
Selected Paper Artists
2004

*62 images of contemporary artwork
by 19 paper artists juried from the
Hand Papermaking Artist Registry*

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Cover Image: *Semblance #3*
by Susan Warner Keene of Toronto.
See image #38 on page 24.

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1. *Avalanche*, 2002. Installation; cast abaca and encaustic. 7x6x9 feet, 2.1x1.8x2.7 meters.
2. *Avalanche*, detail.
3. *Avalanche*, detail.

THIS WORK describes the relationship between our physical bodies and the Earth. The installation's "body parts" can be arranged to tumble in numerous formations, echoing the natural process of weathering. These random patterns suggest how, over our lifetimes, personal characteristics coalesce into purity, and then ease away into death. When our bodies are returned to Earth at burial, they are cleansed. Erosion comes to our bodies as it comes to the Earth, leaving only the whiteness of bones.

I am interested in the healing properties of land forms, as well as in people who live "off the Land," such as the Navajo. They are people who strive to restore beauty, balance, and harmony. After spending time in the landscapes of New Mexico and Iceland, I became very aware of the natural forces and energies surrounding me. *Avalanche* represents this search for an understanding of the Earth and our existence upon it. This piece demonstrates that physical and spiritual restoration requires us to respect the natural environment. Additionally, I had the opportunity to collaborate with English composer Jonny Perl, who produced a piece of music entitled *Avalanche*, made specifically for the installation.

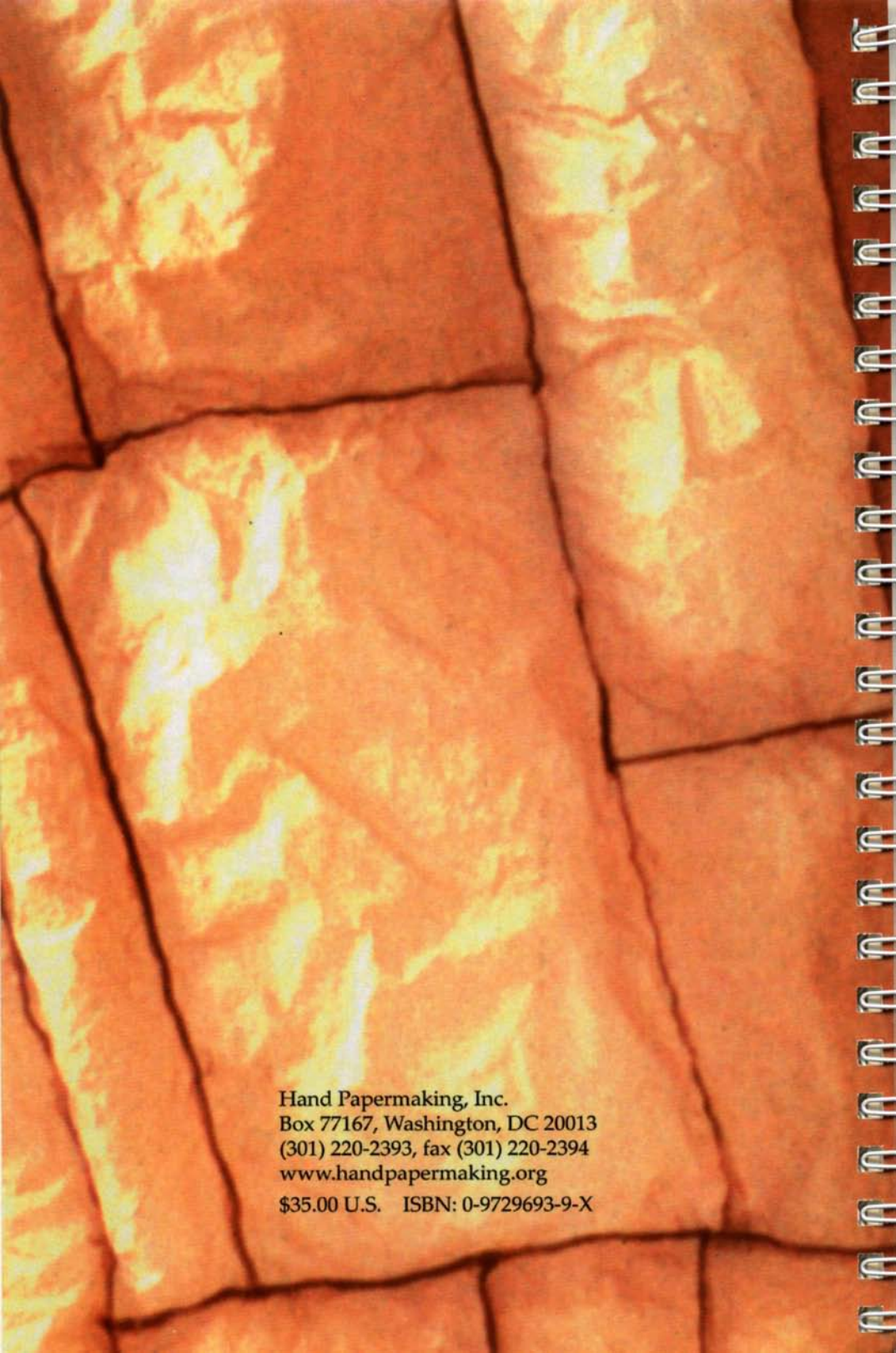
The formations in my installation are a collection of rocks; they are altered due to the individual nature of the human spirit. While representing spiritual cleansing, they also serve to convey our temporary existence in "geologic" time. These body parts document our presence; we will return to the ground as the pure fragments of our once fully formed figures. As we disintegrate and become a part of the Earth, I believe that with it we form a direct relationship and affinity.

The History of Hand Papermaking's Paper Artist Registry

IN 1988, two years after the first issue of *Hand Papermaking* magazine was published, co-founders Amanda Degener and Michael Durgin expanded their organization by setting up an archive of images relating to handmade paper. In the beginning, the goal of this new slide library was simple: to serve the magazine by providing a repository of imagery and related materials from artists using handmade paper in their work.

As the general public became more aware of paper art and interest in the magazine grew, so did demands on the archive. Educators and curators, for example, were requesting access to the slides for teaching purposes and exhibitions. Hand Papermaking had to figure out how to share the slides, and how to make the program pay for itself.

Because Amanda was the principal person working on the project, the archive was initially located in her hometown of Minneapolis at the Minnesota Center for Book Arts. Those wishing to view the slides could make a trip to the Twin Cities, but since this was often impractical, Amanda and Michael enlisted the help of board members Helen Frederick and Jane Farmer, and began work on the first juried set of slides. These 80 images, selected from the larger archive, were duplicated and placed in slide carousels for easy distribution. Amanda wrote a narrative to go along with the slides, and, with the help of her husband Bob (a sound engineer) created a cassette tape to accompany the slide carousels. Several copies of these "kits" were made in 1990 and remained available for rental throughout the next decade.



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