

Curated by Mari Omori, Lone Star College-Kingwood

PLURALITY:PAPERWORK

Oct 4 - Oct 30, 2012



Bryce Lafferty, *Walnut*, 2012, 9'x22'

- Anila Agha • Chris Akin • Josh Banks • Vachu Chilakamarri • Orna Feinstein • Scott Gordon
- Bryce Lafferty • Marlis Maehrle • Hans Molzberger • Mari Omori • Catherine Winkler Rayroud
- Rusty Scruby • Keijiro Suzuki • Kamila Szczesna • David Tsai • Pia Wortham

"Paper is three dimensional." - Jan Burandt

Conservator of Works of Art on Paper at the Menil Collection, Houston, TX

About Plurality: Paperwork

Someone once predicted that paper would be obsolete by the year 2020. Can you imagine that a paperless society is just around the corner? How many times in your current daily life do your hands touch paper, paper bills, letters, documents, invitations, paper bags, textbooks, handouts, receipts, wallpaper or toilet paper? Is a paperless society possible?

How about the work of art on and of paper? I developed the idea for this exhibition based on the notion that these also may be endangered. The assembled works in the show, "Plurality: Paperwork", represent unique forms that are only made possible in paper. The broad range of pieces in the show reflect concerns and interests of the artists with regards to their individual concepts and identities. Some of the artists touch on historical issues, some on the political, while others work as pure fiber artists to create innovative forms.

It is my sincere wish that through this exhibition, viewers might experience paper in a new way, and come away with a greater appreciation of paper's beauty, importance and relevance. We created paper thousands of years ago. And yet, this human invention continues to play an important role in our lives, despite how quickly technology advances.

"Plurality: Paperwork" was made possible through the willingness and efforts of many friends and colleagues. My deep appreciation goes to the artists and the lenders to the show. A sincere thank you goes to Kris Larson, the LSC-Kingwood Art Gallery Director and assistants Vicki Govaars and Jason Lennon.

-Mari Omori

Quotes on Paper

"I love the ephemeral and yet the huge presence of paper. It forgives, but remembers, which makes it a pleasure to work with. " -Anila Quayyum Agha

"Paper is incredibly significant, but it's equal is the ink that soaks into it. When ink and paper are fused together, they can record our dreams, our stories, our ambitions, our mistakes, our victories, our questions, our histories, our fictions, our proposals, our beliefs, our plans, our lists, our drawings. Ink on paper is often the only material record of our lives besides what is in our memory." -Chris Akin

"I feel that drawing is a basic form, a raw, instinctive and immediate form of expression and paper the perfect receptacle to quickly capture the moment." -Vachu Chilakamarri

"I love paper because of its versatility. I can draw, print, stain, paint, sculpt and make installations with it." -Orna Feinstein

"I love paper, I always have. I love its warmth, its smell, its malleability, its forgiving nature, its transience. Making these is really a guilty pleasure for me - it's a form of play, of exploration and discovery. I like the idea of taking the discarded, the fragmented and cobbling together new wholes, new relationships, new stories. It's alchemic. It's mystical. It harkens back to the illuminated manuscripts of the Middle Ages - so small, so beckoning. Perhaps like them they are my intimate devotionals." -Scott Gordon

"I love the phrase "on paper". There are so many ways to twist, turn and fold it, like paper itself." -Bryce Lafferty

"I love the silence of paper, no noisy tools are necessary, but "Fingerspitzengefuehl" -- the sensitivity and smooth touch of my hands. While working, sometimes the lines of the German poet Rose Auslaender are humming in my head: -Marlis Maehrle

*"Papier ist Papier /
aber es ist auch /
ein Weg /
zu den Sternen /
zu Sinnbild und Sinn /
blinden Geheimnissen /
und /
zu den Menschen"*

*"Paper is paper
but it also
is a way
to the stars
to symbol and meaning
blind secrets
and
to the people"*

"Working with a block and then printing paper with a spoon brings some of the wood's shapes together . I like how the ink appears, sometimes unexpected. Its the aspect of Raku that makes me do woodblocks." -Hans Molzberger

"Paper divides space, filters lights, wraps objects, ties onto trees, purifies spirit, and warms my hands. " -Mari Omori

"I find that so much can be said with a pair of scissors and a piece of paper. Each piece also gives me time to reflect on my life and what happens around me."
-Catherine Winkler Rayroud

"I'm obsessed with paper's ability to hold information whether through cut, folded, drawn or printed lines." -Rusty Scruby

"A paper is a medium that carries stories, true or fictional. It's also a very poetic medium as it is... even a blank paper expresses and implies stories that haven't been written... There are lots of unwritten histories and not-unveiled histories... Thanks to paper, as a medium and a platform for us to transgress borders of time, culture and perspectives, that enables us to reach the truth, that can sound paradoxical sometimes..." -Keijiro Suzuki

"A white sheet of paper communicates contradictory nature of things better than any other medium." -Kamila Szczesna

"It's amazing to think that most great works (art, design, science, engineering) begin as scribbles on paper. Paper is where the mind reveals and expresses the future."
-David Tsai

"I find that the most interesting aspect of paper is the mental process of abstraction that we as humans employ in order to cut, layer, fold , draw or even write on it's surface." -Pia Wortham



Anila Quayyum Agha

Artist Statement – Re-Generation

My artwork is made up of series of collaged drawings and installations that explore how social and gender based issues result from the concepts constructed by history, traditions and the contemporary society. The complicated social issues inherent in the Fiber field inspire my usage of textile processes. The addition of dyes, wax, coffee or tea stains alongside of more traditional drawing materials such as graphite & charcoal, invoke the history and residual memory of the feminine, of the domestic and add to the depth of meaning conveyed by the drawings. So too, the use of embroidery as a drawing medium which both connects the multiple layers that result from my exploration of how concept and process interact and bridges the gap between modern materials and the historical and traditional patterns of oppression and domestic servitude. This process results in artwork that is conceptually ambiguous, producing more complicated weaves of thought, artistic action and social experience.

