

## Artist's Biographies

### **Shawn Agosta**

Shawn Agosta is a self-taught artist who lives and works in Seattle, Washington. In 1999, Agosta opened The Soul and the Iris, a studio and gallery in Seattle's Pioneer Square. The artist's spatial interests are in objects that are either self-contained or inhabit the wall. His use of paper as a medium subtracts from the material weight of his objects so that they may endure more vertical challenges. In addition to paper, he has recently begun to incorporate steel into his body of work. Agosta is currently refining a process in which he can display his work in steel outdoors.

### **Buffy Albright**

Buffy Albright has been practicing the Victorian art of quilling since 1974. In what began as a hobby, she now maintains her own business, Paper Petites, in Macungie, Pennsylvania, and designs commissioned works. In addition to being a member of the Quilling Guild of England, she is a member of two chapters within the Pennsylvania Guild of Craftsmen, The Reading-Berks Chapter, and The Lehigh Valley Chapter. Albright enjoys the tedious nature of her work and the process of creating objects in response to traditional expectations.

### **Nancy Bjorge**

Nancy Bjorge was born in China and spent her adolescence in Hong Kong. Her grandmother taught her *joss*, a ceremony designed to pay respect to her ancestors. Traditional paper joss, or *zhi ma*, involves the making of paper charms and their display or offering in accordance to the lunar calendar. From this tradition, the artist learned how to fold a variety of different forms, becoming fascinated with the process of constructing a three-dimensional form by folding a flat material. Bjorge studied mathematics during college in the United States, but also showed an interest in the visual arts. In addition to obtaining a bachelor of science and a master of science in mathematics, Bjorge also earned a bachelor of fine arts and a master of fine arts degree. After college, she exhibited her work briefly in the 1970s. Since the 1990s, Bjorge has focused more as a working artist, participating in a number of exhibitions in Germany, Russia, and the United States.

### **Inge Bruggeman**

Inge Bruggeman received a master of fine arts, specializing in book arts, from the University of Alabama in 1994. Since then, she has taught at the Oregon College of Art, the University of California in Santa Barbara, and at the Minnesota Center for Book Arts. In addition to these positions, Bruggeman has conducted short-term seminars or workshops at the Pacific Northwest College of Art, the New York Center for Book Arts, Penland School of Crafts, San Diego State University, Reed College, and the San Francisco Center for the Book. Her work can be seen in the collections of the Walker Art Center, Minneapolis Institute of Arts, Yale University, Brown University, the Library of Congress, and the San Francisco Public Library, as well as many other locations. Bruggeman received an Individual Artist Fellowship from the Oregon Arts Commission in June of 2004. In this same year, she received a Professional Development Grant from the

regional Arts and Culture Council in Portland, Oregon. Recently her work has been featured throughout the United States, including venues in Arizona, New York, Washington DC, Washington, Ohio, Oregon, California, Pennsylvania, Massachusetts, New Hampshire, and Illinois. Internationally, her work has been seen in Canada, Chile, and Australia.

### **Lore Burger**

Lore Burger was born in Schleswig, Germany. For over thirty years, she has made paper and involved herself in studying the history of the medium. She studied painting and sculpture in Europe and in Los Angeles. She studied print and papermaking in Boulder, Colorado, and in China and Japan. Her work frequently depicts imagery that captures the process of papermaking, paying homage to its history. Burger has held a number of solo exhibitions in Atlanta, California, England, New York, and West Germany, and she has been featured in several international group exhibitions in Chile, France, Holland, Hungary, Japan, Poland, and Switzerland.

### **Patricia Caputo**

Patricia Caputo has been quilling for over thirty years. Her initial exposure to the technique was encountered in a craft shop. She taught herself to quill through extensive research of the methods employed by traditional quillers. In her work, Caputo breaks from the tradition of quilling as a flat medium with her occasionally three-dimensional spatial work. Her subjects range from nature to the process of metamorphosis. In addition to her art, she served as an American representative to The Quilling Guild of England, began a newsletter titled *Quill America*, and is currently serving as membership chairman of the North American Quilling Guild. Caputo also teaches and provides demonstrations to promote greater awareness of quilling. Her designs have been published in *The Book of Paper Quilling*, *Paper Quilling*, and *Family Circle*. She has also taped a segment on quilling for the *Do It Yourself* network.

