



artonpaper2019

FEBRUARY 3 - MAY 5, 2019 | THE 45TH EXHIBITION | WEATHERSPOON ART MUSEUM | UNC GREENSBORO



Laura Tanner Graham, *Low Front #3*, 2017

artists

Elizabeth Alexander
Arden Bendler Browning
Alexandra Chiou
Drew Conrad
Daisy Craddock
Sara Farrington
Leslie Fry
Richard Garrison
Kate Gordon
Laura Tanner Graham
Thomas Huber
Sharka Hyland
Karey Kessler
Suyeon Na
Sheryl Oring
Mary Porterfield
Dorothy Robinson
Charlotte Schulz
Hyeyoung Shin
Tanja Softić
Jerry Walden
Antoine Williams
Elizabeth Williams
Sung Won Yun

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Curated by Elaine D. Gustafson

Cover: Tanja Softić
49 Notes on Being There, 2016

foreword& acknowledgements



Karey Kessler, *A Portable Homeland*, 2018

Biennial and triennial exhibitions have exploded around the world during the past 10 or more years. Pick a major city in any country and you're likely to find one on its calendar. These are often organized by globally notable curators with financial support from major banks and corporations.

The United States alone boasts several such exhibitions: The American Textile Alliance Tapestry Biennial, the Chicago

Architectural Biennial, the Pacific States Biennial, the well-known Whitney Biennial, and the oldest, the Carnegie International, begun in 1896.

And then, of course, there is the Weatherspoon Art Museum's *Art on Paper* biennial exhibition. This year marks its 45th iteration, and the exhibition again surveys the medium of art on paper through the work of artists across the country.

Aside from the very first AOP—which was juried by C. V. Donovan, director of the Krannert Art Museum in Urbana-Champaign, IL—the exhibitions have been organized by Weatherspoon curators. Financial support to purchase work from the exhibition was provided from the very beginning by the Dillard Paper Company, later *xpedx*, and now through the Dillard Fund.

The initial \$10,000 gift from Stark Dillard not only made city-wide news, it also made possible the acquisition of a number of works to launch the Dillard Collection of Art on Paper, now numbering close to 600 items. Some notable works have been purchased over the years, and the Weatherspoon can take due pride in having acquired the first works to enter a museum collection by Eva Hesse, Robert Smithson, Amy Cutler, and possibly others. The list of other key purchases is too long to recount here, but among the ranks are Frank Stella, Dorothy Dehner, Stuart Davis, Isabel Bishop, John Graham, Lucas Samaras, Inka Essenhigh, Dave Muller, Dike Blair, Robert Watts, Saya Woolfalk, Toyin Ojih Odutola, and Santi Moix.

The Dillard Fund is again to be thanked for providing funds that the museum will use to make its purchases this year. Other generous supporters include Lisa and Willie Bullock, lead sponsors of the Preview Party, along with Patsy Arriaga & Associates, Beacon Management Corporation, Leslie and Robert Ketner, La Belle Amie Vineyard, and VCM Studio. The F.M. Kirby Foundation graciously funded this publication.

One of the wonderful aspects of the *Art on Paper* Preview Party is that attendees have the first opportunity to buy works for their own collections. The party has been chaired this year by Victoria Carlin Milstein with a most capable committee that included Katie Bell Cone, Lewis Dancy, Stephanie Frazier, Ruth Heyd, Erin Jeffries, Julie Rendle, and Martha Thompson. They have put their collective efforts together to fashion a creative and enchanting evening, for which we thank each and every one. They have been expertly assisted along the way by Special Assistant for External Events, Kristen Magod.

Elaine D. Gustafson, Curator of Collections, has organized this

year's exhibition, visiting artists and looking at hundreds of works to craft her checklist. Her decision to limit the number of artists to 24, but to represent each with several works, provides the audience a broader look into their respective practices. In addition to that, I thank her and Graduate Assistant Zoe Sasson for their diligence in tracking the many details of a project such as this. Registrar Kim Terbush ably made all of the shipping arrangements, while preparators Shane Carrico and Susan Taaffe contributed their usual meticulous work in installing the exhibition. As with any project, the entire Weatherspoon staff pulls together to ensure its success. They are a wonderful team that I am grateful to work with.

I hope that each of you will enjoy this, our 45th *Art on Paper* exhibition, and look forward to the next in 2021!

Nancy Doll
Director



curator's statement

Art on Paper, the Weatherspoon Art Museum's signature biennial exhibition, is a time-honored tradition in Greensboro. It represents a forty-five-year partnership between the Weatherspoon and the former Dillard Paper Company and its subsequent iterations, whose longstanding sponsorship has supported this stimulating survey since 1965.