My recent drawings incorporate translucent and opaque effects on paper examining the issues of space whether political or domestic. My interest in natural disasters and the aftermath connected to rebuilding and mourning our dead is based on the human condition of survival. The drawing series titled Re-generation is an abstract depiction of the devastated landscape seen from an aerial view, and points to the many natural disasters that have occurred over the past five years. Through these works I want to point to the human resilience in the face of excruciating circumstances. They also serve as a reminder, that compassion need not be exercised based on politics and demarcations. The world needs to stand together so we can all survive together. Through these pieces I want to suggest the need for our help regardless of boundaries, ethnicities, or cultural and religious denominations.

Artist Bio

Anila Quayyum Agha was born Lahore, Pakistan. She completed her BFA in Textile Arts at the National College of Arts and her MFA in Fiber Arts at the University of North Texas. Agha's work has been exhibited nationally and internationally in over ten solo shows and 40 group shows.

In 2005, Agha was an Artist in Resident at the Center for Contemporary Craft, Houston, TX. In 2008 she relocated to Indianapolis to take up the position of Assistant Professor of Drawing at The Herron School of Art at IUPUI in Indianapolis, IN. In November 2009 Agha was the recipient of the Efroymsen Arts Fellowship (\$20,000). She has also received an IAHI (\$12,500), a New Frontiers Exploratory Research Grant (\$35,000) and four New Frontiers Travel Grants for research to Pakistan, United Kingdom, Spain and Mexico.

Agha works in a cross disciplinary fashion with mixed media; creating artwork that explores and comments on global politics, cultural multiplicity, mass media, and social and gender roles in our current cultural and global scenario. As a result her artwork is conceptually challenging, producing complicated weaves of thought, artistic action and social experience.

www.anilaagha.squarespace.com



1. *Re-Generation III*, 2012, 22 x22 inches, mixed media on paper
2. *Re-generation VII*, 2012, 22 x22 inches, mixed media on paper
3. *Renewal I*, 2012, 22 x 22 inches, mixed media on paper



Chris Akin

Artist Statement

I work as a museum guard at The Menil Collection, and after 16 years on the floor, and 16 years of looking at the floor, you can imagine, if you're an artist, you'll want to respond to it. It's not your average floor: it's made of black stained pine planks that show amazing wood grain patterns. The grain has been brought out over the years from the stain having been worn away by visitors walking through the galleries, their feet doing all the work.

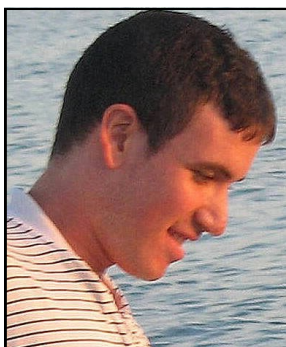
What I have done to produce the solar prints is this: I've taken a digital photograph of the floor, converted this photograph into a high contrast image, and made a transparency on a photocopier machine from this image. I then place the transparency over a piece of color poster board, secure the two together with tape, and sandwich them between two pieces of heavy glass. All that's left to do is expose this to the sun for a couple of days. The areas of the board that are not blocked by the transparency receive the full force of sunlight, which breaks down the color in the board at a molecular level, leaving an imprint of the image on the poster board.

Artist Bio

I am an artist and photographer, a maker of prints and drawings, and self-published photography books. My newest work is *New York Revelations*, photographs of New York and New Jersey- feel free to browse magcloud.com to see the series. I work as a museum guard at The Menil Collection in Houston, Texas and much of my drawing over the last twenty years has been in response to the museum and works in its collection. In 2011 my work was included in an exhibition entitled *Day Job* at The Drawing Center in New York, and closer to home, in *The Modernist Thread* at Williams Tower.



Selections from Menil Floor Prints #1-9, 2012
10 3/4 x 14 1/2 inches, solar print on pink poster board



Josh Banks

Artist Bio

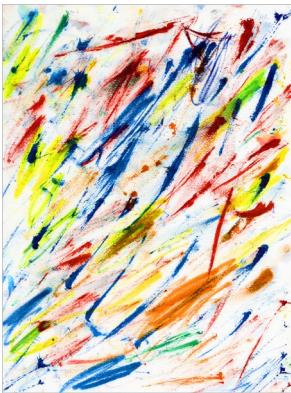
Josh Banks, a native Floridian, has been expressing himself via vibrant abstract paintings since 2005. A 24-year old young man full of energy and constantly humming, he was diagnosed with autism around age 2, shortly after he stopped speaking. He entered the Palm Beach County public schools at age 3 and left high school at age 21. Before moving to a group home in Martin County in 2010, on weekends or evenings between his frequent outdoor activities such as hikes, bicycle rides or drives in the car, he'd draw in five- to ten-minute spurts. So his average large work (22 x 30 inches) took about 2 weeks to finish, while smaller pieces took a few days. He's completed about ten small marker works in his current home, and has started using oil crayons.