### **Ron Chespak**

In his work, Ron Chespak is interested in the play of light and shadow on his paper objects, creating a visual and conceptual complexity of his art. While he meticulously crafts his work, Chespak's ideas of beauty are approached in a manner that easily translates to a broad range of viewers. Chespak's work has appeared on ABC World News, BBC, CBS, FOX, NBC, PBS, and The Learning Channel. He runs his own self-titled gallery in Palm Springs and was the Curator's Choice Award winner of the 13<sup>th</sup> Annual National Exhibition held in New York, which was juried and curated by the Guggenheim Museum.

### **Kathryn Clark**

Kathryn Clark was born in Indianapolis, Indiana. She received a bachelor of fine arts degree from Wittenberg University in Springfield, Ohio, and a master of fine arts from Wayne State University in Detroit, Michigan. Studying as a printmaker, Clark enrolled in a workshop to learn the skill and craft of handmade paper techniques. She later relocated to San Francisco and began work for Collectors Press, a lithography studio that publishes

limited edition prints. After witnessing many high-quality images limited to machine-manufactured paper, Clark soon realized the need for an American handmade paper mill. At the time, there were only three in Europe, and they produced a limited variety of sizes and colors. In 1971, Clark and her husband founded Twinrocker, a hand paper mill. Twinrocker produces paper with characteristics that were previously unavailable, allowing a greater collaboration between image and paper. Since this time, Twinrocker received grants for assistance from the National Endowment for the Arts and the Lilly Endowment. Their clients include artists Robert Rauschenburg, Jasper Johns, Robert Motherwell, Jim Dine, and many other modern and contemporary artists. In addition, many fine art publishers have utilized Twinrocker services, such as Landfall Press, Universal Limited Art Editions, Cirrus Editions, Leslie Miller, Two Palms Press, and the Whitney Museum. Limited edition book publishers such as Arion Press, Janus Press, Yolla Bolly Press, Sherwin Beach Press, and the Pennyroyal Caxton have used paper made by Twinrocker. In addition to running the hand paper mill, Clark teaches workshops and produces art with paper and book making. She enjoys the collaboration between paper and image. The process of hand papermaking allows her to manipulate the material by layering pulp, embedding objects within the paper, and adjusting the transparency and tonal variations of the material to achieve illusions of space.

### **Carol Cole**

Carol Cole studied history, art history, literature, and anthropology, receiving a bachelor of arts with honors from Stanford University and master's degrees from the Harvard Graduate School of Education and Syracuse University. After teaching for several years, Cole decided to pursue art full-time, working for the next fifteen years as a potter and porcelain jewelry maker. After moving to Philadelphia, the artist studied at the Papermaking Institute at the University of the Arts from 1990-1991. She also participated in the Barnes Foundation Program at the Academy of Fine Arts in Pennsylvania from 2000-2001. Cole has worked in paper since that time, as it provides a greater material freedom than her former medium of clay. In her current work, the artist explores the boundaries of traditional paper craft by incorporating found objects. Cole has exhibited her work across the United States, including Atlanta, Iowa, Maryland, Montana, New Jersey, New York, Pennsylvania, and Washington, DC.

### **Jennie Frederick**

Jennie Frederick received a bachelor of fine arts in fiber from the Kansas City Art Institute in 1978. In 1982, she earned a master of fine arts degree from Indiana State University, which included an apprenticeship at Twinrocker. Since 1985, Frederick has instructed many classes and workshops on papermaking in the Kansas City metropolitan area, including Maple Woods College and the Kansas City Art Institute. From Maple Woods College, she obtained three Action Plan Grants to observe papermakers in Guatemala, Mexico, Peru, and Honduras. She has also received two Title VI-A Department of Education Fellowships to study paper in both Ecuador and Mexico. Frederick has exhibited consistently since 1980, including venues in Illinois, Indiana, Kansas, Minnesota, Missouri, Oregon, Pennsylvania, Vermont, Washington, DC, Wisconsin, and Germany. The artist is also founder and president of Kansas City

Paperworks, which produces handmade papers and provides papermaking workshops. Frederick's work is inspired by her travel investigations, including techniques observed in San Pablito, a Mexican papermaking village.

### **Joan Giordano**

Joan Giordano was born and raised on Staten Island, New York. She received a master of fine arts in painting from Pratt Institute. While at Pratt, she studied painting under the instruction of artists and educators George McNeil and Victor D'Amico. Giordano began working as a painter and printmaker, but she soon turned to sculpture. After college, she obtained several residencies at the Virginia Center for the Creative Arts, Yaddo, Fuji Paper Mills Cooperative, and Hiromi Paper International. Giordano is drawn to paper due to its "transformative qualities." Her use of paper defies conventional logic, asserting it to be a very durable material. Her work often incorporates metaphorical concepts that are conveyed in the juxtaposition of seemingly contradictory materials. By handling material in this manner, Giordano's work frequently results in dichotomizing a variety of subjects, for instance, the combination of fragile materials with those that endure. Her work has been featured in exhibitions throughout the United States, in addition to locations in Chile, France, and Japan. Giordano is represented in a number of collections, including CBS, Goodyear, the New York Public Library, Pepsico, Pierre Cardin, and in United States Embassies located in Austria, Cyprus, and Turkey.

