

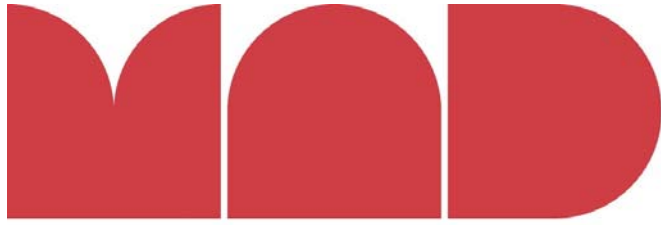


SLASH: Paper Under the Knife

teacher
resource
packet



museum of arts and design



museum of arts and design

Dear Educator,

We are delighted that you have scheduled a visit to *Slash: Paper Under The Knife*. When you and your students visit the Museum of Arts and Design, you will be given an informative tour of the exhibition with a museum educator, followed by an inspiring hands-on project, which students can then take home with them. To make your museum experience more enriching and meaningful, we strongly encourage you to use this packet as a resource, and work with your students in the classroom before and after your museum visit.

This packet includes topics for discussion and activities intended to introduce the key themes and concepts of the exhibition. Writing, storytelling and art projects have been suggested so that you can explore ideas about the exhibition in ways that relate directly to students' lives and experiences. Please feel free to adapt and build on these materials and to use this packet in any way that you wish.

We look forward to welcoming you and your students to the Museum of Arts and Design.

Sincerely,

Cathleen Lewis
Manager of School, Youth
And Family Programs

Molly MacFadden
School Visit Co-ordinator

Dess Kelley, Rachel Miller, Catherine Rosamond, Sonya Blesofsky, Petra Pankow
Artist Educators

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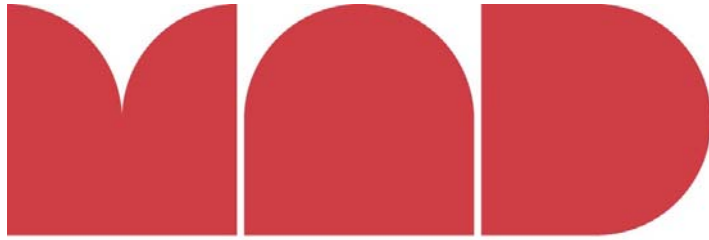
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museum of arts and design

The Museum of Arts and Design has been functioning as an international resource center for craft, arts and design since 1956. Through its collections, exhibitions, programs and publications, the Museum serves as a forum for critical debate concerning the nature of craftsmanship and the engagement with the process that links materials, techniques, forms, patterns and concepts in all creative work.

How does a museum work?

Administration: The team led by the Director of the Museum determines the programs, plans and philosophy of the Museum. It also raises funds to realize the Museum's goals and works directly with the Board of Governors, which guides the Museum's functions.

Curatorial: This is the team, led by the Chief Curator, that works together to decide which exhibits will be shown, how they will look, what artwork is to be included, and how they are to be interpreted.

Registration: Led by the Registrar, this team arranges the safe handling of art to be placed in an exhibition and maintains the permanent collections acquired by a museum.

Education: This team provides the interactive interpretation of the objects on view through the educational programs designed for children, adults and families who visit the Museum.

Facility Maintenance: This is the team that allows the day-to-day operations of a museum to continue: from the lights being turned on, to the safety of all who enter the building.

Security Guards: This is the team most often seen in a museum, because its main task is to protect the artwork from harm so that in the future people will be able to see the same objects as seen in a museum today. They also are helpful to visitors who have a variety of questions.

Museums are places where we can learn about the past, present, and future of the world around us. The diversity of knowledge is endless when the habit of museum exploration is formed at an early age. We look forward to welcoming your group into our galleries.

Helpful Hints for your Museum Visit

"I try, when I go to museums, to do two things. One, to appreciate what I'm looking at, just to see it, but then to isolate a few pieces that I really look at in detail. I study and I draw not with any purpose in mind. I mean, I don't go looking for specific things. I just try to be open-minded and keep my eyes open. It's interesting that every time I go back to the same place, I see something different."

Arline M. Fisch 1931-) Brooklyn, New York

While visiting the exhibition try to use all your senses. Notice the way the pieces are displayed. *Are there any specific groupings of pieces you can distinguish? If you enjoy looking at one piece more than others can you explain why?*

Here are some questions and suggestions to think about as you move around the exhibition:

What can be objectively observed?

What is the physical description? Measurement, weight, materials used, articulation of materials...

What iconography, if any, is used? Designs, words, diagrams...

What are the object's formal design characteristics? Lines, shapes, forms, color, texture...

What would it be like to interact with this piece of art? How would you handle, lift, display it?

How would the piece of art feel, move, and sound?

What does the piece do? Does the piece have a function? How would the figures move if they were alive?

What is our emotional response to this figure? Fear, joy, indifference, curiosity, revulsion, excitement...

What is in the mind of the artist? What are the viewers thinking and feeling? Use creative imagining and free association.

Review all of the above information and consider what was going on in the world when the work was produced to develop possible interpretations of the piece. (Theories and hypotheses)

Do the figures tell a story? Does the piece have underlying political or social meaning? (Understanding and visual thinking)

Develop a program to investigate the questions posed by the material evidence. (Program of research)

Brainstorm about an event or situation that is happening in your life at the moment which you could animate into one scene which could be made into your very own figurative sculpture. (Design themes)

Slash: Paper Under the Knife

SLASH: PAPER UNDER THE KNIFE

“What kind of act is it to cut through a surface? Potentially savage, vicious and even violent, it could also be a kind of surgery or suture—a sign of healing and reparation to come. . . . But a cut is also a break, a release, a change, a sudden movement that is transformative—metamorphosing from one state to another, . . . the cut that binds by being the cut that releases and frees.”¹ The relationship between the techniques of cutting, tearing, and rending and sublimated violence is obvious, recalling Picasso’s familiar injunction that “every act of creation is first of all an act of destruction.”