In 2007, Josh's mom met Palm Beach County artist in residence/Kingwood College art professor Mari Omori, who was impressed by Josh's work and suggested a goal of producing 20 works so he could exhibit them. In fall 2011, Mom decided to start framing and photographing the works on heavier watercolor paper, and to photograph four other of the earliest works, on more fragile paper. Although several successful artists have commended his work, his show at the Town of Jupiter Community Center was the first real opportunity for widespread recognition.

His family is proud of the inclusionary nature of that exhibit (Josh was one of five artists with work displayed in Jupiter). The day before this show ended, Josh was invited to exhibit one large piece at the Arts on the Park gallery in downtown Lakeland (www.artsonthepark.org) as part of a show by artists age 20 to 29. Josh's work was voted one of the most popular pieces, and the gallery director bought a large print for his office! A second show at the Lighthouse ArtCenter in Tequesta, again with very talented typical artists, was sponsored by one of Josh's former therapeutic riding instructors. These shows are the essence of inclusion—within the arts community and the community at large. His parents want him to be recognized for his abilities, which include a wonderful sense of design, a joyful means of expressing himself, attention to detail, and ability to transcend multiple challenges. This is another example of how the arts can reach people with very different learning styles.



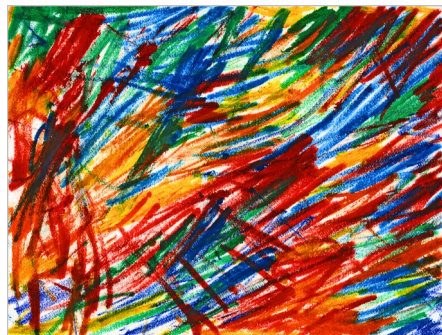
Spiel, 2012, 10 x 14 inches
marker on watercolor paper



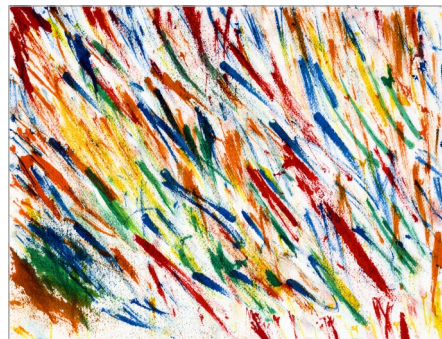
Balloons 2, 2011, 10 x 14 inches
marker on watercolor paper



Firecracker, 2012, 12 x 16 inches
marker on watercolor paper



Summer Stream, 2011, 12 x 16 inches
marker on watercolor paper



Balloons 1, 2011, 12 x 16 inches
marker on watercolor paper



Vachu Chilakamarri

Artist Statement

Ants are climbing huge mountains. I watched how hard and how ambitiously ants work. And my theme “Ants are Climbing” emerged from an inner and subconscious need to connect word and image, and words are like ants that come to life.

*Ants are climbing
Like writings on the walls
Like black ink
Bleeding into the walls
Like charcoal
Smearing on to the walls
And like graphite lines
Scribbles, Scribbles*

Artist Bio

Born and raised in Hyderabad, India, Vachu Chilakamarri studied drawing and painting at Columbus College of Art and Design and Central State University, Ohio. She holds a B.S. in Biology from Begumpet Women’s College, Hyderabad. An avid writer and lecturer, Vachu, taught painting at the Art League Houston and Riverbend Art Center, Ohio. She has served as docent for Museum of Fine Arts, Houston and in 2011 was a presenter for the Menil Collection’s “The Artist’s Eye” in Houston, Texas.

A three-time finalist for the Huntington Art Prize, Vachu’s award-winning work has been featured in numerous group, juried and solo exhibitions throughout Texas and Ohio. Her recent solo shows include University of Houston’s O’Kane Gallery, the Dallas Center for Contemporary Art, Intexure Gallery, Houston and the Riverbend Art Center, Dayton, Ohio. Vachu Chilakamarri currently lives and works in Houston, Texas.

<http://vachuart.com/>



1. *Ants are climbing II*, 2012, 24x36 inches, ink on paper
2. *Ants*, 2012, 24x36 inches, ink on paper



Orna Feinstein

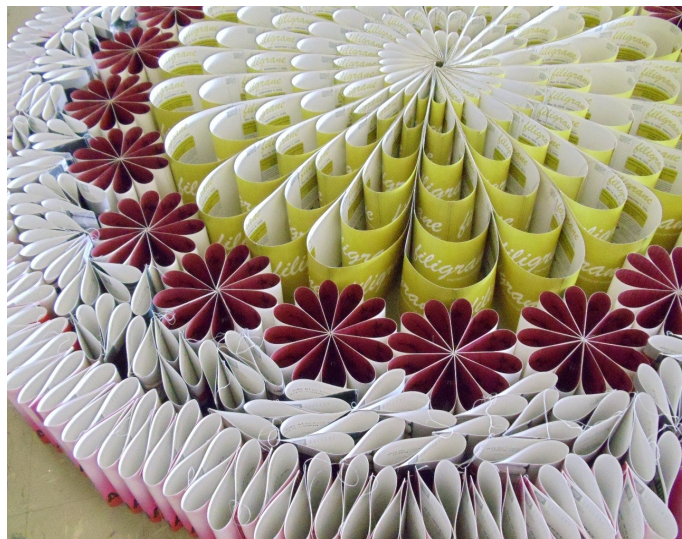
Artist Statement

Four years in the making, collecting and stitching, this installation is made of thousands of reused art invitations. It seeks to challenge preconceived notions of the traditional material and location in a gallery space, delivering an engaging contemporary installation, where the use of space is limited only to the floor. This installation operates both on a cellular and exterior level. The installation compares, contrasts, and balances art and science, and creates soft tension between the organic and geometric. On the exterior, the installation looks like a garden with flowers, tree trunks and seeds. However, it also looks like a cross section of a plant anatomy as seen under the microscope.

