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PAPERWORKS

September 27, 2015 – January 3, 2016

Fifteen contemporary artists use paper to construct sculptural works and large-scale installations at the Craft & Folk Art Museum



Conceptual Formation, Tam Van Tran, staples, acrylic, spirulina, on canvas and paper, 2009.
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects



Post Sparkle Apocalypse, Chris Natrop, acid cut stainless steel, crystals, wood, watercolor on cut paper, mylar tape, 4-channel audio/video projection, 2014. Courtesy of the artist

LOS ANGELES — The Craft & Folk Art Museum (CAFAM) presents *Paperworks*, an exhibition that examines the range of work by fifteen contemporary artists with strong ties to Los Angeles who use paper as their primary medium. Their art comprises two-dimensional cut-outs and collages; free-standing sculptures; and large-scale installations that engage the architecture of the museum's gallery space. Many of the works are created newly for this presentation. *Paperworks*, organized for the Craft & Folk Art Museum by independent curator Howard N. Fox, is on view from September 27, 2015 through January 3, 2016. An illustrated catalogue including texts on each artist will accompany the exhibition.

In the digital age, when astronomical quantities of information are transmitted, stored, and manipulated as binary code in "The Cloud," paper often carries connotations of being obsolescent, environmentally unsound, and antithetical to the green ideal. Yet paper – typically manufactured from a mash of vegetal fibers and chemicals – is among the most versatile and malleable of substances, lending itself to a vast array of manipulations. The contemporary works of the fifteen artists in *Paperworks* use paper's inherent qualities to embody their most stirring creative ideas.

Among the highlights of the exhibition are **Enrique Castrejon's** cut-paper, three-dimensional collages based on electron microscopy images of the HIV (AIDS) virus; **Lecia Dole-Recio's** painted paper mosaics that tread an ambiguous boundary between sculpture and collage; **Francesca Gabbiani's** colorful cut-paper collages with their highly abstracted images of nature and residential buildings; **Soo Kim's** cut-up and re-composed large-scale color photographs of global cityscapes; and **Minoru Ohira's** graphite-pigmented expanses of paper so heavily textured as to be relief sculptures.

Sculptors using paper as a principal medium include **Tm Gratkowski**, who partially embeds sheaves of pleated or crumpled paper in cast concrete; **Echiko Ohira**, whose red- or tea-colored paper constructions evoke biomorphic forms such as bird nests or marine life; **Phranc**, whose sewn and painted paper constructions of common household objects like a shirt or a child's sled extend the tradition of Pop Art; **Susan Sironi**, who un-makes mass-published books into carved-up or meticulously cut up "non-books;" and **Tam Van Tran**, who staples hand-patterned paper onto molded pressboard to create massive, undulating wall reliefs.

Five artists have been commissioned to produce on-site installations for *Paperworks*. **Margaret Griffith** will produce an aerial installation of cut-paper forms in the architectural trussing beneath the coved ceiling of the gallery; **Lorenzo Hurtado Segovia** will suspend thatched paper banners in an arrangement the viewer can enter and navigate; **Chris Natrop** will deploy cut-paper forms in combination with video projections; **Chris Oatey** will make a carbon-coated crumpled formation that climbs the wall to become the roof over an emergency corridor; and **Rebecca Niederlander's** paper filigree will fill a challengingly odd triangular display niche, overflowing onto and framing the exhibition's title wall.



Destruction of a radical space (4), Francesca Gabbiani, colored paper-gouache and paper on canvas, 2015. Courtesy of the artist



Midnight Reykjavik #2, Soo Kim, two hand-cut chromogenic prints, 2006. Private collection

An opening reception for *Paperworks* will take place on Saturday, September 26 from 6:00 – 9:00 p.m. The reception is free for CAFAM members and open to the public for a \$12 admission fee. CAFAM members will be able to preview the exhibition on Saturday, September 26 starting at 12:00 p.m.

Supported in part by the Los Angeles County Art Commission, Pasadena Art Alliance, Department of Cultural Affairs, Los Angeles, and The Greenberg Foundation, Daniel Greenberg and Susan Steinhauser.

PUBLIC PROGRAMS

CAFAM will offer exhibition-related workshops and events in conjunction with the exhibition, including CraftLab family workshops on the second Sunday of each month from 1:30 – 3:30 p.m.

Situated on historic Museum Row since 1973, the **Craft & Folk Art Museum (CAFAM)** is an invaluable contributor to Los Angeles culture, exhibiting current artists with intriguing perspectives and distinctive practices. Exploring the leading edge of craft, art, and design, CAFAM gives audience to diverse makers and artists whose work is often not represented in larger art institutions. The museum is a place to see art and make art — all under one roof. CAFAM coordinates a robust roster of hands-on workshops led by professional artists and makers. The intimate, atypical museum space and independent spirit at CAFAM combine to create an atmosphere of excitement and innovation, where people in Los Angeles deepen their relationships to art, creativity and one another. For more information, visit www.cafam.org

Location: 5814 Wilshire Blvd., Los Angeles, CA 90036

Admission: FREE every Sunday

Regularly: \$7 for adults; \$5 for students, teachers, seniors, and veterans; free for CAFAM members
Hours: Tuesday-Friday, 11:00 a.m. to 5:00 p.m.; Saturday & Sunday, 12:00 p.m. to 6:00 p.m.; closed Mondays. Every first Thursday of the month, extended hours 6:30 - 9:30 p.m.

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