

TRAPPER

TOWN

Paper Town

February 4–June 4, 2023

Andrea Dezsö, Erik and Martin Demaine, Fred HC Liang, Heidi Whitman,
Hong Hong, May Babcock, Michelle Samour, Tory Fair, Wendy Wahl.





Table of Contents

5	Acknowledgments
7	Director's Foreword
9	Introduction to <i>Paper Town</i>
11	Hong Hong
17	Wendy Wahl
23	Andrea Dezsö
29	Tori Fair
35	Michelle Samour
39	Heidi Whitman
43	May Babcock
49	Erik & Martin Demaine
57	Fred HC Liang
63	Exhibition Checklist

Acknowledgments

An exhibition consists of more than just the artwork on the walls—it's shaped by the personalities of the creative voices working out of public view. I sincerely thank each of the artists in *Paper Town* not only for their stunning vision, but for the memorable behind-the-scenes moments that make developing a group exhibition such a special experience.

Aside from displaying massive amounts of talent, every artist showed remarkable kindness and willingness to share details about their practice. I'm grateful to Tory Fair—the first person who agreed to participate in the show—for patiently bearing with us through years of pandemic-related delays to *Paper Town's* opening. I'm indebted to Hong Hong and May Babcock for deepening my understanding of humanity's relationship with nature just in casual conversation. Hong's profound reflections on family memory in cosmic cycles and May's meticulous research into the ecology and invasive species in our shared home of Rhode Island never fail to astound me.

I admire the artists' composure during close scrapes with deadlines and other logistical challenges. Days before the show's opening, one of the custom mirrors in Fred Liang's installation disastrously cracked—but without a moment of panic, Fred instantly launched a successful plan to procure a replacement in time. Despite the stress of transporting irreplaceable artwork, Wendy Wahl and the Demaine duo brought a refreshing levity to the process. Wendy proved adept at high stakes art Tetris while securing a 9-foot-tall sculpture in a barely-large-enough U-Haul; Marty and Erik showed their penchant for tossing sculptures at terrified curators (not once, but twice) in a very convincing demonstration of the artworks' lightness and durability.

Most of all, I appreciate the artists of *Paper Town* for generously inviting us into their gorgeous homes and workspaces. Whether visiting Michelle Samour in the bucolic countryside of Vermont, Heidi Whitman in a sun-soaked Boston loft, or Andrea Dezsö in a fantastical studio of light and shadow, I invariably found inspiration in their unique approaches to cultivating a creative environment.

Special thanks to FAM's brilliant Curator Lauren Szumita, whose discerning eye and dedication brought all these artists together. No exhibition is possible without the efforts of our amazing preparatory and installation team, including Aminadab "Charlie" Cruz Jr., Dylan Safford, Jesse Kenas-Collins, Steve Backholm, and Mel Bailey. Further thanks to the incredible Education Department at FAM—Susan Diachisin, Cordelia Fuller, and Britt Waseleski—for developing a colorful, tactile Learning Lounge that added new dimension to visitors' engagement with *Paper Town*.

This catalogue has been made possible by FAM's ten years of collaboration with Professor Robert Carr and his Client Project Management class at Fitchburg State University. Sincere thanks to the inventive Fitchburg State University students who dedicated months of hard work to creating this beautiful homage to the artists of *Paper Town*: Christian Giannino, Ariana Lyons, Helen McGonigle, Alan Tadiello, Deanna Tarantino, and Karla Taveras Guerra.

Brooke "Eli" Yung
Terry and Eva Herndon
Assistant Curator



Director's Foreword

Paper Town is the third in a series of exhibitions organized by the Fitchburg Art Museum (FAM) to link contemporary art practice with the industrial heritage of North Central Massachusetts. In 2016, the series began with *Plastic Imagination*, a group exhibition of the work of New England artists who use plastic as their primary material. This show included educational displays about the history of the local plastics industry, which has thrived in and around Leominster, Massachusetts since the early 20th century. This was followed by *Interior Effects: Furniture in Contemporary Art*, which celebrated the City of Gardner's history as a global center of furniture manufacturing. And now in 2023, we present *Paper Town*, because Fitchburg was, once, a paper town.

During the industrial heyday of Fitchburg (from roughly the Civil War period through the late 20th century) many things were made here: textiles, industrial engines and machinery, cutting tools, bicycles, armaments, stonework, packaging, and a host of other products that were sold throughout New England, across the United States, and around the world. But paper was an early and lasting industry due to the many mills along the Nashua River created by the Burbank, Crocker, and Wallace families. Generations of Fitchburg residents worked for the paper companies, which attracted a significant wave of immigrants from Europe in the late 19th and early 20th

centuries. Paper manufacturing was our local flagship industry and became a vital part of Fitchburg's identity. I cannot even begin to recall how many reminiscences I have heard about how the color of the water in the Nashua River changed almost daily, reflecting the dye lots in the paper plants.