Artist Bio

In 2008, Orna Feinstein graduated *summa cum laude* from the University of Houston with a BFA majoring in sculpture. In 2002 she received a Certificate of Achievement from the Glassell School of art, majoring in printmaking. Known as an artist who pushes the boundaries, her 2D and 3D prints, sculptures, and installations are dually unique and experimental. In 2008, Feinstein presented a retrospective exhibition at the Museum of Printing History in Houston, Texas, and was selected four times for the prestigious exhibitions at the International Print Center New York. In 2010, she was invited to participate in the 14th Print Biennale in Taiwan. She exhibits extensively in group and solo shows throughout the United States and Europe, and her work is represented in numerous private and public collections; among them: the National Taiwan Museum of Fine Arts, Taiwan, Museum of Printing History, Houston, Texas, Geometric and Madi Art Museum, Dallas, Texas, Skopelos Foundation for the Arts, Skopelos, Greece, and Roennebaeksholm Arts & Culture Centre, Naestved, Denmark. Many of Feinstein's exhibitions have been reviewed in local and international publications, including the Houston Chronicle, Arts and Culture magazine, Houston magazine and more. Her work has won numerous awards and is widely collected in Texas and the US. Orna Feinstein is represented by Anya Tish Gallery, Houston, TX.

www.ornafeinstein.com/



Cellular Enigma, 2012

142 x 264 x 8 inches , variable, paper



Scott Gordon

Artist Statement

I love paper, I always have. I love its warmth, its smell, its malleability, its forgiving nature, its transience. Making these works is really a guilty pleasure for me. It's a form of play, of exploration and discovery. I like the idea of taking the discarded, the fragmented, and cobbling together new wholes, new relationships, new stories. It's alchemic. It's mystical. It harkens back to the illuminated manuscripts of the Middle Ages - so small, so beckoning. Perhaps like them they are my intimate devotionals.

Artist Bio

Scott Gordon was born in Fresno, California, received his Bachelors and Masters degrees from California State University in Northridge and had his first solo show in Los Angeles in 1994. He moved from Los Angeles to Houston, Texas in 1999, where he is represented by Hooks-Epstein Gallery. Scott has had numerous solo shows in Texas and is included in numerous public collections nationally. He recently moved back to California where he now has a studio 3 blocks from the ocean in Ventura. Scott has been making art on or with paper his entire career.

<http://www.flickr.com/photos/74296814@N08/> Art on the web.

<http://www.icompositions.com/music/song.php?sid=123130> Music on the web.



1. *Untitled (stock fresh)* 2010, 6.14 x 4.34 inches, mixed media collage on museum board
2. *Untitled (sterling)* 2009, 6.14 x 4.34 inches, mixed media collage on museum board
3. *Untitled (London)* 2010, 6.14 x 4.34 inches, mixed media collage on museum board
4. *Untitled (New York)* 2009, 6.14 x 4.34 inches, mixed media collage on museum board
5. *Untitled (linatone)* 2010, 6.14 x 4.34 inches, mixed media collage on museum board



Bryce Lafferty

Artist Statement

My most recent paintings and wall drawings combine architectural forms with abstract themes. I am interested in narratives of the future that are generated through a patchwork of current events. The installation Survey at the Lake of Wisdom is motivated by my experience with recent draughts in Texas.

Artist Bio

Bryce Lafferty grew up in Litchfield County, Connecticut. He received his Bachelor of Arts degree in Painting from Central Connecticut State University and his Master of Fine Arts degree in Drawing & Painting from the University of North Texas. He Teaches Painting and Drawing at Jacksonville State University. His artwork has been exhibited in regional, national, and international exhibitions, including locations in Dallas, TX; Washington, CT; and Niigata, Japan.

<http://www.brycelafferty.com/>



Walnut, 2012, 108 x 264 inches, paper



Marlis Maehrle

Artist Statement

PAPER

is a versatile material full of poetry,
strong and delicate,
translucent and firm,
smooth and structured,
created in water, shaped with water (+ methylcellulose...)

Paper should not lose its special character by trying to imitate other materials. The lightness, vulnerability and aging of paper are its very own nature and account for its fascinating appearance.

Since childhood I have been exploring the inspiring world of paper. To me, the most magical things are three-dimensional objects made of translucent papers, holding the form with an unbelievable strength never expected of such a delicate material. Over time I became highly fascinated by books, boats and bowls. In bowls I have specialized in double-walled or even triple-walled bowls, sometimes with seeds put inside for making a soft sound.