Scanning the list of artists who have participated in *Art on Paper* over the years reveals just how sagacious the exhibition has been at showcasing talented artists and transpiring styles of contemporary art on paper. Previous artists from the last two decades include John Currin and Kara Walker (2000), Hernan Bas and Trenton Doyle Hancock (2002), Kerry James Marshall and Wangechi Mutu (2004), Inka Essenhigh and Saya Woolfalk (2006), Mika Rottenberg and Dike Blair (2008), Diane Al-Hadid and Huma Bhabha (2010), William Villalongo and Beverly Fishman (2012), Thomas Nozkowski and Sandro Cinto (2014), and Maria Berrio and Toyin Ojih Odutola (2017), among many others. Undoubtedly *Art on Paper* 2019 also presents a number of

artists whose work will pique visitors' interest and attract the attention of the broader visual arts community.

The long history of support for *Art on Paper*—latterly through the Dillard Fund—has enabled the Weatherspoon to purchase works from the exhibition for its collection. I have had the honor and pleasure of working with many of these acquisitions as the museum's curator of collections for the last nine years. Now numbering 570 objects, the Dillard Collection of *Art on Paper* includes examples by such noted artists as Romare Bearden, Louise Bourgeois, Enrique Chagoya, Amy Cutler, Nicole Eisenman, Arshile Gorky, Philip Guston, Eva Hesse, Joan Mitchell, and Robert Smithson, to name just a few. The artworks vary in theme, technique, style, and purpose, and consequently offer infinite ways to incorporate them into museum exhibitions. Moreover, each work—and the collection as a whole—serves as a valuable resource and source of pride for the campus and broader communities.

Art on Paper 2019 brings together 24 artists from across the United

States who were selected through a competitive submission process. In keeping with the exhibition's parameters, all have created one-of-a-kind artworks made on or with paper within the last two years. Each artist is represented by multiple works, if size permitted, offering visitors a deeper look into his/her/their interests, processes, and skills.

As in the past, the exhibition canvasses the range of current practice in the medium. However, each iteration of *Art on Paper* is governed by its curator so, not unexpectedly, the works possess elements with which I find a deep kinship. I am captivated by the various ways many of the artists have manipulated the paper—tearing, folding, cutting, layering, or adding resist to its surfaces, while others have celebrated its flatness or austere nature. Kate Gordon, Mary Porterfield, and Charlotte Schulz employ an additive approach to re-contextualize their images through collage or layering, while Elizabeth Alexander, Laura Tanner Graham, and Suyeon Na use the labor-intensive technique of cutting images and patterns from fashion magazines and decorative art sources to create

fantasy worlds or to suggest domestic narratives.

Thematic and stylistic variations abound as well. Arden Bendler Browning, Alexandra Chiou, Elizabeth Williams, and Sung Won Yun record direct observations of nature in contrast to Richard Garrison and Sharka Hyland, who collapse the distinction between signifier and signified. Sheryl Oring and Antoine Williams encourage us to consider some of the institutional inequities and injustices found in present-day America, while Leslie Fry references shelter, the inner self, and ways in which women's bodies have been controlled

throughout history. Daisy Craddock and Jerry Walden celebrate the legacy of pure abstraction in very distinct, but equally satisfying, ways.

Still other artists take paper in exciting new directions. Sara Farrington's ersatz installation serves as a metaphor for American cultural expectations of adulthood while Hyeyoung Shin's cast-paper reliefs act as tributes to loss and grief. Drew Conrad, Thomas Huber, Karey Kessler, Dorothy Robinson, and Tanja Softić create vastly different allegories of possibility, change, and regeneration, thereby demonstrating the very heart of

Art on Paper: the diversity and dynamism of paper as a medium.

One would think that after organizing and presenting 44 versions of *Art on Paper*, the museum would be stretched to present new artists and novel works of art for the public to discover. However, as visitors will see, this is not the case. I trust these works on paper will engender noteworthy experiences for our visitors and bolster the recognition and legacies of the artists in doing so.