### **Patty Quinn Hill**

Patty Quinn Hill was born in New Orleans, Louisiana. Her mother and grandmother acquainted her with needlework and sewing in her youth. As an adult, Hill relocated to Weaverville, North Carolina. There she absorbed skill and proficiency in basketmaking, weaving, beadwork, gardening, and canning. She has been a professional basketmaker since 1987. She is interested in incorporating nontraditional, frequently paper, materials into her basketmaking. Hill maintains a traditional interest in volume while shaping her structures; she strives to visually lift the form, avoiding the weight of straight lines. She instructs several classes throughout the year at the Appalachian Center for Craft, Arrowmont School of Craft, John C. Campbell Folk School, Penland School of Crafts, and the Tennessee Arts Academy. Her work has been exhibited across the United States, including locations in Arkansas, California, Louisiana, Massachusetts, Michigan, North Carolina, South Carolina, and Tennessee. Hill also appeared on two episodes of *Our Place*, a show that airs on Home and Garden Television.

### **Ellen Jantzan**

Ellen Jantzan was born in St. Louis, Missouri, in 1946. After receiving an associate of arts degree in graphic arts from Florissant Valley College, Jantzan studied ceramics and weaving at Southern Illinois University. In 1992, she graduated summa cum laude from the Fashion Institute of Design and Merchandising in Los Angeles. In her work, Jantzan explores the sculptural quality of paper pulp in a manner similar to her clay experiences. She is influenced by rock formations, eggs, and other objects related to growth found within "the natural world." Jantzan was a guest artist on *The Carol Duvall Show* on

Home and Garden Television, as well as *The Christopher Lowell Show* on the Discovery Channel. Her ceramic and paperwork has been featured in exhibitions throughout North America, including venues in Arizona, British Columbia, California, Colorado, Illinois, Nebraska, New Jersey, New York, North Carolina, Maryland, Ontario, Texas, Virginia, and Washington. She has also exhibited her work in Spain and Japan.

### **Michael LaFosse**

Michael LaFosse studied biology at the University of South Florida in Tampa and began practicing origami in 1962. During the 1970s, he began teaching origami, intersecting biology with art. LaFosse states that the process of construction via origami is unique, in that the object changes shape using either traditional additive or subtractive methods. LaFosse, along with Richard Alexander, founded the Origamido Studio in 1996. The art center provides classes, hand papermaking facilities, a gallery for paper art, and commissioned sculpture. They also produce books, kits, and videos. Their commercial clients include Colombo Yogurt, Creo, Fidelity Capital, General Motors Hermes, Lotus Development, McDonald's, NASA, Pfizer, QVC, Reebok-Rockport Shoes, Saks Fifth Avenue, Talbot's, ToySmart, and the United Nations Children's Fund.

### **Melinda Levine**

In her work, Melinda Levine is influenced by modern Mexican, Chinese, and Eastern European paper-cutting techniques. She uses handmade papers from around the world, enjoying a variety of textures. Levine's cut-paper technique is illustrative in approach; her collaged pieces are bold, frequently elevating the personality or emotion of her subjects. The artist has used cut-paper for a variety of assignments and her illustrations have appeared in magazines such as *Cosmopolitan*, *Good Housekeeping*, *Home Front*, and *Sky*. Levine has illustrated over a dozen children's books, including *Eight Days of Hanukkah*, *Fun with Hats*, *Jimmyjammy*, *The School Mural*, *The Stone Soup Book of Friendship*, and *Where's Cupcake?*

### **Gerald Marsella**

Gerald Marsella attended the University of Massachusetts and received a bachelor of arts in Japanese language and literature. Marsella lived in Tokyo for eight years, returning to the United States to study Japanese art history at the University of Kansas. In 1997, he received a master of arts from the university's History of East Asian Art program. He is interested in the identity of craft, particularly paper, in Japanese culture. In addition to paper, Marsella is interested in calligraphy and photography. His paper and calligraphy works have been featured in several exhibition venues in Japan, including Tokyo and Fukui.