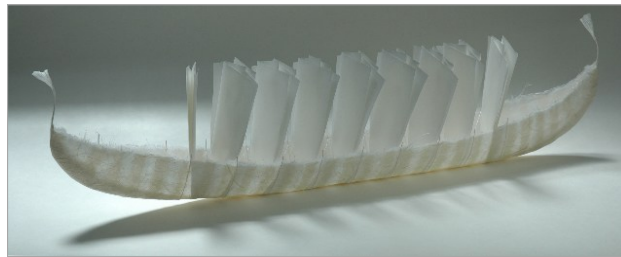
Artist Bio

Marlis Maehrle was born in 1959 near Stuttgart, Germany. Her training includes book design and composition at the School for Visual Communication, Johannes-Gutenberg-Schule, Stuttgart, Germany. She has lived and worked in an old letterpress print shop where she did freelance trade book design (art and architecture, children's books) to support her art-making in the studio. Since 1995 she has been teaching papermaking and book art classes in the United States and Germany. In 2009 she received an artist-in-residency at the Mino Paper Art Village Project, Mino, Japan. Marlis Maehrle currently lives in Germany.

www.papierzeichen.de



Triple-walled bowl with paper string, 2011, 5 x 10 inches, kozo paper, cardboard, white paper string, rice



White canoe - boat of light, 2011, 4 x 6 x 27.5 inches, kozo paper, cardboard, white paper string, white shifu



Pure + simple triple-walled bowl, 2010, 5 x 12 inches, kozo paper, cardboard, rice



Hans Molzberger

Artist Statement

"I am primarily a working visual artist", is how I responded to one of my colleagues about why I do artwork. A statement that was meant as a justification for working in a wide array of materials and medias.

I was a new arrival in Houston when Hurricane Ike struck the Texas coast 2008. The storm is the subject of my woodblock, *Pleasure Island*. I explore the fury of the storm and its devastating aftermath. The image of a bird is often repeated throughout the series. Is the bird rising or falling? Is it alive or dead?

In 2010, I started working with large scale woodblocks in combination with silk-screen. These motifs came from works I had done about German history. One of my works, entitled "Shadows" is based on interviews with survivors of the Holocaust, sitting exhausted, back to back, on the ground.

Enthroned Mummy reminds of the last years of the German Democratic Republic (GDR), and of old politicians sitting on their high chairs, far away from the reality of the country and their people.

Basically a self-taught artist, I access my own life experiences as motifs for my artistic expressions. All of my exhibitions reflect, in craft and subject matter, a concern for contemporary life and the human condition. I try to be an extremely prolific artist.

Artist Bio

Hans Molzberger, born 1953. Hans is an internationally renowned and distinguished artist. He received his training in Höhr-Grenzhausen, Germany and his MFA at Houston Baptist University 2012. As a professional artist Hans Molzberger has exhibited his work in museums and galleries internationally including: Jenny Marx Museum, Salzwedel, Germany; Künstlerhaus, Hannover, Germany; Galerie Pankow, Berlin, Germany; Redbud Gallery, Houston, Texas; Gallery 68, Austin, Texas; University of Art, Berlin, Germany; Les Tanneries, Amilly, France. Solo shows in Texas museums include "Never let it rest!" 2010, the Holocaust Museum, Houston and "Return" 2010, at the Museum of South East Texas, Beaumont. Hans has been

awarded residencies in France and he has participated in international collaborative exhibitions including “hearts and souls: American-German artist working in the USA”, Arequipa, Peru and “Rebels and Reformers”, Gallery Altes Rathaus, Wittenberg. He has worked in Israel, France, Netherlands, Poland and Russia. Hans has also lectured at major Universities including Texas Tech University, University of Corpus Christi and the University of Texas, San Antonio. Presently he is a Visiting Instructor at Houston Baptist University. He is the director of the Residency House Hilmsen¹, Germany.



1. *Pleasure Island*, 2010, 54 x 69 inches, woodblock print on paper
2. *Enthroned Mummy*, 2010, 32 x 36 inches, woodblock/silkscreen print on paper
3. *Edith Piaf/Port Arthur*, 2010, 36 x 37 inches woodblock/silkscreen print on paper



Mari Omori

Artist Statement

I explore concepts of identity, memory and transformation, through manipulation of materials and objects from everyday life. I am interested in tapping into the nature of those materials, exploring their physical qualities and connotations.

Born and raised in Japan after the WWII in a time of scarcity, I learned to value the seemingly insignificant things in my childhood environment. This may be part of the motivation behind making use of everything to create art. Tea, sugar, salt, wax, soap and paper appeal to me for their consumable nature and for my associations with them.

A pivotal moment came after serving tea in 1997, when I noticed tea stains on the teabag paper. The stain marks that had formed along the folded edges of the teabag paper appeared to me as pieces of memory, made visible by the essence of the tea and the passage of time. They created a visual vocabulary, a language of stains and patterns that I was able to explore. The teabags in the show are devoid of tea leaves. They are un-served and their purely universal shape represented to me a shape of home.

In presenting my work, I use containers and bases as significant parts of the work. In Japanese tradition, gifts and objects are incased and presented as valuable and meaningful things to treasure over time. The questions I think about relate to the temporal nature of the presented objects. What exactly are the changes that will occur with these objects? How much of the original composition is lost? What will be gained at the end? In what way will the transformation of the object affect the viewer?

How may these fragile and environmentally sensitive materials be seen as art? How does the smell of tea affect the senses? Does this affect the meaning of art?

Artist Bio

An artist and art educator born and raised in Japan, Mari Omori received a BA from Cal State University Northridge and MFA from UCLA. She is currently a Professor of

Art at Lone Star College-Kingwood, Kingwood, TX, a position she has held since 2002. She was awarded an artist-in-residency at the Mino Cultural Village, Mino, Japan for three months in 2008 in conjunction with her Sabbatical Research Leave with the International Faculty Exploration Grant from Lone Star College Systems.