Slash: Paper Under the Knife highlights work by fifty-two artists—painters, designers, sculptors, filmmakers, architects, installation and performance artists, and photographers—hailing from sixteen countries. The exhibition and accompanying publication offer a survey of two- and three-dimensional works that have been made in the past five years. Many of the artists featured work in multiple mediums, among which one is paper. Several themes link certain works to others in the exhibition. These themes are not intended to be hard and fast categories, offering oversimplified explanations as to the content and meaning of the works, but rather are a way to suggest aesthetic and intellectual relationships among works that may evoke and even provoke thoughtful consideration of their significance.

Cutting as Gesture: Drawing with the Knife

A significant number of artists featured in *Slash: Paper Under the Knife* studied traditional fine arts and used paper primarily as a ground for preparatory drawings and sketches or for printmaking. These artists discovered the potential of paper as a medium unto itself, along with the gratifying way in which cutting, tearing, or burning captures the dynamism of a painterly gesture in real space and time. The artworks in this category range from the weaving together of subtle layers of cut lines to the expressive interventions of form, color, and line in space. These artists replace pencil, brush, or engraving tool with knives or scissors and project two-dimensional line into the third dimension.

Cutting at Topography: Exploring Landscape

Paper is a highly flexible and versatile material in which to explore landscapes, both real and imagined. These artists approach it from diverse points of view, which include alterations to existing documents, such as maps—eradicating or deconstructing the “truth” they record—or creations of otherworldly and fictional three-dimensional geographies.

Form and Space: Slicing Architecture

Architect Frank Gehry is quoted as saying, “Paper is structure. If I can make it out of paper I know I can build it.”³⁷ Several of the artists in *Slash: Paper Under the Knife* establish a visual and intellectual dialogue with architecture—as form, as space, and as social and cultural environment.

Corporeal Concerns: Revealing the Body

The human figure has functioned in the work of many artists using cut paper. The physical properties of paper—its flexibility, thinness, and fragility—are metaphors for the skin that covers our bodies.

Dissecting the Past: Myths and Memories

Paper is used with language to record our histories, thoughts, concerns, and aspirations. Paper is also used as a raw material for artists who address topics that revolve around our pasts—our beliefs, cultural mythologies, and personal memories.

1. Bruce Ferguson, “Outside of Sculpture, Outside of Drawing and Outside of Time,” in *Andreas Kocks: Unframed/Paperworks*, exh. cat. (New York: Jeannie Freilich Fine Art, 2007), 43.

Culture Clashes: Politics on the Edge

Politics, violence, warfare, racism, and power are issues that have engaged artists for centuries. Today, paper is being used by artists to create provocative and powerful statements of their personal concerns and aspirations.

Shredding the Word: Books and Language

The artists in this section respond to paper as a carrier of the written word, using their knives and scissors to transform one form of an artifact into another that carries new information and meaning.

The Moving Image: Paper and Action

With the invention of the movie camera, cut paper moved into a new role—that of actor in animated stop-action films. The low-tech, yet time-consuming nature of the technique of stop-action animation gives these videos a directness and immediacy not found in other moving pictures.

The artists chosen for *Slash: Paper Under the Knife* reveal the intelligent and passionate exploration of one of the most available and ordinary of materials. Importantly, they underscore the truth that any material, regardless of inherent value, is limitless in its potential when transformed by a creative individual. The exhibition documents an extraordinary moment, when paper has re-emerged as a valuable ally for artists whose intentions and practices vary dramatically. Cut paper today is a global phenomenon that adds another layer of material meaning to the worlds of contemporary art, craft, and design.

David Revere McFadden, *Slash: Paper Under the Knife*, Museum of Arts and Design, October 7 2009-April 4, 2010, exh cat. (Italy: 5 continents editions, 2009), 10-44

Slash: Paper Under The Knife

October 7 2007— April 4 2010



Andreas Kocks
***Paperwork #701G (in the beginning)*, detail, 2007.**
Graphite, watercolor paper
Installation view at DG Galerie, Munich,
Germany.
Photo: Christoph Knoch

This installation assembled on the gallery wall spans approx. 33 ft x 10 ft tall. The structural surface is covered with graphite, giving it a shiny charcoal gray-color.

- What do the shapes remind you of? (Nature, paint splash, animation, etc.)
- Is there a center or focal point to this artwork? If so, where?
- Do you see pattern(s)? Or are they randomly placed and shaped?
- Are the shapes moving? Is it fast, slow or stationary?
- What if you move your position (of where you are standing), do you think the artwork will move, change or stay the same? Explain.
- Do you feel “spontaneity” or “careful planning” when you see this work? Why?
- Can an artist create a spontaneous-looking artwork through careful planning? Why or why not?
- What materials do you think the artist used to create this artwork? What evidence do you see to make you think so?
- What kind of techniques did the artist use to transform paper to make it look like something else?
- Would you consider this a drawing or a sculpture? Why?

Andreas Kocks states, “I am interested in space, as an event, as an experience, as a sensuous perception. I use paper to realize my ideas, because as a medium it’s neutral, timeless, and universal. Its fragility contains an easiness, which is liberating for me. I can react immediately to what I’ve done, just as I can with a drawing.” Kocks further state, “The cut-paper sections create a three-dimensional space through the modulation of light and shadow. The entire piece is specifically installed as a conscious kind of architecture. I want my work to relate directly to its settings.”

- Why do you think the artist covered the paper with graphite instead of just using gray or black paper?
- How different or similar would the work look and feel if it were made of plain dark paper?
- Consider the element of time/labor it takes to cover/color the entire surface of the paper with graphite. How does this process achieve the sensuous perception in which the artist speaks?
- This artwork is called *Paperwork #701G*. Why do you think the artist gave this title?
- How does the artist make use of the architecture in creating this work? Is he limited or liberated by the space? Explain.

Kocks thinks that the contrasting relationship between the organic shapes of his cut paper and the geometric shapes (“orthogonal”) of the wall and architecture “is significant.” What do you think he meant by this?

Kocks believes that in this way, especially if the work is large, the viewer is invited to move, to change his position and thus modify his viewpoint. The artist arrived at the Museum with an elaborate detailed sketch and map of how to install the work in the galleries. Without assistants Kocks installed this work himself in the gallery.