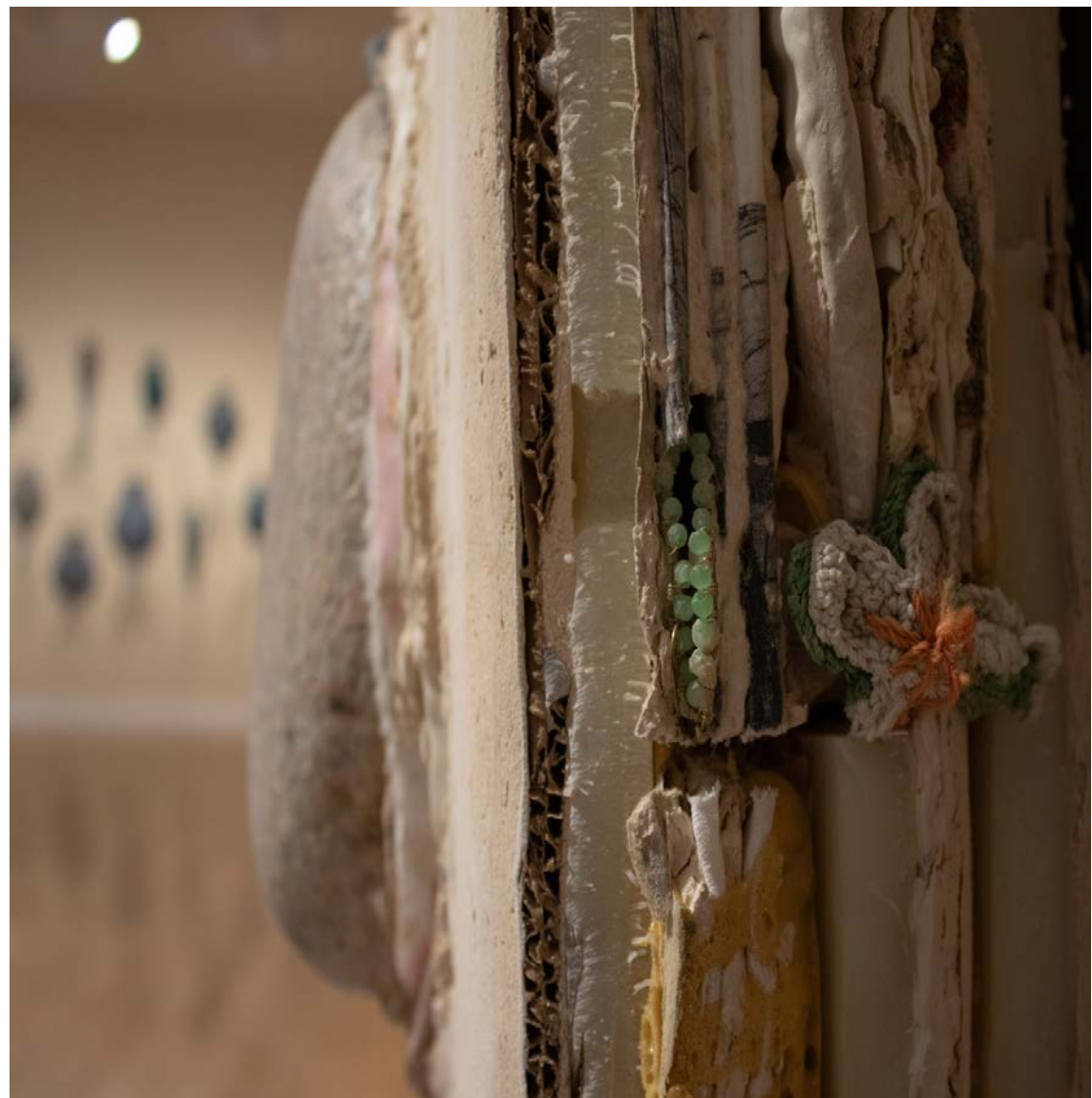
The paper mills are largely gone from Fitchburg, or have been converted to other purposes (most notably cannabis cultivation, the city's new #1 growth industry). But *Paper Town* reveals the enduring creative uses of paper in the hands of ten New England artists, who cut, fold, pulp, cast, layer, and repurpose paper in a multitude of engaging and beautiful ways. Some of these artworks were created especially for the exhibition, inspired directly by Fitchburg!

