

Contact: Martha Jasopersaud
ATLANTIC GALLERY
548 West 28th Street, suite 540
New York, NY 10001
212-219-3183 or
info@atlanticgallery.org

DRAWN TO PAPER

A Group Exhibition Juried and Curated by Susan Rostow

Thursday, January 7 – Saturday, February 13, 2021

Gallery Hours: Thursday through Saturdays, 12pm-6pm



Atlantic Gallery is delighted to present **DRAWN TO PAPER**. Paper, as a medium or as a workable surface, has an exciting and versatile appeal to an artist's imagination. **DRAWN TO PAPER** includes the work of thirty-five artists, who push the boundaries of paper's possibilities. The exhibition includes printmaking, sculpture, book arts, mixed-media and more.

Exhibiting artists in **DRAWN TO PAPER** include: *Salinas Aragon, Nicole Asselin & Leslie Smith, Leslie Baker, Amanda Barrow, Alejandro Borges, Patricia Bouley, Riana Bovill, Stormy Brandenberger, Mary Sherwood Brock, Karin Bruckner, Andrea Burgay, Locus Xiaotong Chen, Stephanie Damoff, Rosalyn Driscoll, Anne Elliott, Marjorie Fedyszyn, Gabriel Feld, Alicia Finger, April Flanders, Deborah Freedman, Kara Greenwell, Barbara Groh, Julie Hopkins, Julia Leonard, JoAnne Lobotsky, Joanne Luongo, Marianne Petit, Adam Pitt, Josie Rodriguez, Loes Schepens, Ann Silverman, Linda Suskind, Deborah Ugoretz, Helena Wadsley, and Ioanna Yannoula.*

Thought Experiment, 2017, Linda Suskind

SUSAN ROSTOW, our curator, is a Brooklyn-based multi-media visual artist. Through printmaking, sculptural books, 3D wall installation and animation, she explores the effects of time and nature's cycles. She is currently an Artist in Residence at the New York Historical Society. Her work has earned her a NYSCA / NYFA Artists Fellowship in Printmaking/Drawing/Book Arts and a Pollock-Krasner grant. In addition to Rostow's active career as an exhibiting artist, she has made a major contribution to the printmaking community worldwide by inventing Akua soy-based inks.

ATLANTIC GALLERY is located in the Landmark Arts Building, home to more than two dozen art galleries, in Manhattan's Chelsea gallery district. Atlantic Gallery represents a select group of artists, who jointly own and manage it. Rotating exhibitions feature the work of the Gallery's member artists, as well as juried shows and invitational exhibitions. Atlantic Gallery is committed to supporting creative autonomy and excellence. Founded by painters and printmakers in 1974, Atlantic Gallery migrated from Brooklyn to SoHo and then to Chelsea in 2007, having added photographers and sculptors to its roster of artists.



Alone, 2020, Salinas Aragon

SELECTED ARTISTS:

JOANNE LOBOTSKY (WINNER)

www.joannelobotsky.com



After the Rain (2020)

Acrylic, gouache, various papers, cardboard, pumice

18" x 15" x 2"

Primary Discipline: Mixed Media

3D collage on heavyweight watercolor paper

My paper collage work is created and prompted by the materials, techniques and processes I have developed rather than by a preconceived plan. I am interested in texture and layers of surfaces and sometimes employ unconventional materials, such as faux fur or rust. I enjoy the surprise of using such materials. Color is employed in the same spirit of applying texture and with the same goals as another layer or coating. Imperfection, abjectness and roughness coinciding with beauty and a kind of humble elegance are my main goals.

Nature is often my reference and is my biggest source of inspiration for shape, color and texture. I think of nature as being "blind", as in lacking our sense of vision, so the individual work grows in a

more haptic, visceral way as I work on it. Recently, I often think of an individual work as either trying to break free of the rectangle or trying to return to the rectangle while still holding itself together. Three-dimensionality has become a natural outgrowth from the texture in previous works.

My work also, in the manner of construction and use of materials, is for me like a rebellion against our class system and economic entitlement and strives to become accepted on its own terms within its own limitations. In this way, art-making becomes, for me, a transcendence of personal history.