### **Catherine Nash**

Catherine Nash enrolled in printmaking and drawing courses at the University of New Hampshire, receiving a bachelor of fine arts in 1980. Following this, the artist spent time in Europe and Japan studying prints, drawing, woodblock printing, and papermaking. Nash later attended the University of Arizona to focus on mixed media, receiving a master of fine arts in 1988. Nash is currently an artist-in-residence for the Arizona Commission on the Arts Roster Program, where she instructs workshops for papermaking

and drawing to students of all ages. She also instructs paper and bookmaking courses at the Arizona Sonora Desert Museum Art Institute. Nash has participated in several international lectures and exhibitions, including venues in Belgium, Denmark, Sweden, France, Germany, Holland, Italy, Japan, Norway, the Philippines, Poland, Switzerland, and Slovakia. She uses cast-paper techniques to construct three-dimensional forms, occasionally employing alternate media to provide conceptual juxtapositions of meaning. She is interested in mechanisms of nature, utilizing camouflage or other metaphorical qualities that will eventually undermine the evidence of its human inhabitants.

### **Marilyn Quint-Rose**

Marilyn Quint-Rose was born in Massachusetts, where she later attended Wheelock College, earning both bachelor and master of sciences degrees in education. She taught in the late 1960s at the School of the Worcester Art Museum, where she began working with handmade paper. In 1985, she received a master of fine arts from Bard College. Quint-Rose currently resides in Maine, where she works and instructs a number of courses and workshops for adults and children on papermaking and collage techniques. Her work has been collected by the Portland Museum of Art, Citicorp Park, Champion Paper Company, Tom's of Maine, and A. G. Edwards. In addition to numerous exhibitions held in New England, Quint-Rose has exhibited internationally at venues in Germany and Pakistan. Forms found in nature influence Quint-Rose's paper sculpture, but her work is more involved in structural technique than in the formation of mental conceptions.

### **Dianne L. Reeves**

Dianne Reeves born in Milwaukee, Wisconsin, in 1948. Beginning in 1966, she attended the University of Wisconsin. In 1968, she attended LaSalle Institute in Chicago, Illinois. In 1974, she attended the Museum of Fine Arts School in Houston, Texas; she was later admitted to Glassell School of Art from 1980 to 1983, where she took her first course in papermaking. With assistance from a National Endowment for the Arts Fellowship, she was able to purchase a beater, which reduces plant fibers to pulp. In addition to extracting physical properties from plants to make paper, Reeves strives to incorporate the inherent associations within her materials. She recycles meaning from plants and other found objects to comment on current events, frequently the notion of supposed primitive societies. Reeves has participated in several international exhibitions in Australia, Chile, Germany, Holland, Italy, Korea, and Switzerland. Domestically, her work has been in exhibitions in Arkansas, California, Colorado, Florida, Georgia, Idaho, Illinois, Iowa, Michigan, New Mexico, New York, Texas, Utah, Washington, and Washington, DC. Images or reviews of her work have appeared in *Art Papers*, the *Atlanta Journal and Constitution*, the *Austin Chronicle*, the *Idaho State Journal*, *Paper Tidings*, *Papir a Celuloza* (Czech Republic paper magazine), *Timeless Paper*, *Textile Fibre Forum*, and the *Washington Post*.

### **Nelson Rhodes**

Nelson Rhodes was born in Iowa. He studied painting at Carleton College, receiving a bachelor of arts in 1972. Since 1976, Rhodes has worked as a

freelance cartoonist, which includes producing several animations for Warner Brothers. In 1990, inspired by the abundance of newspapers gathering in his house, he began sculpting in papier-mâché. Rhodes is influenced by his commercial depictions of satire; he employs the devices of humor—jovial colors and exaggeration of character—to deliver truths. His sculptural, non-commercial work contains obviously aggressive content that exposes the devices of humor. Rhodes recently began exhibiting his sculpture in New Mexico.

### **Lynn Sures**

Lynn Sures received a master of fine arts from the University of Maryland. Currently she is an assistant professor for foundations and printmaking at the Corcoran College of Art and Design in Washington, DC. Sures's work is represented by Joshua Heller Rare Books, the Sandler Hudson Gallery, and L'Art de Papier. Her work has been exhibited nationally and internationally, including venues in Chile, China, Italy, Korea, Sri Lanka, Switzerland, and Ukraine. The artist's work can also be found in the collections of AARP (American Association of Retired Persons), American Express, American Museum of Papermaking, Corcoran Gallery of Art, Crane Museum of Papermaking, Georgia Museum of Papermaking, Library of Congress, Museo della Carta, National Institutes of Health, Sallie Mae Corporation, Smith College, State Department of the United States, and the Xinjiang Museum in China. Sures's work is influenced by landscapes, using colored pulp to depict places of interest in three-dimensional relief paintings.