Many thanks to all the exhibiting artists and to Dan Nigrosh, President of Can-Am Machinery, a Fitchburg company that restores and resells industrial papermaking equipment on the global market. Can-Am is a corporate sponsor of *Paper Town*, and Dan lent many items to FAM from his personal collection of papermaking history. I would also like to thank FAM Curator Lauren Szumita, and our Terry and Eva Herndon Assistant Curator Brooke "Eli" Yung for organizing this truly spectacular exhibition. Thanks also to FAM Collection Manager Aminadab "Charlie" Cruz, Jr., Facilities Manager Steve Backholm, Facilities Assistant Mel Bailey, and Preparator Dylan Safford

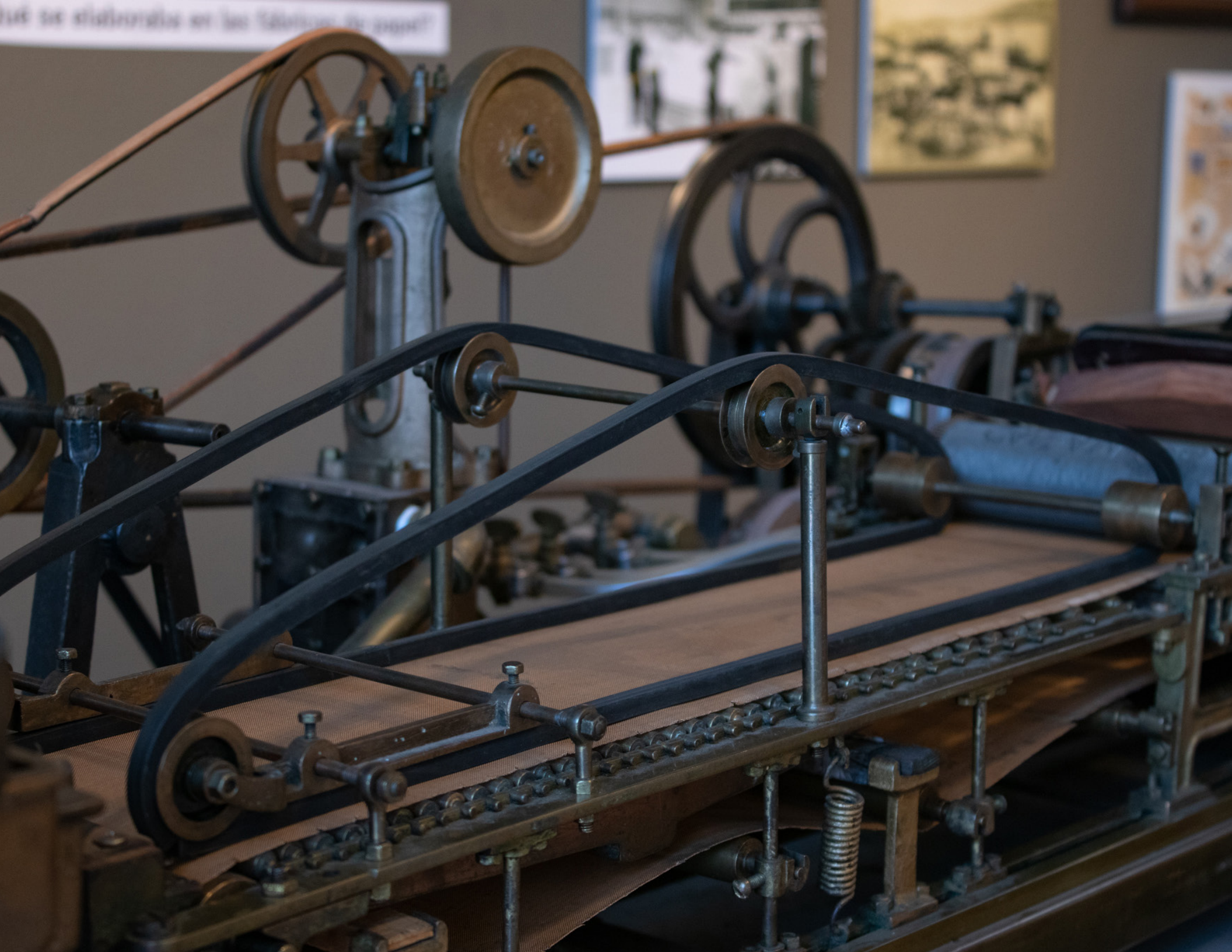
for successfully rising to the challenges of an ambitious installation. Thanks also to FAM's Director of Education Susan Diachisin, Clementi Family Education Program Manager Cordelia Fuller, and Education Department Assistant Britt Waseleski for designing and installing an interactive Learning Lounge which tackled both papermaking techniques and the local history of industrial papermaking.

This catalogue is the product of an ongoing partnership with Fitchburg State University. Every semester since the spring of 2014, students in the Communications/Media program under the direction of Professor Rob Carr have designed catalogues for FAM exhibitions. This catalogue for *Paper Town* was designed by Ariana Lyons, Deanna Tarantino, Helen McGonigle, Alan Tadiello, Christian Giannino and Karla Taveras Guerra. The Fitchburg Art Museum and Fitchburg State University are proud of this collaboration, the student designers, and this beautiful catalogue.

