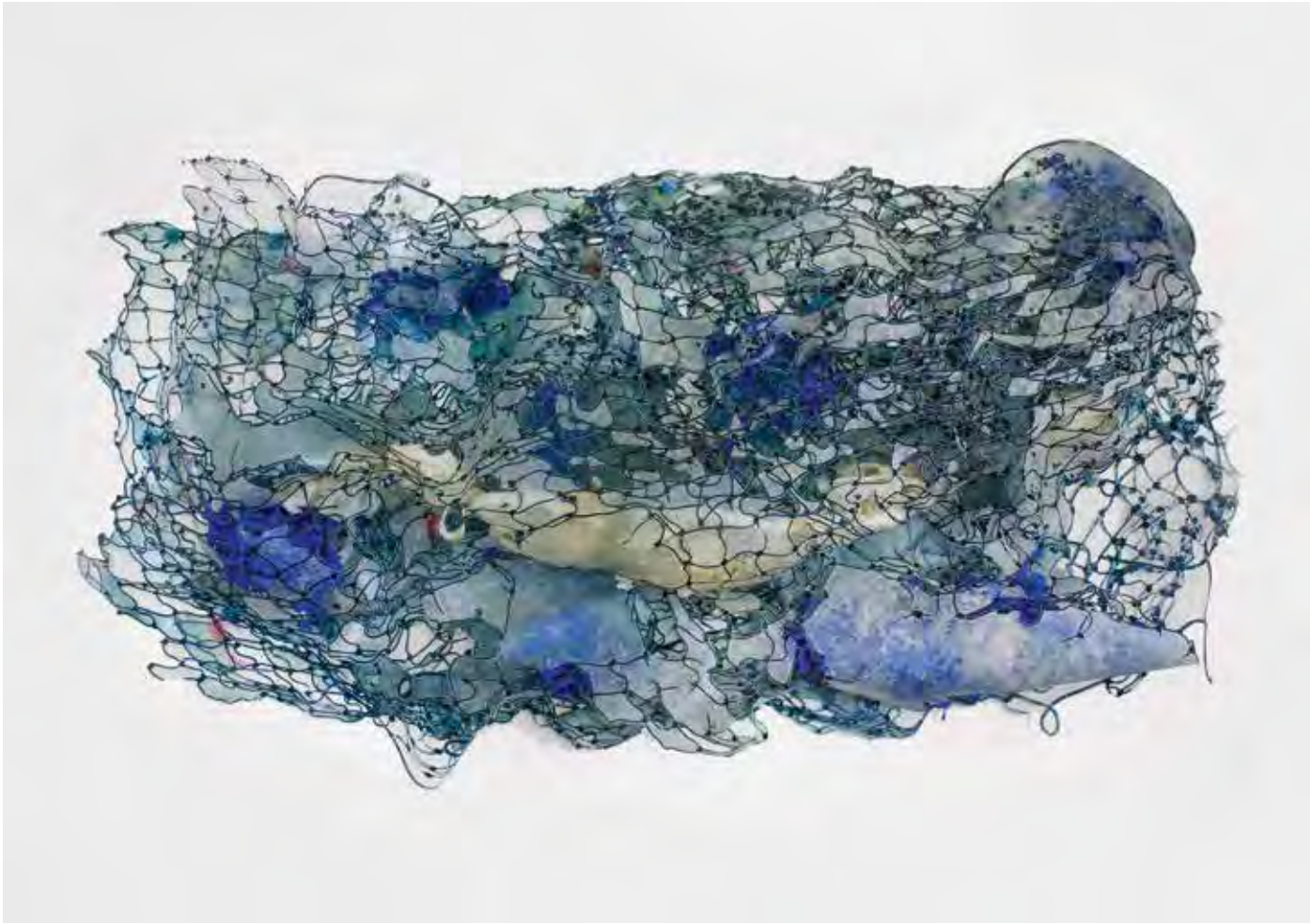
*Frida Baranek, Untitled, 1994, 27 x 14 x 8 inches, handmade paper, steel wire, edition of 10, published by Island Press. Photo by and courtesy of Island Press.*



*Frida Baranek, Bolo-Bolao, 1991–2013, 3 x 12 feet diameter, steel wire, marble stones. Photo: Vicente de Melo. Courtesy of the artist.*



*Frida Baranek (left) and Joan Hall at Island Press, 1994. Courtesy of the artists.*



Joan Hall, *Waves of Change*, 2011, 52 x 96 x 10 inches, handmade paper (kozo, gampi, abaca), pulp painting, printing, hand-cut, assembled layers. Photo: Richard Sprengeler. Courtesy of Childs Gallery, Boston.

relief free-form pieces meant for the wall. I remember that there was an immediate curiosity between the two of us about our processes. We established, from the beginning, a respect for who we were as artists and began to share what we knew with no sense of competition. This turned into a now 26-year-long collaboration in my studio. You are the only artist with whom I have such a relationship. Friendship, emotional sharing, and a mutual curiosity about material exploration have resulted in a unique experience for both of us.