- Do you think the act of the artist installing the work himself is a part of “making” (the artistic process)? How would it be different (or not different) if people other than the artist assembled it? If the artists presented the curators’ or assistants with detailed instructions or mapping would it achieve the same results? Why or why not?



Chris Kenny
***Grand Island*, 2008**
Cut paper.
Courtesy of England & Co.
Photo: England & Co Gallery, London

- What is this work made out of?
- Can you make out what types of maps the artist used (e.g. road maps, city maps, subway maps, etc.)?
- What kinds of details did he decide to cut out from those maps? Describe the places they correspond with in real life? How are those places similar? How do they differ from each other?
- Think about the general function of maps. What are they used for and by whom?
- In creating this map, what position is the artist Chris Kenny taking in the relationship to the practical function of maps?
- What happens to our preconceived ideas of space once Grand Island, the North Pole, Swaziland, Stazione Centrale and the Royal Academy are juxtaposed on a fictional map?
- Why would the artist place Swaziland, next to a sign for travel and luggage?
- In which way does it reflect our relationship to the places and spaces we live in and read, think, or dream about?

By cutting reality into fragments and patching them back together, Chris Kenny creates an alternative universe of new forms and meanings in which humor, absurdity and individual eccentricity replace logical systems of representation and notions of space as objectively graspable.



Tom Friedman
***Quaker Oats*, 2009**
Quaker Oats boxes, Quaker Oats, glue
Courtesy of the artist and Gagosian Gallery
Photo: Justin Kemp

About the Artists' Process:

"I think about the full perimeter of the exhibition space as the limits of my consciousness. I position my artwork as points of focus within this space, to navigate you through this arena. I make each piece so distinct that they each press in on themselves. You come across a piece, and then you come across another piece, and then you start developing an understanding of why all these pieces are here, and why they hang or sit together. We desire resolve. " —Tom Friedman

- Can you identify the materials used to create this work?
- Where can we find these materials? Why do you think Friedman decided to create this work using these particular materials?
- How does this piece differ from the traditional Quaker Oats packaging? How has the scale of the original packaging and image changed?
- How do you think Friedman made this work/ how is it put together?
- What kinds of patterns and textures are revealed in *Quaker Oats*?
- Do you see movement in the artwork? If so, describe where it is seen.
- What kind of physical feeling does this artwork evoke as you look at it up close and from a distance?
- Does this artwork greatly affect your optical perspective? How do you think Friedman created this effect?
- Is Quaker Oats in or out of focus? Why do you think Friedman chose to create this effect with the Quaker Oats packaging?
- What kind of computer digital medium may have inspired the artwork's visual effect? (Pixels). Why do you think Friedman chose to create his work using this medium?

Friedman cut up 35 Quaker Oats containers to create his work. Why do you think he chose 35 containers? Do you think this was a planned decision? Why wouldn't he choose more or less?

- The quantity affects the scale of the work, is that by intention of the artist?

On the webpage, www.gagosian.com Friedman's artistic process is described as follows:

"Tom Friedman's work seduces the audience into a deeper phenomenological discourse about art and life. Quantum Physicist David Bohm tells us that the shape of a bumble bee's wings, their velocity of operation and their size, compared to the bee's body conflict with its ability to fly – plainly, this thing should not be flying! Tom Friedman's work is this way – is it really art?"

- What do you think is the concept/ story behind Quaker Oats?
- Why do you think Friedman chose to use *Quaker Oats* as inspiration for this artwork?
- Do you agree with the above quote, do you find the work to have seductive qualities?
- What about the work that makes Bohm ask the question-- Is it really art?

Using mundane and ordinary materials from our everyday lives, Friedman uses fragile materials such as pencils, tooth picks, masking tape, and Styrofoam, transforming them into painstakingly obsessive art that is humorous, playful, beautiful and well crafted.



Andrew Scott Ross
Rocks and Rocks and Caves and Dreams, 2007-08.
Gray paper. Collection of the artist.
Photo: Vanessa Mayoraz

Take a good look at this work and describe what you notice.

- What are the characters wearing/holding? What are they doing? Who do you think they are?
- When or where do you think this scene is taking place? How can you tell?
- What about this work reminds you of something you have seen before? How does this help us understand what's going on here?
- Imagine this scene coming to life. What might we hear, feel, smell?
- What is the work made out of?
- How was it made?
- The title of this work is *Rocks and Rocks and Caves and Dreams*. What do you think this could mean?
- Andrew Scott Ross, the artist, is interested in ways that “nature” and “culture” intersect and shape each other. What do you think this means?
- In which ways do the material and processes used by the artist reinforce the story he is telling us?

A native New Yorker, Ross is interested in bringing together “biological and archeological themes with personal and primitive mythology and our often-peculiar relationship with the natural world”. By inviting us to explore his fictional archeological sites, his work raises questions about the body, ritual, and both individual and cultural memory.



Georgia Russell
The Story of Art, 2006
Cut book in acrylic case. Courtesy of England & Co. Photo: England & Co Gallery, London

The book 'The Story of Art' is encapsulated in a clear Plexiglas case and hung on a wall.

When looking at the artwork, ask students how the artist arrive at this?
What did she do to the book 'The Story of Art' by E. H. Gombrich?

Sir Ernst Hans Josef Gombrich, OM, CBE (30 March 1909 – 3 November 2001) was an Austrian-born art historian who spent most of his working life in the United Kingdom. He is the author of many works of art criticism and art history, including 'The Story of Art', a book regarded as one of the most accessible introductions to the visual arts.

- What is the artist saying about this edition of 'The Story of Art'?
- What meaning is being deconstructed here?
- We are taught that books are precious in our society and have a place of value.
- Could you explain why we are taught this?
- How does the artist's manipulation alter the value of the book?
- How has the artist changed our perception of it?
- How do you feel about the book being slashed?
- Has the new form become more valuable than the old?
- What gives it more value?
- What is valuable to you?
- Would you be prepared to disassemble your iPod or phone to create artwork? Explain your answer.
- Is this different from the artist's actions?
- Now that we see fragments of the book are you curious to see what the book contained?
Why / why not?