AMANDA BARROW

www.amandabarrow.net



"Q" (2020)

Monotype print with sumi & Akua ink and silk on Arnhem paper

11" x 8.5" x 0"

"Q" incorporates a diagonal fold in the paper, I was working off/inspired by that fold when I began printing colors in this piece. I also love the funny spiral at the top of the Q, it makes me smile.

Amanda Barrow was raised in the Mid-west by a social worker and an Episcopalian priest, in an

environment conducive to creativity and abstract thinking. In 1992, a Fulbright research grant provided an opportunity for her to live and work in India. At present, Speedball Art is a proud sponsor of Ms. Barrow; she lives/works in Massachusetts and Maine. Her work is in the collections of the Museum of Modern Art in New York, the Boston and New York Public Libraries, and the Museum of the Book in the Netherlands, among numerous other places around the world.

<https://lifepathma.org/news/stories/1066-interview-with-a-mask-maker-helping-the-helpers?fbclid=IwAR3dX2gkffXbeoInu7LynKr74nU4YkZqrCnGUs9y9poaGIXKFAUoDEvhG4c>

HELENA WADSLEY

www.helenawadsley.com



Silken Smokestack (2020)

**Graphite on mulberry paper with silk thread
36" x 12" x 12"**

Primary Discipline: Visual Arts

My family came from a town known for silk jacquard weaving. This piece, made with mulberry paper woven into a cylinder, references the smokestacks from the weaving factories there. The designs drawn onto it refer to the dotted pattern of the jacquard cards and a typical floral pattern design.

Using a variety of media including performance, video, textile-based sculpture and drawing in my practice, themes of physical and emotional relationships to place are key to my work. I prioritize locally sourced materials and making by hand. Collecting materials is a way of exploring a site while making work with them is my way of communicating my response to that site. These approaches combined incorporate a history of women's labour as I often incorporate skills that are passed on matrilineally. I look for ways that we connect to community and place as a way of understanding the formation of identity. Environmental concerns, equal rights and fair representation are core issues for me and are often embedded within the layers of research, the tactility of materials and the techniques that we use them.

JOANNE LUONGO

<https://papergirlsstudio.wixsite.com/papergirlsstudio>



Jane's Way (Tea Quilt #8) (2019)

Used tea bags, thread, quilt batting

13" x 13" x 0"

Primary Discipline: Fiber Art

"I use a variety of materials in my work, but found in used tea bags a material that would reflect the sense of comfort associated with the drinking of tea. Tea provides stability in its rituals, warmth on a cold day,

and community when shared with others. The tea pieces I create are many and varied, but the creation of my 'Tea Quilts' are the most inspiring to me."

Long a fiber-based artist, Joanne mainly uses paper ephemera and used tea bags in her work. She is drawn to the process of repetitive forms and favors conceptual and minimalist work.

Born in 1958 in Providence, Rhode Island, Joanne received her BFA from the Massachusetts College of Art in Boston and her MFA from the University of Connecticut at Storrs.

KARA GREENWELL

www.karagreenwell.com



Stronger Than You Know (2020)

Recycled paper, newsprint, tissue, plastic, charcoal, paint

24" x 36" x 1.5"

Primary Discipline: Painting

Strength lies beneath the surface. From the hidden depths, energy springs and creativity explodes. Tapping into this is hard, but digging deep must be our life's work. Atop a collage of recycled paper and plastic, acrylic, spray paint and charcoal markings advise you are "Stronger Than You Know."

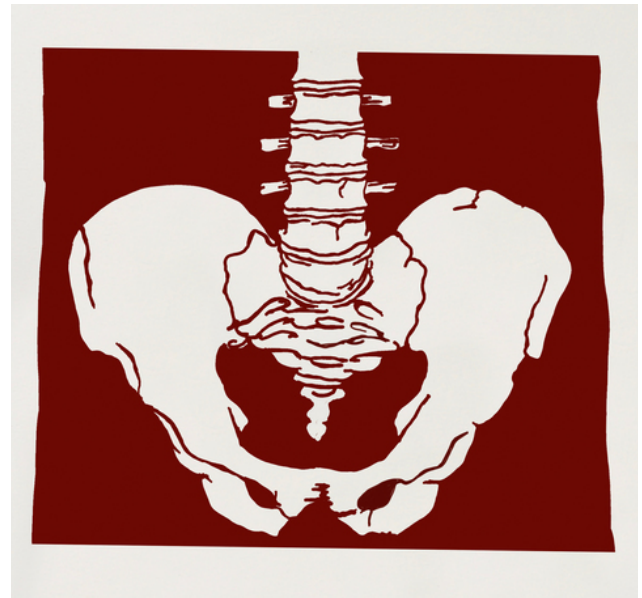
Kara Greenwell is an abstract artist with a split-brain personality. One part analytical nerd, one part feisty creative, she unleashes her intellectual and emotional layers into textured acrylic and mixed media paintings. A former marketing executive with a Harvard MBA, Kara turned to art in the wake of a

