

International Print Center New York presents  
***Paper/Print: American Hand Papermaking, 1960s to Today***

Curated by Susan Gosin and Mina Takahashi

**April 5–June 14, 2018**

Opening Reception: Thursday, April 5, 6–8pm, press & members' preview at 5pm



Left: **Louise Bourgeois**. *CROCHET V*, 1998. Ink and Mixografia® print on paper. 33 x 28 in. © The Easton Foundation/Licensed by VAGA, New York, NY. Right: **E.V. Day**. *Untitled*, 2009. Fishnet bodysuit pigment embossing on phosphorescent cotton base sheet. Sheet: 16 1/2 x 19 in. Published by Dieu Donn , New York. Edition: Unique. Courtesy of the artist and Dieu Donn . © E.V. Day.

(New York, NY – March 6, 2018) International Print Center New York (IPCNY) is pleased to present ***Paper/Print: American Hand Papermaking, 1960s to Today***, curated by **Susan Gosin** (co-founder of the papermaking studio Dieu Donn ) and **Mina Takahashi** (editor of the journal *Hand Papermaking*). This focused exhibition of work by over 65 artists is the first to trace the American hand papermaking revolution as an outgrowth of the printmaking renaissance of the 1960s. As artists and printers brought their artistic vision and technical innovations to printmaking, they demanded new paper, eventually turning to the papermaking process itself for fresh ideas. Spanning nearly six decades, the exhibition brings together iconic paper works arising from collaborations between the two fields, and shines a light on this uniquely American story of reinventing a craft and commercial process into an art form. With strong support from over a dozen contemporary publishers, printers, and papermakers, including the **Brodsky Center, Dieu Donn , Durham Press, Gemini G.E.L., Lower East Side Printshop, Mixografia, Pace Prints, Two Palms, Tyler Graphics Ltd., ULAE, Wildwood Press, Women's Studio Workshop**, and others, the works on view range from pivotal early paper works to the newest experiments in the medium, along with some of the rarest and lesser known examples of two-dimensional works and cast-paper multiples.

Works by such groundbreaking artists of the 20th and 21st centuries as **Mel Bochner, Louise Bourgeois, Chakaia Booker, Leonardo Drew, Helen Frankenthaler, Ellen Gallagher, Jane Hammond, David Hockney, William Kentridge, Louise Nevelson, Robert Rauschenberg, Kiki Smith, Frank Stella**, and **Richard Tuttle**, among others, bring to life paper's transformation from its traditional role as a substrate for prints to that of an active partner—and a stand-alone medium. Many of these artists developed a complex vocabulary in papermaking through their collaborations with several paper studios and different master papermakers and printers. A small catalogue including a curatorial essay with historical overview, an annotated checklist, and a glossary of terms situate the works within the larger history of papermaking and printmaking from before the Common Era to today. Visit [ipcny.org/paperprint](http://ipcny.org/paperprint) for a full list of artists & workshops.

The exhibition will be expanded upon by a range of public programming, including free papermaking workshops, a lecture by master printer and publisher **Kenneth Tyler**, a discussion between artist **Richard Tuttle** and his collaborators, as well as a gallery talk with the director of **Mixografia**.



Left: **David Hockney**. *Gregory in the Pool (Paper Pool 4)*, 1978. Colored and pressed paper pulp. 32 x 50 in. Published by Tyler Graphics Ltd., Bedford, NY. Variation Q from an edition of 20 variants. Collection of the Jordan Schnitzer Family Foundation. © David Hockney / Tyler Graphics Ltd. Right: **Richard Tuttle**. *Other*, 2009. Hand-formed, pigmented paper pulp on handmade wooden brackets. 25 x 54 x 3 3/8 in. Published by Universal Limited Art Editions, Bay Shore, NY. Edition: 10. Courtesy of Universal Limited Art Editions, Bay Shore, NY. © Richard Tuttle / Universal Limited Art Editions.

## ABOUT THE CURATORS

**Susan Gosin** received her MFA from the University of Wisconsin–Madison. In 1976, she co-founded Dieu Donn  Press and Paper, Inc. in New York City. As an educator, she has developed curriculum and designed studio programs at The New School, New York; Rutgers University, New Brunswick, NJ, and Phumani Archival Mill, Johannesburg, South Africa. As an artist, she has produced artist books that have been exhibited and collected by institutions such as the Metropolitan Museum of Art, The Getty Museum, and the Library of Congress. In 2006, she received the Printmaker Emeritus Award from the Southern Graphics Council. Gosin has served as an organizer, presenter, and curator at numerous conferences, including the 2014 IAPMA conference in Fabriano, Italy; the 2016 IAPMA conference in Brasilia, Brazil; and the 2018 CBAA conference in Philadelphia. As President of Dieu Donn  Press, she collaborates with international artists and writers such as William Kentridge and Wisława Szymborska. Gosin also serves as Co-Chair on the Board of Directors of Dieu Donn .