Georgia Russell says that she has always chosen something which 'holds within it a sense of its own personal history, an object which has a secret life', and wants to resurrect her fragile materials and give them 'a new life and new meaning'.

- Has the artist succeeded in this? Explain your answer.
- How has the artist created new life and meaning in this work?
- How do you think the artist made this?
- What tools did she use?

The highly distinguished psychologist, Dr Fredric Werthham thought that comic books were bad for children and through his efforts to have them censored; several hundred comic books were publicly burned in New York State and Virginia, USA in 1948.

- What is censorship? Why are books censored?
- How is this artwork different to comic books being burned? Explain your answer.
- Because Georgia Russell has thought about what she is doing to the book does her intent change the 'destructive' action?

•

Pablo Picasso is credited with stating "every act of creation is first of all an act of destruction."

- Do you agree with this statement? why or why not?



Adam Fowler
Untitled, 2008
Graphite on paper, 55 layers
Hand-cut and layered. Collection of Mr. and Mrs.
Michael Millette. Photo: Erma Estwick

Fowler first makes gestural drawings with graphite pencil and then painstakingly cuts each line with an X-Acto blade – there are 74 layers (sheets) of paper in this particular artwork. He works primarily with paper. He states, “I have always been drawn to paper as a medium...the ordinariness of paper appeals to me.”

- What does this artwork remind you of? (Shredded text, books, topography, etc.)
- How would it feel to touch this?
- What patterns and shapes do you see in the artwork?
- What kind of tool(s) do you think the artist used to create this work of art?
- How does the artist create three-dimensionality or volume to the artwork?
- Besides creating depth, what other kinds of visual effects do the layers create?
- Are the lines random or planned? Why do you think so?
- Would you consider this artwork a drawing or a sculpture? Why?

The artist describes his work as “...falling somewhere between drawing, sculpture, and collage.”

- Do you agree or disagree? What visual evidence do you see that supports your argument?
- Describe how we draw with other tools, such as a pencil or paint brush; How does Fowler’s practice of using an X-Acto knife resemble the technique called “drawing”?

The artist starts his work by making gestural drawings.

- What type of gesture do you think Fowler was using to make this work?
- Did his gesture create small movements with his hands, or did he use large movements incorporating his entire body? What makes you think so?
- How important is the artistic process in this artwork? For example, what if the artist used machine-shredded paper to create the same look – how differently would you feel about the work?

Consider and compare the different speed (time required) that is required between his gestural drawing and cutting (along the lines that he draws).

- How does the element of time play into the work?
- How do you interpret the artist’s statement that cutting and drawing are “physically and intellectually different”?

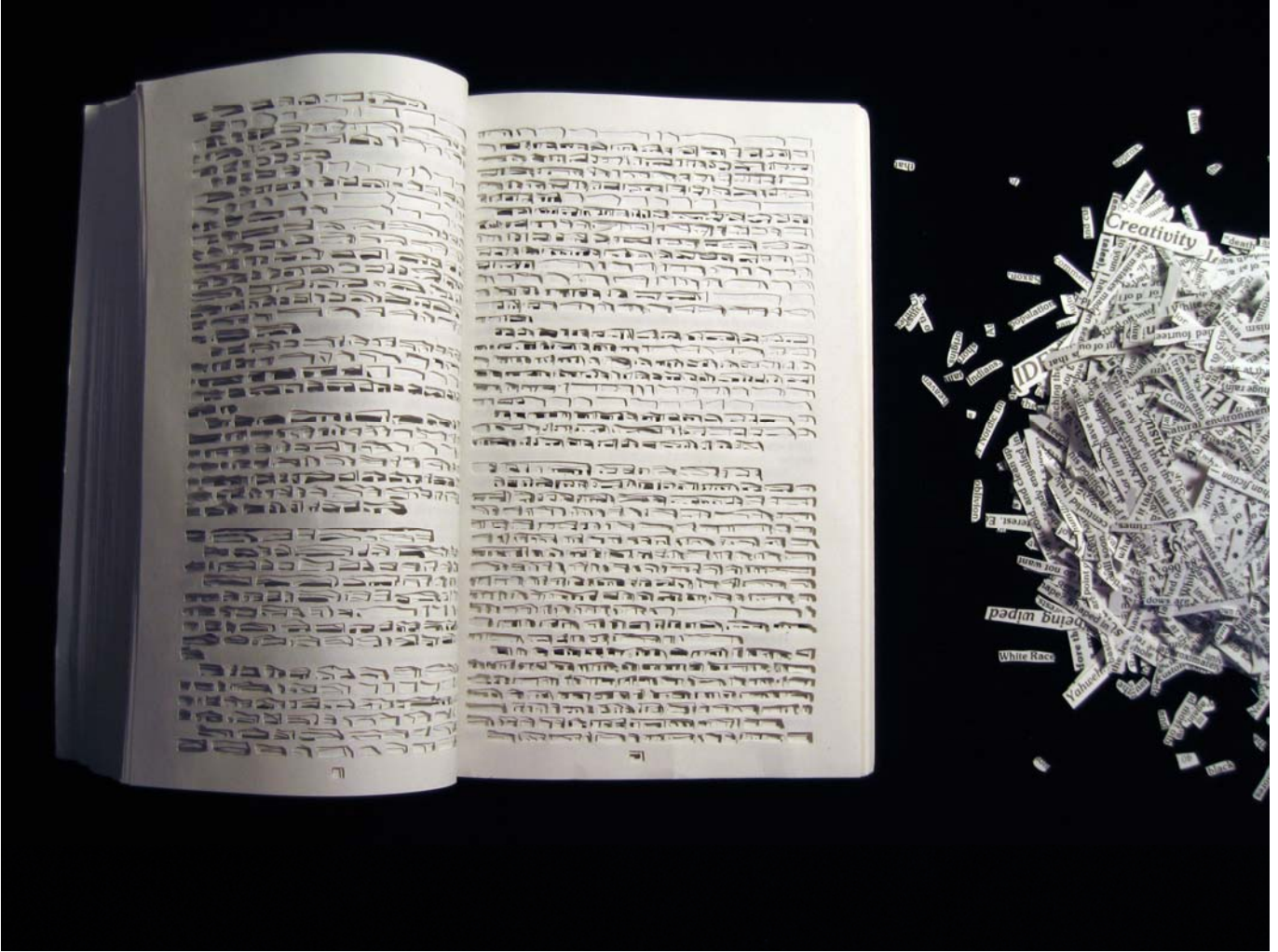
Elaborating on the statement, Fowler states “one is quick, the other slow. While the cutting requires a much bigger time commitment than drawing, it’s not the time invested in each work that I want the viewer to think about when they first see my work. Rather, I hope that they are aware of a quiet intensity and concentration that comes from a meditative state.”