### **Zelda Tanenbaum**

Tanenbaum received a grant from the New York State Council of the Arts and the New York City Department of Cultural Affairs. With this grant, she instructed several workshops in senior centers and documented the encounters in a series of photographs. She later transferred the images to paper and constructed quilts from the material. Time and the passing of life are central themes in Tanenbaum's work. The labor-intensive process of preparing her quilts by embossing, rubbing, gluing, filling, and binding allows her to not only record her time but also her interactions with others. Her work has been exhibited at the American Museum of Papermaking and the Museum of American Quilters, as well as several other venues in Connecticut, Florida, Georgia, Kentucky, Massachusetts, Missouri, New York, Pennsylvania, and Tennessee. Her work is also in the collection of Bastian Industries, Mahasco Corporation, Matrix Associates, and Pall Corporation.

### **Alice Van Leunen**

Alice Van Leunen was born in Indiana. She studied at Smith College, obtaining a bachelor of arts in 1965. She then enrolled in graduate fine art courses at Indiana State University. Van Leunen taught from 1980 to 1991 in Portland State University's art department. Her initial interests were in weaving, and she then became more interested in making fabric. Incorporating these interests, she now turns to papermaking to expedite the process of both weaving and the construction of fabric. In addition to the benefits of time, paper is more available to the inclusion of other media, such as paint, metallic foil, fabric, and glass. Her work frequently alludes to the boundaries of language, involving puns that emphasize

the metamorphosis of one concept into another. Van Leunen's work is collected by General Motors, Calvin Klein Cosmetics, and Kaiser Medical Services, in addition to a variety of other corporate and private owners. Since 1984, Van Leunen has been solely responsible for the creation of artworks for NEXUS, a collaborative textile design group. Her work has been featured in exhibitions in Arizona, Idaho, Indiana, Massachusetts, Michigan, Oregon, Utah, and Washington.

### **Margaret Whiting**

Margaret Whiting was born in Minnesota. She attended the University of Minnesota, earning a bachelor of science degree in medical technology in 1976, and worked as a medical technologist for ten years. She began classes at the University of Northern Iowa in papermaking, photography, and art history, where she received a bachelor of arts degree in 2002. Since 2000, Whiting has contributed work to exhibitions throughout the United States, including: Connecticut, Florida, Illinois, Iowa, Kansas, Louisiana, Massachusetts, Minnesota, Missouri, Nevada, North Carolina, Oklahoma, Oregon, South Dakota, Tennessee, Texas, and Wyoming. Whiting's work can be seen in the collections of the Cedar Rapids Art Museum, Dahl Arts Center, Rockford Museum of Art, the University of Northern Iowa, and the Waterloo Center for the Arts. Her work frequently incorporates the use of found books, making alterations focus on the information they contain. Recently she has been interested in law books, to discuss environmental concerns over the use of land.

### **Allan Winkler**

Allan Winkler was born in Chicago, Illinois. He worked for a brief period at the Art Institute of Chicago, in the printmaking department; however, he pursued the bulk of his study at the Kansas City Art Institute, in the ceramics department. He received a bachelor of fine arts in 1975. Winkler continued the study of ceramics at the Archie Bray Foundation and at the Bemis. In addition to work in ceramics, Winkler worked concurrently on paper. During his early career, he became disengaged over the mass appeal of his work. Where most artists base their success from the sale of work, he was suspect. Although impossibly defined by Kansas City critics as an outsider artist, he takes influence from topics that lack the sting of academic thought. He prefers, instead, inspiration from people and topics encountered in earthly places, such as his local grocery store. Winkler's work has exhibited all over the United States, including a solo traveling exhibition of his paperwork organized by ExhibitsUSA in 1988. He has also received two grants from the National Endowment for the Arts. Winkler's work can be found in the collections of artists, collectors, and museums, including: Larry Bell, Bruce Bettinger, City of Chicago, Ken Ferguson, Hallmark Cards, High Museum of Art, Donald Hoffman, Herman Miller, Kansas City Art Institute, Jim Leedy, and Akio Takamori.

**Steven F. Wirtz**

Steven F. Wirtz is a self-taught artist. He has been working as a sculptor since 1995. Wirtz is interested in creating objects from materials that have been discarded, and in a sense, in altering the value of material. His subjects are easily accessible. Wirtz's work has been exhibited at venues in Colorado, Georgia, Illinois, New Jersey, and Wisconsin.