Nick Capasso
Director



Tory Fair, *Backpack* (detail), 2018



Introduction to *Paper Town*

Paper takes on more forms in our daily lives than we sometimes recognize: tissues and toilet rolls, the cardboard boxes carrying our online shopping deliveries, and household items like hairspray and fabric softener made from byproducts of the papermaking process. This surprisingly versatile material shapes commerce and creativity in ways limited only by the imagination.

Perhaps because paper has a heavy presence in our world, the artists in this exhibition use its tangibility to explore decidedly intangible concepts: knowledge, culture, storytelling, math, language, history. These artists—May Babcock, Erik Demaine and Martin Demaine, Andrea Dezsö, Tory Fair, Hong Hong, Fred Liang, Michelle Samour, Wendy Wahl, and Heidi Whitman—are united in their reliance on the properties of paper to carry forth the concepts held in their work. They upend the traditional understanding of paper as a flat sheet. Together, their processes showcase the transformative properties of paper while folding, casting pulp, cutting in fantastical forms, and bringing dimensionality to manufactured pages.

This exhibition is the third in a series at FAM that celebrates regional industrial heritage. *Paper Town* is dedicated to Fitchburg's resounding success from the paper mill industry.

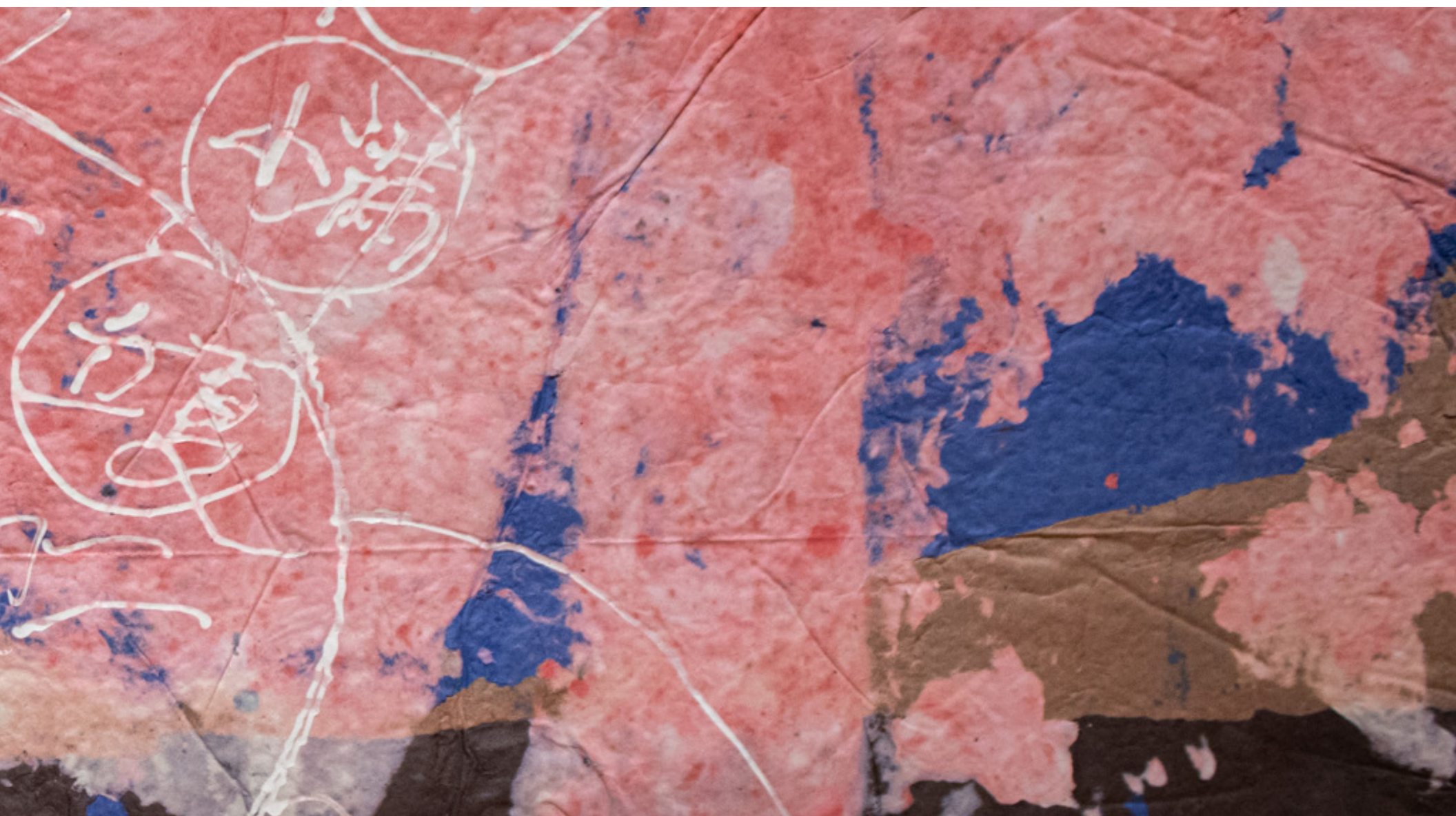
The Nashua River allowed for the construction of several mills beginning in the mid-1700s, which produced various products, from machinery to textiles to paper. With the expanding network of Crocker-Burbank and Wallace family paper mills in the mid-19th century, Fitchburg was one of the world's largest suppliers of paper products.