Omorì's awards include the Palm Beach County Cultural Artist-in-Residency Grant in 2007 working with 25 non-profit organizations and over 500 participants in an exhibition at the Morikami Museum, Del Ray Beach, FL. Her works have been widely exhibited in solo and group shows in California, Massachusetts, Oregon, Texas, Japan, Taiwan and Thailand.

Her curatorial projects include "Washi5" (LSC-Montgomery, 2010), "Kyomei: Resonance" (Poissant Gallery, 2007), "cross roads: asia/america" (Galveston Arts Center, 2006), and "affinities" (Heritage Gallery, JP Morgan Chase, 2005). She was the featured artist, "mari omori" at the Pearl Fincher Museum of Fine Arts, Spring, TX in 2011. Her solo-exhibition in 2010 includes "Mothers/Daughters" at Bosque Gallery, LSC-CyFair and "akari kami mori: I lluminare", at the College of The Mainland Art Gallery.

www.mari-omori.com



1. *Choices*, 9.5" x 8", 2011, teabag, tea tag
2. *Star Fossil*, 10"x10", 2011, teabag
3. *A & H Landfill: May-Sept. 2012* -detail, shredded documents from Arts and Humanities Division, LSC-Kingwood, May-Sept, variable dimensions, paper



Catherine Winkler Rayroud

Artist Statement

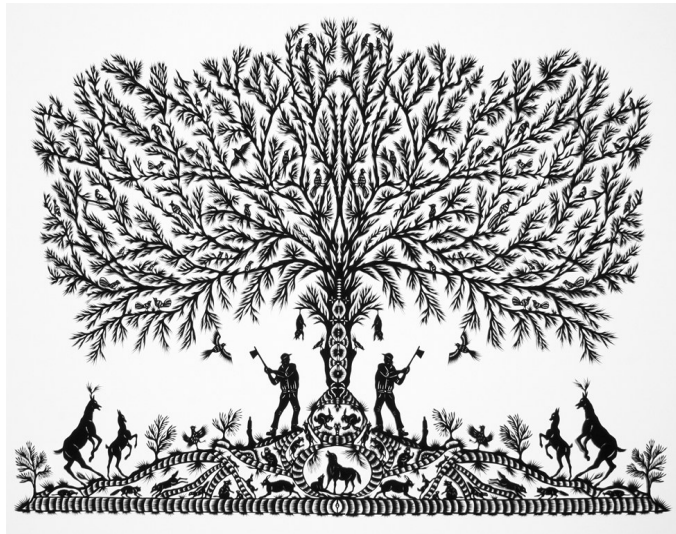
Paper-cuttings make you look at life and nature in a more respectful manner. Sometimes I will work up to six months on a paper-cutting and despite the time consuming aspect of my work I find that so much can be said with a pair of scissors and a piece of paper. Each piece also gives me time to reflect on my life and what happens around me and adding a touch of humor to my work seems to be a good way to make people think and maybe laugh.

Artist Bio

Catherine Winkler Rayroud is an award winning paper cutter. She was born in Switzerland and moved to American in 2000. She now lives in Richmond, Texas. She received her Baccalaureate from the College of Gambach in Fribourg, Switzerland in 1983 and then studied ceramics in England, Greece and Switzerland. In 1999 she graduated as a ceramicist from the School for Applied Arts, in Bern. Catherine made her first paper cutting in 1981, an art that was imbued in her since she was a young child living in her native country of Switzerland. She worked as a ceramicist and a paper cutter for many years, but today paper cutting is her main focus.

Her work has been exhibited in numerous shows and Juried Exhibitions in the US, Europe and Korea and she has won many prizes and awards. Her work has also been published in several books and magazines in America and Europe and can be found in many private collections around the world.

www.catherinewinkler.com



1. *It is never too late to change your mind!* 2009
19 x 27 inches, paper cutting made with nail scissors
2. *Global Warning – Stop Messing with US!* 2008
15 x 18 inches, paper cutting made with nail scissors



Rusty Scruby

Artist Statement

My work is made up of small, individual pieces of paper which I call "facets". Although I cut up and work with different media including drawings, playing cards and orange juice jugs, much of my current work is based on my family photos. I precisely cut each facet allowing it to interlock with its neighbors. As I lock pieces together, a surface begins to grow; much like a piece of knit fabric grows one stitch at a time - one row at a time. In fact, this technique of building a surface comes directly from my experiences of knitting. I'm able to build either a flat or 3-D surface depending on the shapes of the individual facets. Borrowing ideas from music, I combine 100's or even 1000's of copies of an image to create a "visual frequency". I'm fascinated with the simplicity of the math involved in some of the most emotionally complex pieces of music.

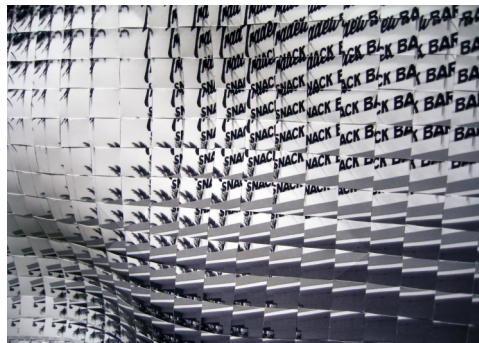
Tradewinds II is based on an image from my family photo albums from the 1960s. In 1966, when I was two, my family moved to Kwajalein in the Marshall Islands where my parents taught for several years. My earliest memories are of the ocean and living at sea level. Because Kwajalein is part of an atoll, its nearest neighboring island, Ebeye, was barely accessible on foot at low tide. The thought of walking out onto the submerged rim of the volcano that connected the islands, with the water dropping off thousands of feet on one side into the volcano, and into deep ocean on the other, left me with the feeling that sea level is where two distinct worlds meet.