**Mina Takahashi** is Editor of *Hand Papermaking*, a non-profit biannual publication chronicling the finest work in the field while advancing the scholarship and production of handmade paper and paper art. She is a member of the Board of Directors of Dieu Donn , where she served as executive director from 1990 to 2004. Trained originally in Japanese papermaking, Takahashi teaches, lectures, and consults on the artistic and craft applications of hand papermaking across the country and internationally. She lives in upstate New York where she organized *Signs of the Times*, a 2017 exhibition of handmade protest signs and banners, at BUSHEL Collective in Delhi, New York.

## PUBLIC PROGRAMS

**Thursday, April 19, 2018 at 6–8pm at IPCNY and Penthouse Loft, 508 West 26<sup>th</sup> Street:** Renowned publisher and master printer **Kenneth Tyler** lectures on his innovations with American post-war artists that led to a resurgence in the use of handmade papers among printmakers, beginning with Robert Rauschenberg, David Hockney, and Frank Stella, and lasting close to five decades. Preceded by a curator-led exhibition tour. Free and open to the public.

**Tuesday, May 1, 2018 at 6–8pm at IPCNY:** Panel discussion on the deeply collaborative nature of the print and paper workshop environment, featuring artist **Richard Tuttle** in conversation with multiple collaborators: **Bill Goldston** of ULAE, **Paul Wong** of Dieu Donn , and **Anne McKeown** of the Brodsky Center. Moderated by the curators. Free and open to the public.

**Thursday, May 17, 6–8pm at IPCNY:** Shaye Remba, director of Mixografia, Los Angeles, and exhibition curator Mina Takashi discuss key collaborations that have come out of the renowned workshop during its 40-year history, and the proprietary techniques they've developed in printmaking. The Remba family will be honored at IPCNY's 2018 Spring Benefit Dinner on May 21.

FOR IMMEDIATE RELEASE  
March 6, 2018

**Saturdays, April 14, April 28, May 12, and June 9, 1–4pm at IPCNY: drop-in hand papermaking workshops** at IPCNY. Artist-educators will lead demonstrations on papermaking, appropriate for school-age children and adults. Free and open to the public.

**Saturday, June 2, 2018.** IPCNY members tour Brooklyn papermaking workshops Dieu Donn e and Pace Paper, plus curator-led exhibition tour and reception. To become a member, visit [ipcny.org/join](http://ipcny.org/join).

For further information, please visit [ipcny.org/paperprint](http://ipcny.org/paperprint)

#### **PRESS CONTACT**

**Anne Osherson** at [anneosherson@ipcny.org](mailto:anneosherson@ipcny.org) or 212.989.5090

**April Hunt** of SparkplugPR at [april@sparkplug-pr.com](mailto:april@sparkplug-pr.com) or 646.245.9312

**GROUP AND SCHOOL VISITS** may be arranged with advanced booking by contacting [stephanie@ipcny.org](mailto:stephanie@ipcny.org) or 212.989.5090.

#### **ABOUT IPCNY**

International Print Center New York (IPCNY) is New York's flagship non-profit arts institution dedicated to the innovative presentation of prints by emerging, established, national, and international artists. Founded in 2000, the print center is a vibrant hub and exhibition space located in New York's Chelsea gallery district. IPCNY's artist-centered approach engages the medium in all its varied potential, and includes guest-curated exhibitions that present dynamic, new scholarship as well as biannual *New Prints* open-call exhibitions for work created in the last twelve months. A lively array of public programs engages audiences more deeply with the works on display. A 501(c)(3) institution, IPCNY depends on foundation, government, and individual support, as well as members' contributions to fund its programs.

#### **CREDITS**

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#### **LOCATION & HOURS**

508 West 26th Street, 5A  
between 10th and 11th Avenues  
Gallery hours Tuesday–Saturday 11am–6pm  
Free and open to the public,  
and wheelchair accessible  
[ipcny.org](http://ipcny.org) • 212-989-5090 • [contact@ipcny.org](mailto:contact@ipcny.org)

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