- Does your viewing of the work bare witness to this quiet meditative state, in what way?

Compare it with other artwork that you see in the exhibition – like the deconstructed books in the exhibition. What are some similarities and differences that you observe (consider meaning, scale, process, materials, etc.)?

Slash: Paper under the Knife, Museum of Arts and Design, October 7, 2009 - April 4, 2010, exh. cat. 5 continents editions, 2009:Italy, P104

Ibid



Ariana Boussard-Reifel
Between the Lines, 2007.
Cut and altered book
Collection of the artist
Photo: Ariana Boussard-Reifel

- Can you tell what this artwork is made of?
- Describe the different parts of this artwork with as much detail as possible.
- How has the artist manipulated this book?
- What is the relationship between the different parts of this artwork?
- What will happen to the pile of leftover words?
- Is it possible to use this book in the way it was intended to be used?

The book the artist has used to create this artwork is titled *Rahowa (Racial Holy War: This Planet is All Ours)*. *Rahowa* was published by a white supremacist hate group and used for home schooling. When the head of the group died, his books were put up for sale, Human rights Watch bought the books, and gave them to artists to rework them as a way to prevent them from re-entering the market place to be sold and further perpetuate hatred.

After reading the above contextual information, what type of things do you think the home schooled children were taught?

Ariana Bousard-Reifel deconstructed the book by removing the words:

- Why do you think the artist might have wanted to change how this book gets used?
- How has the artist recreated meaning by using and altering this book?
- What is the significance of the title of this artwork? What does it mean to “read between the lines?”

If you could choose any book to remove words from, what book might you choose?

In this work Ariana Bousard-Reifel has cut out all of the black ink, left the white pages pristinely intact, and consequently rendered the book meaningless. “I saved the words and present them alongside the book to act as traces of the making as well as to note the contrast in color and purpose.”



Mia Pearlman
***EDDY*, 2008**
Paper, india ink, paperclips, tacks,
monofilament
Photo: Jason Mandella

About the Artists' Process:

"My work is meditation on chance, control and the ephemeral nature of reality. The forms in my work exist on the brink of being and not being, free from physical constraint. Imaginary landscapes are shown frozen in mid-evolution, on the brink between contracting or expanding, solidifying or breaking apart. My goal is to find the picture beyond the big picture, the space between the nucleus and the electron, the moment between creation and destruction."—*Mia Pearlman* (www.miapearlman.com)

Describe what you are viewing. What kinds of shapes do you notice on the artwork?

- What kinds of lines and shapes do you see in the shadows?
- Where is the positive and negative space of this work?
- How do you think Pearlman created this work?
- How is it put together?
- Besides paper, what other materials are used to create this artwork?
- What kind of physical "act" do you think that Pearlman used to cut this piece? Slow and steady, spontaneous, quick, violent, etc.? Do you think that this physical "act" affects the meaning of this work? How?
- Is *EDDY* 2-Dimensional, 3-Dimensional or both?

EDDY is a site-specific work of art. ("*Site-specific*" artwork is artwork that is created to exist in a specific space, where the artist takes the location into account while planning and creating the work).

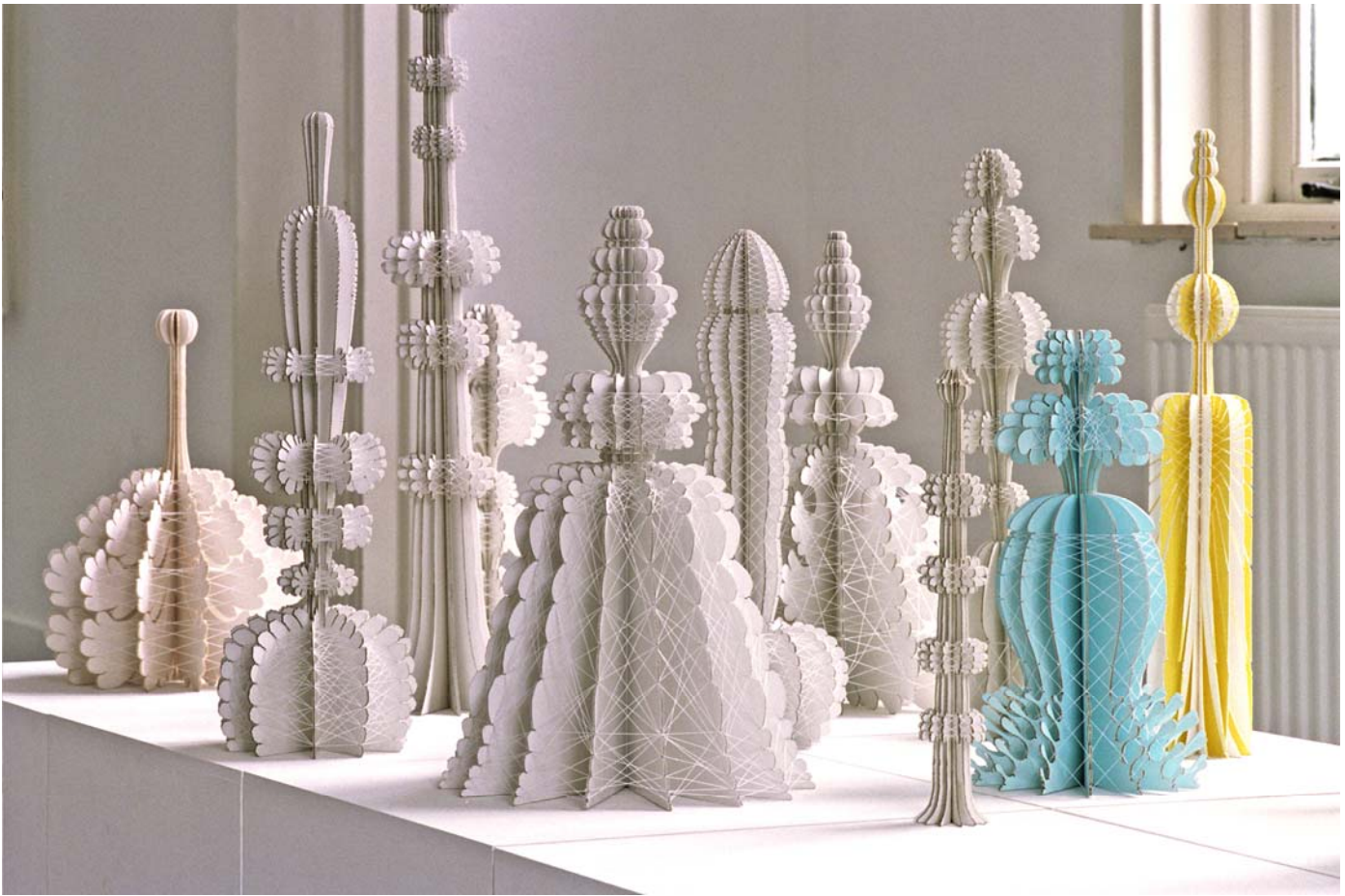
- What site in the gallery is *EDDY* displayed? (*Wall with Window*) Why do you think that this site was chosen? How did it inspire the artwork?
- What is the physical relationship between the artwork and the site? In other words, how does the location of the site enhance the art work?
- How is the site communicating with the artwork, and how is the artwork communicating with the site?
- Do you think that there is a relationship between *EDDY* and the architectural space that it occupies?
- What architectural details of the building is the artist incorporating into the work?
- How does light play an important role in this work?