Fitchburg's mills slowly closed as larger plants with greater production capacity emerged and today, only one active paper mill exists within city limits. But the decline of production in Fitchburg points to shifting trends in the paper industry, rather than reduced need. In today's technology-heavy world, while the demand for graphic papers like newspaper or printed media is waning, packaging paper remains increasingly important for shipping worldwide. Sustainability initiatives are addressing environmental concerns about paper-production waste and logging within this consumption-driven system. The artwork in this exhibition is a testament to the daily significance of paper as a medium of communication and creation.

Hong

Hong





Hong Hong practices papermaking with careful thought toward ritual, time, memory, and location.

Three layers of cyclical ritual are crucial to her process. The first is seasonal: Hong works exclusively outdoors during the summer due to her creations' large scale and need for water-evaporating temperatures. The second is temporal: she begins pouring paper pulp as the sun rises and finishes as it sets—either the same day or the next—aligning each sheet's beginning and completion with the birth and death of a day.





Father and Father's Mother: Chart of the Inner Warp, 2022

The last involves the sequence of her material process. After preparing colored paper pulp, Hong pours her materials in the water while walking around the rectangular frame, a method tied to the Buddhist practice of circumambulation (circling a holy relic as an act of prayer).





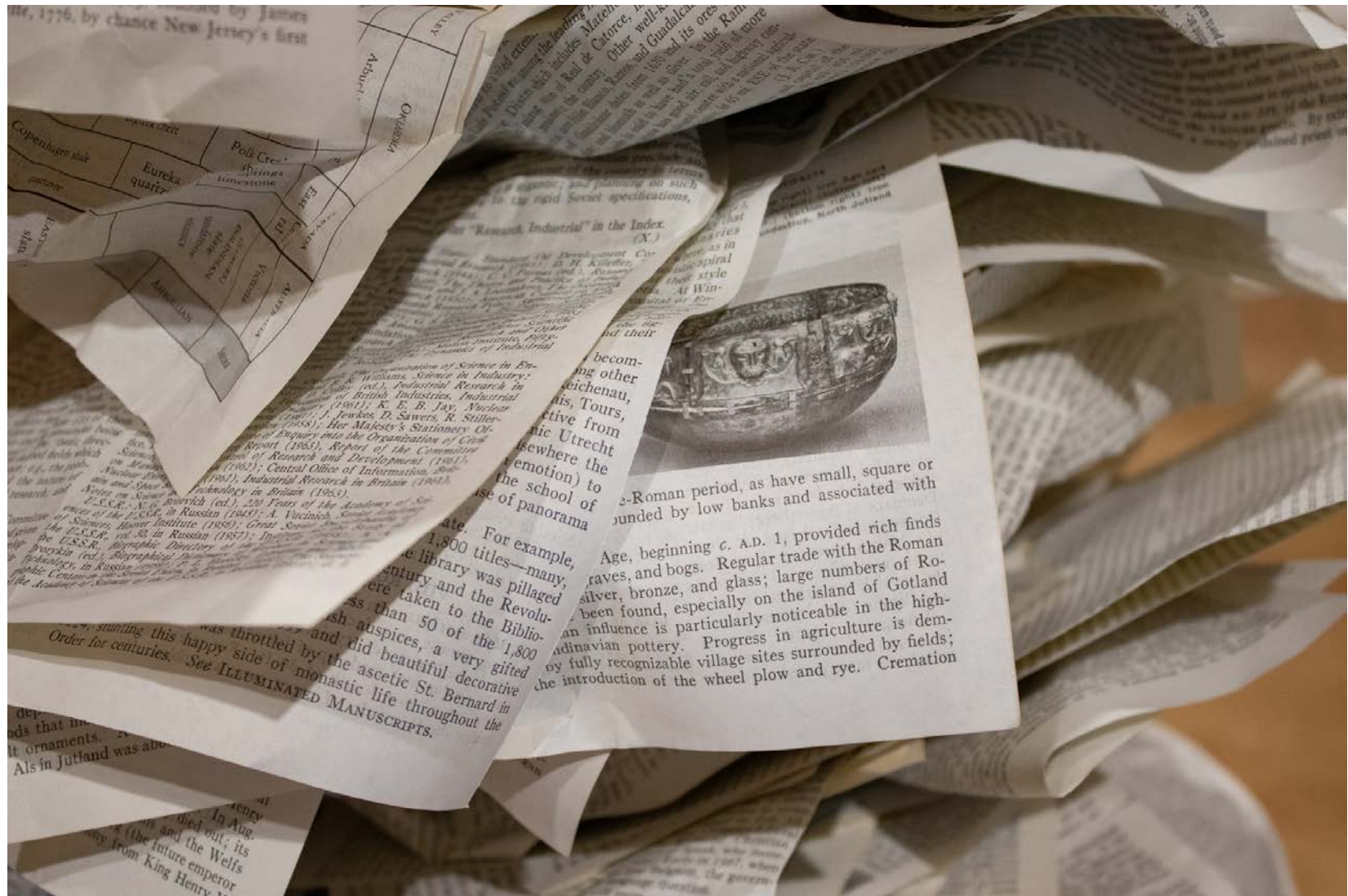
Diagram of a Cosmic Being II (detail), 2022