**FB:** Every time I arrive at your studio, I come with a time restriction and a strong will to make an edition of works. The process of making an edition becomes almost like a performance. The challenge for you is to problem solve as fast as possible. I always come with some kind of an emotional charge that gets translated into my abstract works. I usually bring odd materials with which to make printing plates or something to imbed in the paper.

**JH:** There are no rules in my studio—a way of thinking which comes naturally to you too. I always wonder: “What is Frida going to show up with next?” Often we go directly from the airport

to my favorite metal warehouse and comb through the scrap. It often dictates how the plates are made. We have an easy banter between us in the studio; and in some ways, we are inside each other’s head.

**FB:** That’s true. For example, one time you were in my studio in Miami and saw some beautiful bits of ceramic I had left over from a project. You scooped them up and said you would be holding them hostage until I go to your new studio in Rhode Island. The result was *Razor’s Edge* (2018), a combination of the porcelain pieces and paper.

**JH:** I didn’t even ask; I just packed them up and put them in my suitcase. I had recently done a project in the Gulf of Mexico using a mobile studio in a camper. I had developed a process to imbed ocean detritus in a combination of flax, abaca, and gampi without being in my usual studio. I experimented on how heavy an object could be supported by the paper. I knew it was the perfect process for your ceramics. We are the “odd couple” in many ways because you use materials in a very minimal way while I pile up the layers of materials and transparencies. A perfect example is a piece



Frida Baranek, *Razor's Edge*, 2018, handmade paper, porcelain. 18 x 72 inches. Photo: Francesco Casale. Courtesy of the artist.

I did called *Dead Zone* (2012–2019) that I created from the *Gulf Project*. We have distinctly different ways we approach materials and process and yet we influence each other.

**FB:** Recently we were invited to collaborate on a handmade paper piece together at Dieu Donné in New York. After lengthy discussions we came to the conclusion that we were more interested in the idea of working side by side with the same materials and exploring new possibilities using a hydraulic press. It was a different and very pleasant experience working with Dieu Donné master collaborator Tatiana Ginsberg.

**JH:** I had only worked on a hydraulic press once in the 1980s and you had never used one. We wanted to develop our individual works in the company of each other. It was a different experience not being the master papermaker, and working with Dieu Donné master collaborator Amy Jacobs was wonderful. I learned some new techniques that I have brought back to use in my studio.

**FB:** You taught me to see three-dimensionally while working in two dimensions. I will be always grateful. The “surprises,” like

the unintentional marks on the Sintra plates from pressing unconventional materials through the press, showed that to me. It is a natural instinct for me to create relationships between materials, not so much to work on a flat surface. Paper pulp is an amazing base, and the marks bring an extra dimension to it.

**JH:** When I met you, my paper/print works were layered as reliefs on the wall. I still prefer to work on the wall, although through our friendship I occasionally make sculptural pieces meant for the floor. I have yet to do a free-standing piece; not sure I ever will. I was combining paper, metal, and glass before I met you, and because of our relationship, I have pushed how I use those materials. My use of line now is not only textural but dimensional, and I see myself as a sculptor after so many years of making art with paper on the wall. We have mutually benefited from our over-quarter-of-a-century-long collaboration that was founded on an immediate liking of each other.

**FB:** Our collaboration is founded on mutual respect, professional give and take, and humility. As people, we have built a solid friendship and I look forward to future collaborations in the studio.



*Frida Baranek (left), with Joan Hall, while in the studio of Dieu Donn , editioning Incompleteness Is Necessary, 2019, 24 x 18 inches, handmade paper (linen), stainless-steel wire, edition of 20. Courtesy of the artist.*



*Joan Hall, Swimming with Silent Killer, 2005, 78 x 57 x 1 inches, handmade paper (koko, gampi, abaca), pulp painting, printing, hand-cut, assembled layers. Photo: Richard Sprengeler. Courtesy of Childs Gallery, Boston.*



*Joan Hall, in the studio of Dieu Donn , working on The Venice Project: Invasion of Hull Cove, 2018, 24 x 18 inches, handmade paper (linen, cotton, abaca, photo inclusions of invasive algae), to be produced in an edition of 12. Photo: Anna Benjamin.*



*Joan Hall, Dead Zone, 2012–2019, 10 feet x 22 feet 5 inches x 2 inches (framed pieces are 52 x 74 x 2 inches each), handmade paper (koko, gampi, abaca, flax), ocean detritus wallpaper created from photo collage of plastic collected from the beach on the Gulf of Mexico. Photo by the artist. Courtesy of Childs Gallery, Boston.*