Elaine D. Gustafson
Curator of Collections
Weatherspoon Art Museum

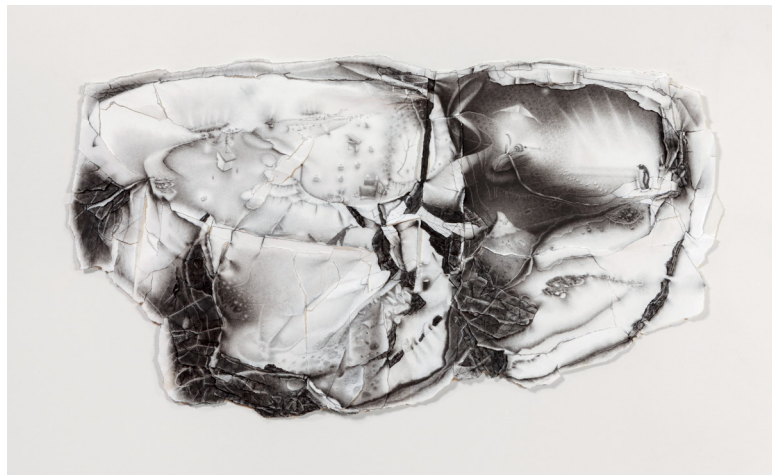


Alexandra Chiou,
The Secrets They Keep, 2017





Suyeon Na
Seventh Day, 2016



Charlotte Schulz
Territory of Influence: skirting obstructions to travel toward an unblocked stream, 2016



Leslie Fry
Steep Drape, 2016



Antoine Williams
Baby Boy's Procession, 2017



checklist



Elizabeth Alexander

Winston Salem, NC

Let Him Speak First (positives), 2019
Wallpaper and adhesive
96 x 100 x 60 in.

Courtesy of the artist



Arden Bendler Browning

Philadelphia, PA

Gippsland, 2018
Watercolor and gouache on handmade
watercolor paper
12.25 x 12.25 in.

*Leaving the Flinders Ranges and
Heading East*, 2018
Watercolor and gouache on multiple
sheets of transparent Yupo
14.5 x 17.5 in.

3 Days on the Eyre Highway, 2018
Watercolor, gouache, pencil, and marker
on handmade watercolor paper
22 x 22 in.

Victoria to South Australia, 2018
Watercolor and water-soluble pencil
on Yupo
14.5 x 17.5 in.

Courtesy of the artist and Bridgette Mayer Gallery



Alexandra Chiou

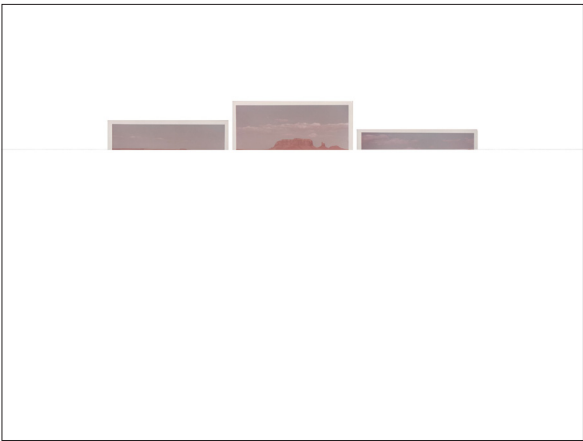
Los Angeles, CA

Sleeping Giant, 2018
Ink and cut paper
47 x 60 x 1.5 in.

The Secrets They Keep, 2017
Acrylic, ink, and cut paper
22 x 22 x 1.5 in.

Whisper, 2018
Ink and cut paper
22 x 24 x 1.5 in.

Courtesy of the artist



Drew Conrad

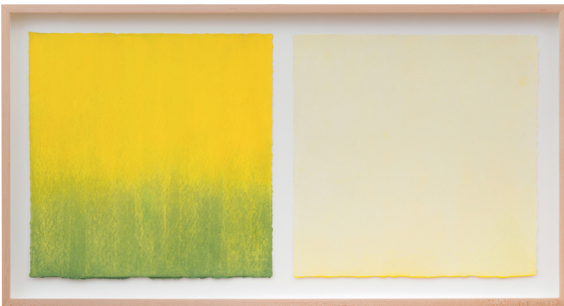
Hudson, NY

Westward Yearning Drawing No. 1, 2018
Manipulated found photographs
and graphite pencil on cotton rag paper
19 x 25 in.

Westward Yearning Drawing No. 2, 2018
Manipulated found photographs
and graphite pencil on cotton rag paper
19 x 25 in.

Westward Yearning Drawing No. 5, 2018
Manipulated found photographs
on cotton rag paper
19 x 25 in.

Courtesy of the artist



Daisy Craddock

New York and Germantown, NY

Crimson Gala, 2016
Oil pastel and oil stick on Arches paper
15 x 28 in.