Diagram of a Cosmic Being II (detail), 2022

Wendy

Wahl





ReBound (detail), 2022

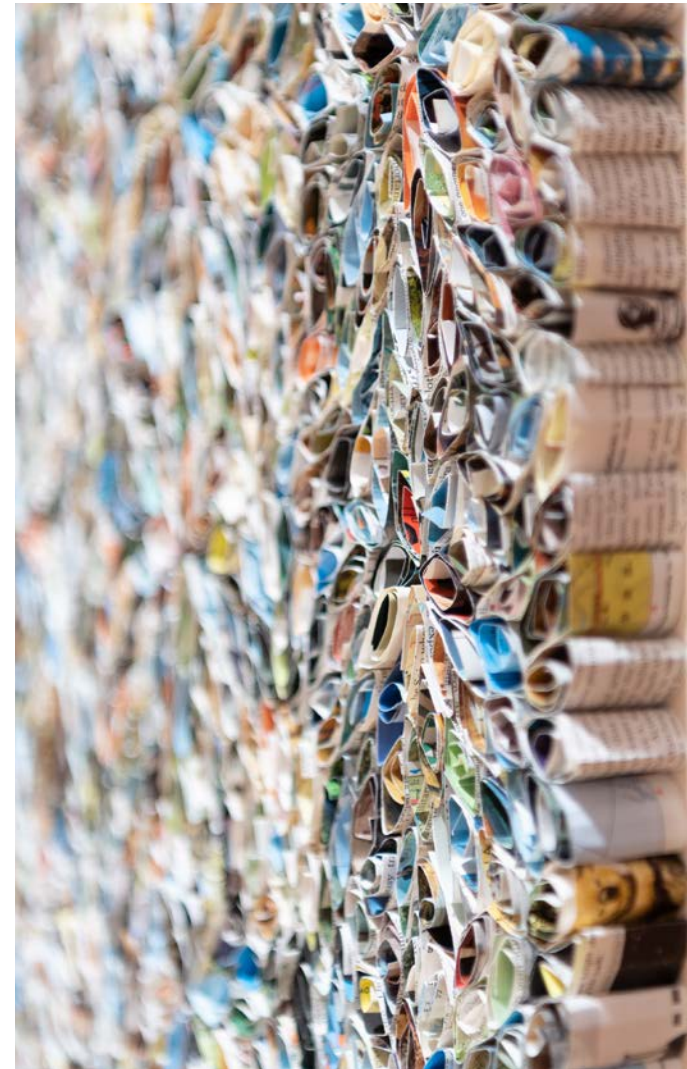
Wendy Wahl's paper constructions are formed from reused encyclopedia pages. Once seen as the definitive source of all of Western knowledge in physical form, encyclopedias now exist as relics of nostalgia, having been replaced with the convenience and ease of digital technology.

ReBound, the tall, leaning arc of stacked papers, was created from whole pages of encyclopedias threaded onto a metal rod. Its singular form resembles a fatigued tree trunk in the forest, sagging under years of exposure to the elements. The arboreal form makes reference to both the Tree of Life, a concept recognized in several cultures that Wahl explains as "the patterns of relationships that link all earth's species;" and the Tree of Knowledge, described by Wahl as "the connected branches of human thought realized in the form of writing and speaking." The stacked pages provoke thought about how the communication of information contributes to the interconnectedness of all life forms. *ReBound* explicitly asks us to consider our relationship to nature and its role in the spread of communication, knowledge, meaning, and culture.

The hanging panels are comprised of the same encyclopedia pages, but in fragments that have been tightly rolled and arranged on panels. The abstract compositions resemble landscapes or floral groupings, reinforcing Wahl's engagement with nature. The titles, *FW*, refer to the Funk & Wagnalls encyclopedias that provided the pages. Wahl's sculptures insist that we consider the cultural impact of collective knowledge and its dissemination, even while the utility of the book pages is gone.