Artist Bio

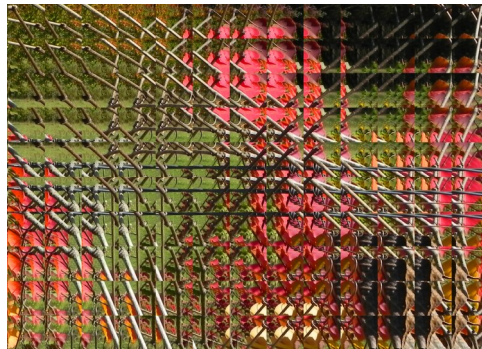
Rusty moved from Oregon to Texas as a young man to study aerospace engineering at Texas A&M University. Four years later, Rusty transferred to North Texas State University where he studied music composition. During his time at NTSU, he became friends with the sculptor Arthur Zenon. Impressed by his drawings, Arthur asked Rusty to become his apprentice, and two years later, Rusty had his first solo show.

His artwork freely exchanges ideas between math, art, and music. Over the last 20 years Rusty Scruby has investigated the tensions expressed by dynamic systems: the shoreline, harmonic progressions, differential equations. Employing ideas of repetition and movement, and using a highly personalized technique of weaving, he creates photographic and mixed-media constructions that play with the boundaries between 2D and 3D. Recently Rusty Scruby's exhibitions have included Photography Unbound

at the Robert V. Fullerton Museum, San Bernardino, CA, Stretching the Truth at the John Michael Kohler Art Center, Sheboygan, WI, a solo exhibition, Playing in the Sand, at the Art Museum of Southeast Texas, and Three Photographers in Wonderland at PYO Gallery, Seoul, Korea. Quin Mathews' 52 minute documentary: Rusty Scruby: Beyond the Plane premiered at the Dallas Museum of Art, Horchow Auditorium. In 2010 his works were purchased by the Art Museum of Southeast Texas and the Museum of Fine Arts, Houston. www.rustyscruby.com



Tradewinds II, detail, 2010
3 x 48 x 48 inches
photographic reconstruction



Thanksgiving, detail, 2010,
3 x 38 x 50 inches
photographic reconstruction



Crown Point, detail 2012
2.5 x 27 x 36 inches
photographic reconstruction



Keijiro Suzuki

Artist Statement

“Instruction for Relocations” deals with facts from printed materials. Each fact is a description about “relocation” which relates to historical and intercultural incidents. They were about missions in Germany to rescue Texan “Lost Battalion” by Japanese American 442nd infantry regiment during the World War II, about Executive Orders to Japanese citizens for internment camps in the United States in 1942 and about an acceptance of Japanese Monkey’s relocation from Kyoto, Japan to Texas by the humanitarian people of Texas in 1972. All the facts are results of human and inhuman incidents that emerged out of political and cultural conflicts. Actions on “tracing paper” are metaphorical expressions to reach out to the facts in the past and they are also about invisibility of the facts, which sounds fictitious and miraculous in our present days.

Text for these works were taken from the following sources:

A Different Mirror - A History of Multicultural America by Ronald Takaki, 1993.

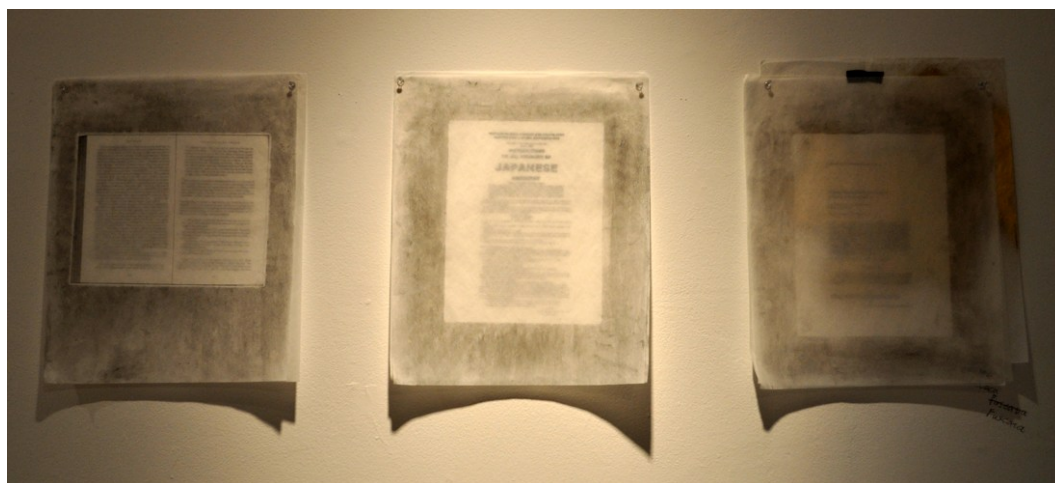
Executive Order 9066 (Instructions to all persons of Japanese Ancestry), 1942.

Japanese Monkey Group Translocation: Effects on Seasonal Breeding by Harold Gouzoules, Sarah Gouzoules and Linda Fedigan, 1980.