Discuss the rhythm and movement of this work.

- What direction is your eye (or body) moving/ feeling when experiencing the work? For instance, do you feel pulled in/ drawn away?
- Is there a focal point for the eye to rest? Where is it?
- Why do you think that Pearlman chose to make the artwork from paper?
- Do you think that the content of this work would change if it were installed somewhere else in the gallery, such as displayed against a wall with a direct light on it, instead of the window where the light shines through it? How would the experience of viewing the art change?
- What kind of environmental occurrence does this work remind you of?

Mia Pearlman is inspired by the natural world, seeking a balance between chance and control, the familiar and forbidden. Pearlman begins drawing on rolls of paper with India ink before she cuts out the positive and negative space from the paper. Her three dimensional work creates shadows on the wall, mimicking clouds and weather patterns. Pearlman describes the work as cloudscares, and speaks of them as ephemeral, having temporary qualities like a performance work. Working intuitively, Pearlman begins each installation as a blank space, laying the drawings and cut paper out on the floor of the gallery before she begins pinning and clipping the work into the installation.

Believing in an inter-connectiveness of all things, and having total faith in the creative process; Pearlman is inspired by the following quote by James Baldwin: The purpose of art is to lay bare the questions which have been hidden by the answers. U.S. author, 1924-1987 <http://www.quotationspage.com/quote/5194.html>



Ferry Staverman

***A Space Odyssey* Exhibition in 2007,
Weekend Art Gallery, Apeldoorn, the Netherlands
(Objects from 2006 and 2007).**

Cardboard, thread, paint.

Collection of the artist; courtesy of Bram van Gelderen, Bauke Broersma, and Teun Renes.

Photo: Ferry Staverman

- What are we looking at?
- What do these sculptures remind you of?
- Do you think they are imagined or modeled from real life? Explain your answer.
- Looking at the sculptures, where do you think the inspiration came from?
- What is inspiration?

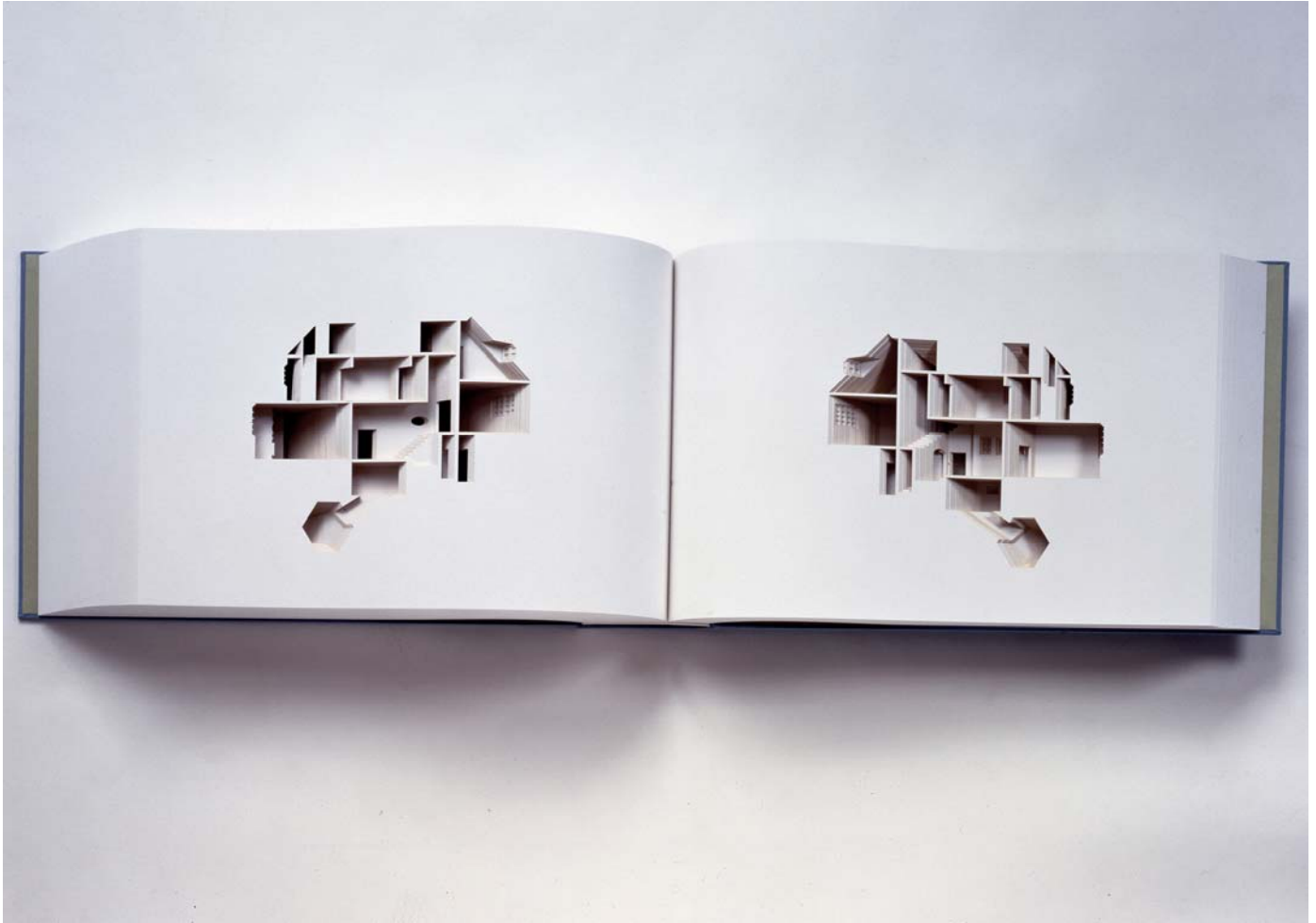
The sculptures are clustered together on a large table about 2 feet above the ground. They range in height from 12 to 35 inches.