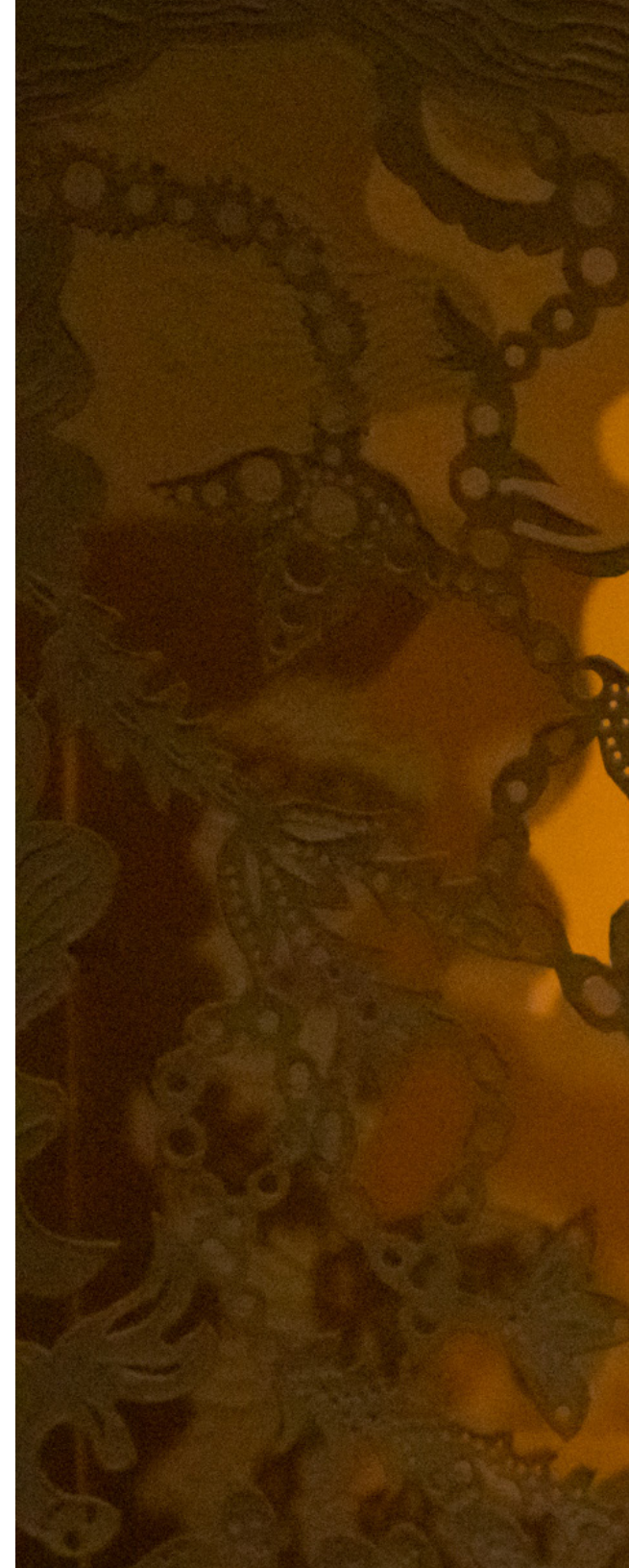
ReBound (detail), 2022



ReSeeing (detail), 2022

Andrea

Dezső







The Diver's Clothes Lying Empty (detail), 2022

Andrea Dezsö explores the transformational potential of manufactured paper as a storytelling tool. The two-dimensional sheets are intricately carved and sometimes painted in a wash of acrylic color, then are layered in a simple yet compelling formation to create depth and thus, narrative. Dezsö's tunnel books are informed by a variety of influences: history, cosmology, cultural folklore, and present-day experiences.

These multi-layered tunnel books offer a glimpse into a miniature world that is rife with narrative, but one that provides more questions than answers. Who are these creatures, what is their relationship with each other, and what tumultuous moment have we caught them in? Dezső provides open-ended prompts for imaginative storytelling. She deliberately retains her personal interpretation to allow viewers to exercise their own creative potentials.

The Diver's Clothes Lying Empty, 2022











Tory

Fair





Four Corner Quilt, 2018

Sculptor Tory Fair centers her artistic practice on the accumulation of domestic artifacts and uses the objects to legitimize a claimed space. She constructs a “personal sediment” that is built from layers of cast objects from nature, from her household, and from her history.

In Fair’s *Paperweight* series, rocks act as place markers that hold down—quite literally—the layers of her life, which are constructed of handmade papers interspersed with actual and cast objects from her domestic history. Clothing, frozen waffles, her son’s backpack—these objects each represent a connection to a specific place, time, and family member.

The works in the series shown here are a continuation of Fair’s previous work with the cairn as a physical marker of a place. In *Paperweight*, rocks appear as paperweights to ground, both in concept and in practice, the objects of her existence.

Four Corner Quilt, for example, an “old family hand me down” that retains sentimental value, is weighted down in all four corners to fortify its place in space and time.