Cucumber Morningside Farm, 2016
Oil pastel and oil stick on Arches paper
15 x 28 in.

Organic Heirloom Tomato (Millerton), 2016
Oil pastel and oil stick on Arches paper
15 x 28 in.

Summer Squash (Stone Ridge, NY), 2016
Oil pastel and oil stick on Arches paper
15 x 28 in.

*Courtesy of the artist and
Garvey Simon Art, New York*



Sara Farrington

Creedmoor, NC

Model Home, 2018
Heavyweight drawing paper,
armature, and adhesive
10 x 10 feet

Courtesy of the artist



Leslie Fry

Winooski, VT

Deciding, 2018
Collage on monotype
44 x 30 in.

Fruition, 2016
Acrylic and collage
9 x 9.5 in.

Interior, 2018
Collage on monotype
44 x 30 in.

Steep Drape, 2016
Acrylic, ink, and collage
9 x 9.25 in.

Courtesy of the artist



Richard Garrison

Delmar, NY

Circular Color Scheme: Target,
May 21 - 27, 2017, Pages 1 & 1A. "Start the
Party & Grill," 2017
Watercolor, gouache, and graphite on paper
27.5 x 27.5 in.

Circular Color Scheme: Target,
June 25 - July 1, 2017, Pages 1A - 4A.
"Fresh," 2017
Watercolor, gouache, and graphite on paper
27.5 x 27.5 in.

Circular Color Scheme: Walmart,
October 27 - November 2, 2013, Page 1. "More
Money for Your Halloween," 2017
Watercolor, gouache, and graphite on paper
27.5 x 27.5 in.

Courtesy of the artist and
Robert Henry Contemporary



Kate Gordon

Greensboro, NC

Clay Body, 2018
Watercolor on paper with
embroidery floss
20 x 17.5 in.

Skinny Dip or Die, 2018
Watercolor on paper with
embroidery floss
17.25 x 18.5 in.

Staff Meeting, 2018
Watercolor on paper with
embroidery floss
19.25 x 22.75 in.

Courtesy of the artist



Laura Tanner Graham

Tucson, AZ

Decorative Borders, 2017
Ink on hand-cut mylar
42.5 x 37.25 in.

Low Front #1, 2017
Ink on hand-cut mylar
57.5 x 29.5 in.

Low Front #2, 2017
Ink on hand-cut mylar
57.5 x 29.5 in.

Low Front #3, 2017
Ink on hand-cut mylar
57.5 x 29.5 in.

Courtesy of the artist and
Jonathan Ferrara Gallery, New Orleans



Thomas Huber

Cold Spring, NY

Clearly Visible, 2018
Acrylic, mixed media, garlic, steel wire, and copper wire on Yupo paper
11 x 14 x 1 in.

Fission, 2018
Acrylic, mixed media, garlic, and wire on Yupo paper
11 x 14 x 1 in.

Otherside, 2018
Acrylic, pine cone, cherry branch, and wire on Yupo paper
8 x 11 x 4 in.

Taxidermy Studio, 2017
Acrylic, thread, copper wire, and wood on heavy weight paper
12 x 18 x 2 in.

Courtesy of the artist



Sharka Hyland

Philadelphia, PA

David Foster Wallace, Infinite Jest (769), 2017
Pencil on prepared paper
13.25 x 17.25 in.

Saul Bellow, Seize the Day (103), 2018
Pencil on prepared paper
13.25 x 17.25 in.

Thomas Wolfe, Of Time and the River (Chapter IV), 2018
Pencil on prepared paper
13.25 x 17.25 in.

Courtesy of the artist and
Gallery Joe, Philadelphia, PA



Karey Kessler

Seattle, WA

A Portable Homeland (detail), 2018
Watercolor on paper
36 x 120 in.

Courtesy of the artist



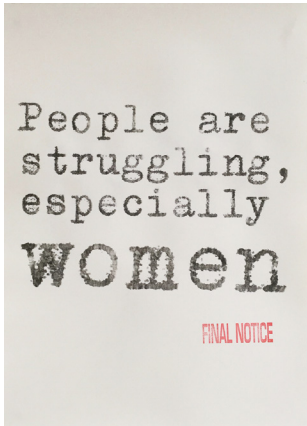
Suyeon Na

Brooklyn, NY and Tokyo, Japan

Following Stars, 2018
Watercolor, gouache, metallic threads, and collage of paper and fabric on paper
32 x 46 in.

Seventh Day, 2016
Watercolor, gouache, Swarovski crystals, and collage of paper and fabric on paper
41 x 61 in.