- How has the artist displayed them?
- Why do you think the artist grouped several together?
- How effective would the sculptures be if they were displayed individually? Explain your answer.
- What if they were displayed on the floor?
- How and where would you display them?

Ferry Staverman said that “while many works are white, I also explore color, which becomes more intense near the center of each form...”

- What does color mean to us?
- How does color affect these sculptures?
- Why do you think the artist chose these colors?
- Would they be as effective if the collection were all one color? Explain your answer.
- Can you explain how the artist has made these?
- What are some non-paper materials you could use to make similar sculptures?
- How would you do it?

Ferry Staverman states that in one form or another he has always worked with paper. Working with drawings, watercolors, and gouaches, eventually led to three-dimensional work. In 1995 after working with silhouette forms and cardboard the human figure appeared; many of the early figures took the form of the female figure. The shapes continued to evolve, and eventually the work began to resemble mountains, trees, or plants. When shown in multiples they evoked gardens and landscapes.



Olafur Eliasson
***Your House*, 2006**
Laser-cut and hand-bound book
Courtesy of Tanya Bonakdar Gallery

Olafur Eliasson projects range from photographic series to large-scale site-specific installations. Much of his work explores human perception, both as a cultural construction and as a natural phenomenon.

- Take a moment to look at this artwork and describe what you see.
- What does this artwork remind you of?
- How is it similar or different to books you are familiar with?
- The subject of this book is the artist's home in Hellerup, Denmark. What kinds of shapes or forms has the artist used to describe his house?
- What kinds of shapes or forms might you use to describe *your* home?
- How does Eliasson create the sensation of depth in the work? How does it resemble a map? If you were mapping your house, what would you include?
- What might it feel like to walk through this house/the pages of this book?
- How might flipping through the pages of this book change the piece?

The artist has said, "Reading a book is both a physical and a mental activity. It is like walking through a house, following the layout of the rooms with your body and mind: the movement from one room to another, or from one part of the book to another, constitutes an experiential narrative that is physical and conscious at the same time."

- How does this statement speak of perception?
- Can how consciousness exist in both body and mind simultaneous? Does consciousness exist only in the mind or in the body ?

Eliasson further states that "historically reading has been seen as a mental activity and the narrative of the story as taking place on the plane of the mind. The narrative may depict or evoke spaces, but because these are experienced through verbal descriptions, are understood as concepts not physical. When flipping through a book your body continues to exist, while your mind is totally caught up in the experience of the book....Space is no longer thought of as static but as being of time, it is our engagement with our surroundings that constitute space."

Classroom Activity Suggestions
for
Slash: Paper Under The Knife

Global and Local

K-2

Collaborative art project:

Get a large roll of paper that would be used for a collage for the entire class. Pick a topic (e.g. “Our neighborhood”, “New York City”, etc.). Encourage students to cut out sections of shapes (e.g. the Statue of Liberty, the Empire State Building, etc.) by ripping construction paper (or butcher paper) by hand, not scissors. Glue on the shapes and let students add details using washable markers. Spend time with students deciding “what should go where” in the large collage before gluing them down.

3-5

Ask the students to design an outfit that would be fit for a king/queen of their city. What would it look like? Cut out the outfit using construction paper. Add 3-D details by coiling, scoring, and interlocking pieces the paper (and some glue). Look back to the outfit of Xenobia Bailey’s work, [Zulu Queen Harvest Fire Coat](#) (1990) in our permanent collection (also discussed in the Teachers Resource Packet for our Permanent Collection). What kinds of details help the artwork look more “grand” or “royal”?

6-8

Ask the students to come up with personal rituals that they do everyday – this could be something very small (pouring cereal for a young sibling, walking the dog to the park). The student will then cut out an outline image or a scene of the ritual using black construction paper. See if the image can be cast as a shadow on the wall (casting light with a flashlight from behind). Create a shadow theater where the students can re-tell their rituals to the class.

9-12

Based on what is relevant to the class material, the teacher can focus on a particular event, period, person or theme for this activity. Based on the selected theme, ask students to come up with emotions that are tied to politics, political cause or events (anger, anxiety, surprise, liberation, etc.). Express the emotion in a non-objective (abstract, or in a way that doesn’t represent an object realistically) way using paper relief sculptures (shapes, color, texture are some of the ways they can use to express themselves). A relief sculpture falls somewhere between two-dimensional and three-dimensional – the surface is raised and comes forward or out, but the background is still flat (e.g., draw a small square on a sheet of paper and cut out three sides of the square and fold over the fourth side of the square). This activity can be made relevant and easily tied to a broad range of topics and themes. Also, a writing project (essay, poetry, etc.) related to the students’ artwork can be added to the lesson plan.