Artist Bio

Keijiro Suzuki received his BA in Humanities and Social sciences from Nagoya City University, Nagoya, Japan, in 2004. Suzuki completed his MFA in Sculpture from University of Houston in 2010. He has exhibited his projects and work widely such as Houston Center for Photography (Houston, the U.S.), Saltworks gallery (Atlanta, the U.S.), the Blaffer gallery (Houston, the U.S.), Jakarta Biennale #14 (Jakarta, Indonesia) and UniCredit Bank Sofia (Sofia, Bulgaria). He has also participated in numerous artist in residence programs including Project Row Houses (Houston, the U.S.), Diverseworks (Houston, the U.S.) Hilmsen residence project (Salzwedel, Germany) and GlogauAIR (Berlin, Germany).

www.keijirosuzuki.net/



Instruction for Relocations, 2010, 14 x 17 inches each, tracing paper, gold paint, graphite, graffiti



Kamila Szczesna

Artist Statement

Human body and mind, their interrelation and condition are starting points in my work. The exhibited sketches are records of the creative search for the “Process” exhibition. My aim was to allow the viewer to penetrate the sphere which is not normally witnessed – where the idea is taking a shape.

Artist Bio

Kamila Szczesna was born in 1974 in Wroclaw in Poland and studied at Academy of Fine Art in Wroclaw, Poland where she earned her master’s degree. Her work has been exhibited nationally and internationally and is included in collections such as Ceramics Park MINO, Tajimi City, Japan, Escuela de Cerámica de Muel, Saragossa, Spain, "World Ceramic Exposition Foundation", Icheon World Ceramic Center, Gwangoo-dong, Icheon-si, Gyeonggi-do, Republic of Korea, "Sculpture garden” of Museum of Architecture, Cracow, Poland. She is also a recipient of Bronze Award at "8th International Ceramics Competition Mino 2008", Tajimi City, Japan and First Prize at "Contemporary Ceramics CERCO-09" Saragossa, Spain as well as First Prize at “Assistance League Houston Celebrates Texas Art 2012”, Houston, TX.

www.kamilaszczesna.com



Process-preparatory sketches, 2012

45 x 60 inches (variable), graphite, ink, gesso, laser printout on paper, Dura-lar



David Tsai

Artist Statement

Paper is the largest component of landfill in the United States. In order to print the Sunday edition of newspapers in the United States, 500,000 trees are used, of which only 20% are recycled. Newsroll looks to rethink recycling to reuse newspaper in a meaningful way. It looks at our behavior of consumption and the waste we produce

Artist Bio

David designs objects. Based on the familiar, sometimes bordering on the ridiculous, his designs are propositions for a near future. His work is characterized by clarity of intent and meaningful expression of form and material.

Surface magazine selected David as part of a group of avant garde American industrial designers to be exhibited in Milan and New York. His provocative, award-winning work has been profiled by numerous publications including Metropolis, I.D., Surface, Wallpaper and Artbox and his work has been exhibited in Houston, Detroit, Chicago, New York City, Milan and Montreal.

David received his bachelor of architecture from the University of Texas at Austin and received an MFA in 3d design from Cranbrook Academy of Art. Currently David is engaged in a studio practice and is an adjunct art professor at Houston Community College.

<http://www.davidtsai.net/>



News Roll: Crap in, Crap out - V1-V7, details, 2012, 4 in x 4 1/2i x 4 1/2 inches, newspaper



Pia Wortham

Artist Statement

My work comes about from a sense of curiosity that I grew up with; my mother and grandfathers' sense of awe towards the natural world. Drawing is a way to observe this world. It is a prolonged focus that leads to discovery. It also takes patience and demands practice from which you accumulate skill and knowledge of structure and detail.

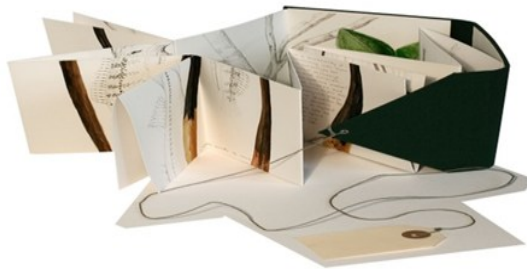
Reading and drawing buttress one another in the path towards discovery and the development of concepts. I then adapt the concepts and images to a books form. A narrative where the topic of observation, the contents of the book, and the structure of the book, the binding or container work together to enrich the book as a whole.

Artist Bio

Pia Wortham was born in Mexico City in 1962 and moved to Houston in 1967 where she remained until getting her civil engineering degree from Tufts University in Boston. After a year working for an architect in Milan Italy she went on to get a Masters of Architecture degree from Colombia University in New York. She went to Spain to work for Enric Miralles to prepare for the Olympic Games in Barcelona in 1992. After which she briefly returned to Houston with her husband to build her mother a house in the heights. She then opened a practice with her husband and together they have won competitions and an award for a social housing project in Barcelona

She began making books while at Colombia for the presentation of her work in nationwide competitions but not until 2009 did she enter a book for a festival in Barcelona. Since then her bookwork has traveled to shows, bookstores and galleries around Europe. She continues to work with her husband and teach architecture to American Students in Barcelona.

pia@spiabooks.com



1. *Human Beans*, 2010, one of a kind book, hand printed, bound
2. *Mangles*, 2010, hand-bound book, limited edition
3. *Parotas*, 2011, hand-bound book, limited edition
4. *Book of Lists*, 2011, hand-bound book, limited edition

Thanks to ...

Jason Watson and LSC-Kingwood Media

LSCK TV - Garrick Joubert, Edwin Brega, Dan Ko

Pamela Clarke: Dept. Head of Designs in Print

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