Courtesy of the artist



Sheryl Oring

Greensboro, NC

People are struggling, especially women, 2018
Monoprint and rubber stamp on paper
24 x 18 in.

Please help my family stay here, 2018
Monoprint and rubber stamp on paper
24 x 18 in.

We all deserve a raise, 2018
Monoprint and rubber stamp on paper
24 x 18 in.

Courtesy of the artist



Mary Porterfield

Chicago, IL

Alice Begins, 2018
Oil on layered glassine
30 x 42 in.

Cherish, 2018
Oil on layered glassine
35 x 42 in.

Courtesy of the artist



Dorothy Robinson

Peekskill, NY

Scroll IV, 2016
Ink and milk on rice paper
8 x 33 in.

Scroll V, 2017
Ink and milk on rice paper
8 x 26 in.

Courtesy of the artist



Charlotte Schulz

Peekskill, NY

Groundlessness: traversing an open interior, 2017
Charcoal and pastel on paper
51 x 43 in.

Territory of Influence: skirting obstructions to travel toward an unblocked stream, 2016
Charcoal on paper
30 x 51 in.

Courtesy of the artist



Hyeyoung Shin

Kansas City, MO

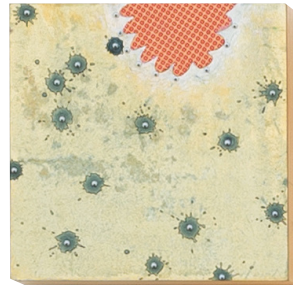
Confusion, 2017

Relief-based paper cast with Kozo paper
40 x 25 x 4 in.

Still, 2017

Relief-based paper cast with Kozo paper
25 x 37 x 4 in.

Courtesy of the artist



Tanja Softić

Richmond, VA

49 Notes on Being There (detail), 2016

Acrylic, intaglio, photo collage,
chiyogami paper, pencil, pen,
and wiggle eyes
8 x 8 in. each; 68 x 68 in. overall

Courtesy of the artist



Jerry Walden

Rock Hill, SC

Study 032718, 2018

Acrylic on gessoed Rives BFK paper
14 x 14 in.

Study 041018, 2018

Acrylic on gessoed Rives BFK paper
14 x 14 in.

Study 060718, 2018

Acrylic on gessoed Rives BFK paper
10 x 10 in.

Study 061118, 2018

Acrylic on gessoed Rives BFK paper
10 x 10 in.

Study 061418, 2018

Acrylic on gessoed Rives BFK paper
10 x 10 in.

*Courtesy of the artist and
Robert Henry Contemporary*



Antoine Williams

Greensboro, NC

Baby Boy's Procession (detail), 2017

Ink on vellum adhered with
wheat-paste
10 x 20 feet

Courtesy of the artist



Elizabeth Williams

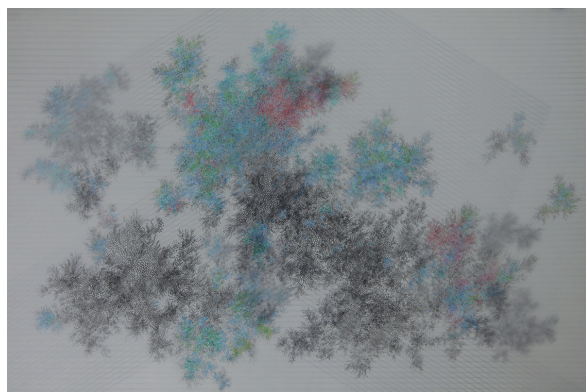
Austin, TX

Untitled, 2018
Graphite on paper
14.5 x 20.5 in.

Untitled, 2018
Graphite on paper
14.5 x 20.5 in.

Untitled, 2018
Graphite on paper
14.5 x 20.5 in.

Courtesy of the artist



Sung Won Yun

Scarsdale, NY

Invisible Traces, 2018
Graphite and colored pencil on
layered transparent paper
29 x 41 in.

Invisible Traces, 2018
Graphite and colored pencil on
layered transparent paper
29 x 41 in.

*Courtesy of the artist and
Garvey Simon Art, New York*



Back cover:
Arden Bendler Browning
Gippsland, 2018

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weatherspoon
art museum



The catalogue is funded by a grant from the F.M. Kirby Foundation.
Museum purchases from the exhibition for the Dillard Collection of Art
on Paper are generously supported by the Dillard Fund.

Design by Donna Wojek Gibbs
Printed by Hickory Printing

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