personal loss. Painting in the abstract allowed Kara to bring to light the cauldron of emotions bubbling beneath her consciousness.

With ardent gestures and intuitive shapes, Kara's work reflects a vivid internal narrative. The artist finds inspiration in the interplay between light and dark, between hope and despair. Kara's dynamic paintings have been featured in galleries throughout New York, Texas and her home state of California, where she was awarded Best in Show 2020 at Ashton Gallery in San Diego.

MARIANNE PETIT

mariannerpetit.com



The Affordable Anatomical Papercut Series: Pelvis (2020)

Papercut

13" x 9" x 0"

Primary Discipline: Book/Paper Arts

Marianne R. Petit is an artist and educator whose work explores fairy tales, graphic and narrative medicine, as well as collective storytelling practices through mechanical books that combine animation and paper craft. Her interests are in combining technology, traditional book arts, and sequential storytelling to create new forms of narrative for the 21st century.

Petit's artwork has appeared internationally in festivals and exhibitions, been featured in publications such as Hyperallergic, Make, and Wired, and broadcast on IFC and PBS. Her movable books can be found in numerous museum and library collections including the San Francisco Museum of Modern Art, the British Library, the Berlin Public Library, Boston Library, as well as numerous University and private collections.

LOES SCHEPENS

www.loeschepens.nl



Lost in Tides (2020)

Flax and cotton paper

49 cm x 97 cm x 10 cm

Primary Discipline: Sculpture

Handmade flax and (dyed with special black pigment) cotton paper. Made from plant fibers and beaten by a Hollander (pulp machine). Then formed on a vacuum table and dried.

The (wall) sculptures that Schepens makes, using purely natural materials, convey these sensory experiences. They are not directly recognizable forms; they are amorphous, abstract, seemingly simple. The works can be traced back to natural environments, animals, plants and their structures. With these objects, Schepens wants to slow down the detachment that we experience with nature. They make us aware of references that we ourselves experience on a walk by the sea or in the woods. The materials used by Schepens are an important part of the sensory experience. The tactility they radiate feeds the feeling that you want to touch the objects. At the same time, the labour-intensive

creative process is also a first step towards awareness, deepening and appreciation.

ADAM PITT



My Report (2020)

Intaglio Woodcut

12" x 20" x 0"

Primary Discipline: Printmaking

<https://www.nj.com/hudson/2019/05/gallery-showcases-artists-exploration-of-inhuman-workplaces-and-separately-classical-forms.html>

I spent many years working in a large corporation and hiding my identity as an Artist. The corporate environment is fascinating. While working as a part of it, as a visual artist I find myself separated from it. I see the businessman as an icon. His power, fear, demands, weaknesses, identity, stoicism and lack of self-awareness give me my artistic material. He is the product of our culture and time and is our symbol of man. The dynamics of his relationships with his fellow workers is our model of society. There is horror, humor, humanism, and irony surrounding all I do. I call my body of woodcuts Korporate Culture and have created a website with these images (www.korporateculture.com).

I try different printing techniques and papers to provide variety to each image. Many of my prints are intaglio woodcuts; a process which adds a strong linear element to the print while also accentuating the grain of the wood. "My Report" is an example of Intaglio Woodcut. For traditional woodcuts I carve out anything that should remain empty and unprinted. The woodblock is rolled with a brayer

(roller) and printed in relief. For intaglio woodcuts I carve the lines that they want shown and the woodblock is covered in thick ink. The block is wiped off with tarlatan like an etching. The lines that are carved are predominant as they filled up with ink and the woodgrain is more visible. The paper is wet during printing to be more receptive to the ink.