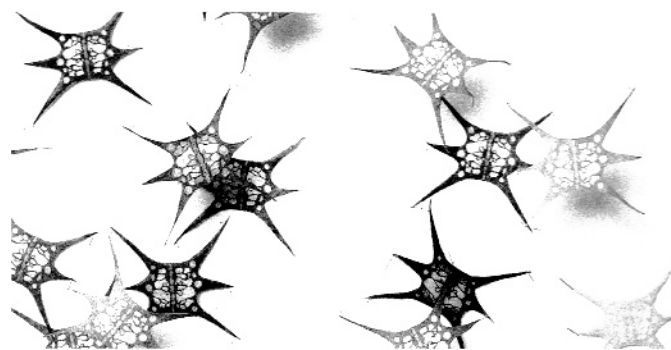


Michelle Samour, detail of *Sampling*,
8 x 8 x ½ inches



Jill Parisi, detail of *Stellae*, approximately 4 x 3 inches each



Karen Trask, *Lecture aux morts* [*Reading to the Dead*], 8-inch-diameter

objects to be worn, or used as disguise. Some of the exhibiting artists who utilized handmade paper in their work include Erica Spitzer Rasmussen, Julie McLaughlin, Kiff Slemmons, and Ana Fernandez who contributed an oversized “embroidered” paper-doll dress, “embroidering” the paper cloth by embedding thread and lace between translucent sheets of abaca paper.

JILL PARISI

“Sculptural Works on Paper” at A.I.R. Gallery, New York

May 3–28, 2005

As part of A.I.R. Gallery’s Fellowship Program, Jill Parisi exhibited an abundance of new works – prints, relief pieces, and sculptural installations, all on handmade paper (lokta and gampi primarily). Hand-colored etchings, with a light but obsessive touch, are cut and assembled into delicate, sculptural forms, attached to the walls in groupings, that quiver and come to life when you walk by them. The artist describes the pieces as “inhabitants of uncharted ecosystems...plants and creatures that are by turns familiar, alien, aquatic, terrestrial, or of the air.”

“LieNs: Biennale Internationale du lin de Portneuf” at Deschambault-Grondines, Québec, Canada

June 24–October 2, 2005

This first biennial event dedicated to linen and flax included exhibitions, installations, and workshops by 14 artists, five of whom integrated handmade linen paper into their work: Chantale Simard, Isabelle Lemelin, and Karen Trask from Québec; Arlette Vermeiren from Belgium; and Marie-Thérèse Herbin from France. Curated by Carole Baillargeon, the works in the exhibition allude to the various functions, historically, of linen and flax, particularly poignant in Trask’s installation and performance which remind us of the funereal role of linen in many cultures over time.

LEFT: Michelle Samour, detail of *Sampling*, 2003–2005, 8 x 8 x ½ inches each piece in multi-piece installation, pigment-ed abaca “lace” paper between acrylic sheets. Photo: Robert Schoen. Courtesy of the artist.

CENTER: Karen Trask, *Lecture aux morts* [*Reading to the Dead*], from the installation and performance, “*Lieux de contemplation*” [*Places of Contemplation*], 2005, 8-inch-diameter ball of handmade linen paper twine with names of people buried in Deschambault Cemetery, performed on August 6, 2005, in Deschambault, Québec, Canada. Photo: Tristan Fortin Le-Breton. Courtesy of Biennale internationale du lin de Portneuf, Canada

RIGHT: Jill Parisi, detail of *Stellae*, 2005, approximately 4 x 3 inches each, etchings, handcut, and some handcolored. Courtesy of the artist.

FOLLOWING PAGE

LEFT: Lyle Starr, detail of installation of *All Fours* at the Gallery at Dieu Donné Papermill, New York, July 2005, 14 x 16 inches each of 100, pigmented linen on flax base sheet. Courtesy of Alona Kagan Gallery and Dieu Donné Papermill, New York.

RIGHT: Ellie Winberg, *Green Twist*, 2005, 18 x 18 x 1 ½ inches, pigmented cotton mounted on canvas. Courtesy of Woman-MADE Gallery, Chicago