The following link introduces examples of paper relief sculptures:

<http://www.mmwindowtoart.com/3d.html>

Narrative and Content:**K-2:**

Make a mobile.

Ask students to draw and cut out pictures of characters from stories that they are reading and discussing. Suspend the shapes from a coat hanger using yarn or string.

This mobile drawings could also be mixed with images and words cut from magazines and newspapers.

3-5:

Make a pop-up card based on a scene from a play or story.

Fold a piece of card stock in half. Cut two notches perpendicular to the fold 2 inches from the ends.

Refold this middle piece the other way against the opening of the card.

Draw and cut out the scene of the play (slightly smaller than the card stock width) and glue it to the middle fold out part.

Close card and open to check that the pop-up is working.

6-8:

Using the word passage as a point of departure, students should write a passage or poem about what it might be like to be inside of this artwork, (walking through its passages.)

Alternately, write about a space that's important to them.

9-12:

Using newspaper or pages from an old book, allow students to cut into the pages to create shapes and/or cut out words. Challenge them to create meaning by taking out specific words from their pages.

Form and Structure:**K-2:**

Use three different colored papers (card stock) to make a small sculpture.

Ask the students to cut and/or fold different geometric shapes from the card stock. Now change the shape of each piece by using a different action (cutting or folding once or several times) so that they end up with more squares, rectangles, or triangles.

Ask the students to connect their individual components by cutting slits into each shape and slotting them together to form a small sculpture.

3-5:

The art of cutting paper has shaped longstanding craft traditions in many countries. In Mexico, "Papel Picado", cut paper decorations, are an important staple during Day of the Dead celebrations.

Using tissue (more authentic), construction or any other type of paper, instruct students to fold their page a number of times. Then ask them to cut small geometric shapes into the folded edges before unfolding the paper for a great way to discuss symmetry.

6-8:

Use geometry and shapes as a guide to make five, seven and eight sided sculptural forms out of paper, card stock, newspaper, magazines or tissue paper.

How tall could you make the structures?

9-12:

Taking a subway map of a city as a source of inspiration design and make a piece of wearable art that could encompass large parts of the body.

Would you focus on the buildings found at specific stops or create a piece of art reflecting an individual train line? Would you use the map itself as your building material?

What part of the body would you want to encase?

Explore different ways to cut, fold, pleat and join paper. Think about the negative and positive spaces created by the material.

Process and Materials

K-2:

What mood or expression would you show on a paper-mache face?

Start off by asking students to draw their partner's expressions onto a piece of cardboard. Then have the students use newspaper and masking tape to make the features dimensional. (e.g.: tightly rolled newspaper to create expressive eyebrows and mouths, crumpled newspaper for cheekbones, etc). Lastly, have them apply paper-mache to their masks.

Once dry, they could apply paint their masks.

3-5:

Shadow Puppets are expressive in movement. The materials and colors used to create the puppet can enhance these characteristics. Have students draw a figure in motion (ex: running, swimming) onto translucent vellum. They can add color by collaging colorful tracing paper mixed w/ glue or use colored pencils. Have students cut the figure out, then project the final puppet onto a wall or screen using a flashlight or projector.

6-8:

How can we manipulate a 2-dimensional piece of paper to expand or lengthen? Provide each student with one piece of the same size paper (at least 8.5 x 11), rulers, and scissors (or x-acto-knives, depending on class skill-set). Assign students to make their one piece of paper "stretch" or lengthen as much as possible. Since they cannot use tape or glue, they will have to find a way to make the paper expand, while ensuring that everything is still connected. At the end of the class, students can have a contest to see who lengthened their paper the most.

9-12:

How can we give flat paper the 3-Dimensional strength to function as a piece of furniture? Have students work in groups of 3-4 participants and provide each group with corrugated cardboard, scissors or x-acto knives, stacks of newspaper, and masking tape. Using only these materials, each group will create one freestanding piece of furniture (chair, table, etc) that needs to hold the weight of at least one student. Tape can be used to connect furniture components together, but students cannot tape the structure to the floor. Begin by having each group choose a theme for their chair (ex: "Going Green" lounge chair, love seat, recliner, dining room chair, etc). Encourage students to create a well-planned foundation and inner structure to give their chair strength and support. Showing patterns (ex: architectural, patterns of organic growth, etc.) can help them generate ideas with their building process.

WEBOGRAPHY:Paper Mache Websites:

<http://familycrafts.about.com/cs/papermache/a/051500pm.htm>
<http://www.kinderart.com/multic/machemask.shtml>

Rubbings Websites:

http://www.ehow.com/how_2097428_do-tree-rubbing.html
<http://www.busybeekidscrafts.com/Tree-Rubbings-Collage.html>

Weaving Websites:

<http://www.artprojectsforkids.org/2008/11/paper-weaving.html>

Shadow Puppet Websites:

http://www.ehow.com/how_4479611_make-shadow-puppets-out-construction.html
<http://www.youtube.com/watch?v=9WlbQPmXg08>
http://en.wikipedia.org/wiki/Shadow_play

Bookbinding/ Book Arts:

http://www.youtube.com/watch?v=8XHfwe_VfbM
<http://www.videojug.com/film/how-to-make-a-book>
http://homepages.nildram.co.uk/~dawe5/bookbinding_pages/BB_welcome2.html
<http://www.life123.com/hobbies/scrapbooking/binding/bookbinding.shtml>
<http://www.sff.net/people/brook.west/bind/bindit.html>
<http://www.aboutbookbinding.com/>

Paper Relief Sculpture:

<http://www.mmwindowtoart.com/3d.html>

BOOKS:Shadow Puppet Books:

"Making Shadow Puppets," by Jill Bryant

"Shadow Puppets" by Orson Scott Card

"The Art of Chinese Shadow Puppet Theater," by Kyle Okada & Susan Olivier-Hirasawa