The photographic series is a separate but related body of work that documents the objects in the *Paperweight* series. Fair uses sandpaper to “erase” the outer edges of the image. When the image is sanded back, the paper’s raw innards meet the polished edge of the photograph. This archaeological practice is another way in which Fair examines her life’s strata. She compromises the materiality of the paper to challenge its ability to preserve and document a memory.

Fair considers her works “drawings” and has discovered that she can use objects to make a definitive connection between her studio practice and her daily life. For Fair, sculpture “exists in a really tangible place” to allow the materiality of her objects to connect to her surroundings and validate her very being.

Untitled, 2018

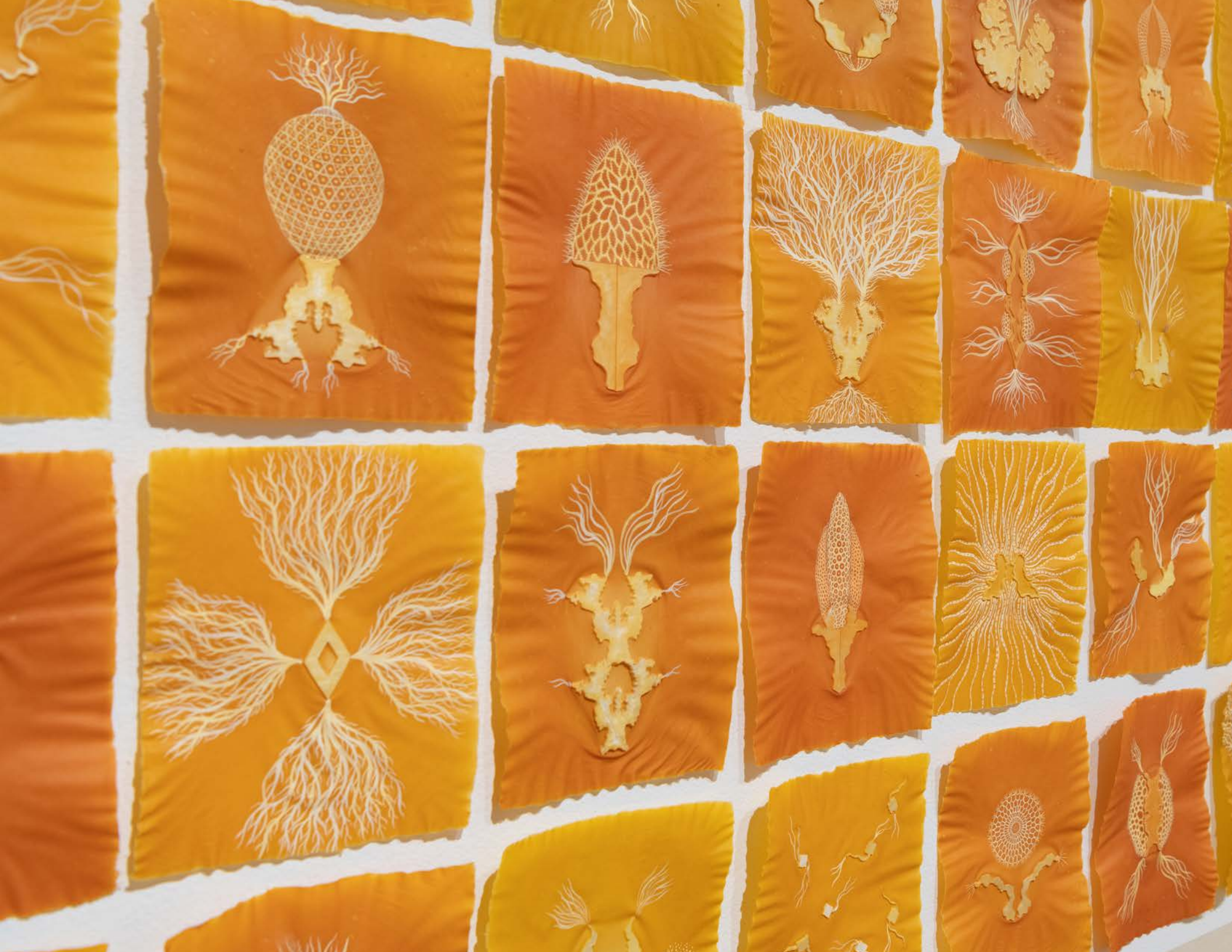


Untitled, 2018





Four Corner Slump, 2018





Michelle Samour



Paper pulp sustains Michelle Samour's investigations of the connections among land, ancestral history, and craft. The two bodies of work featured in this exhibition belong to the series *Borders and Boundaries*, which seeks to understand the socio-historical implications of cross-cultural exchange through the lens of Samour's Palestinian ancestry. Each installation uniquely approaches how the geography of the land both shapes and is shaped by human activity. Ultimately, Samour investigates how roots take hold on a personal, familial, and global scale.

(with) *Holding Water* (detail), 2022



In the Artist's Words

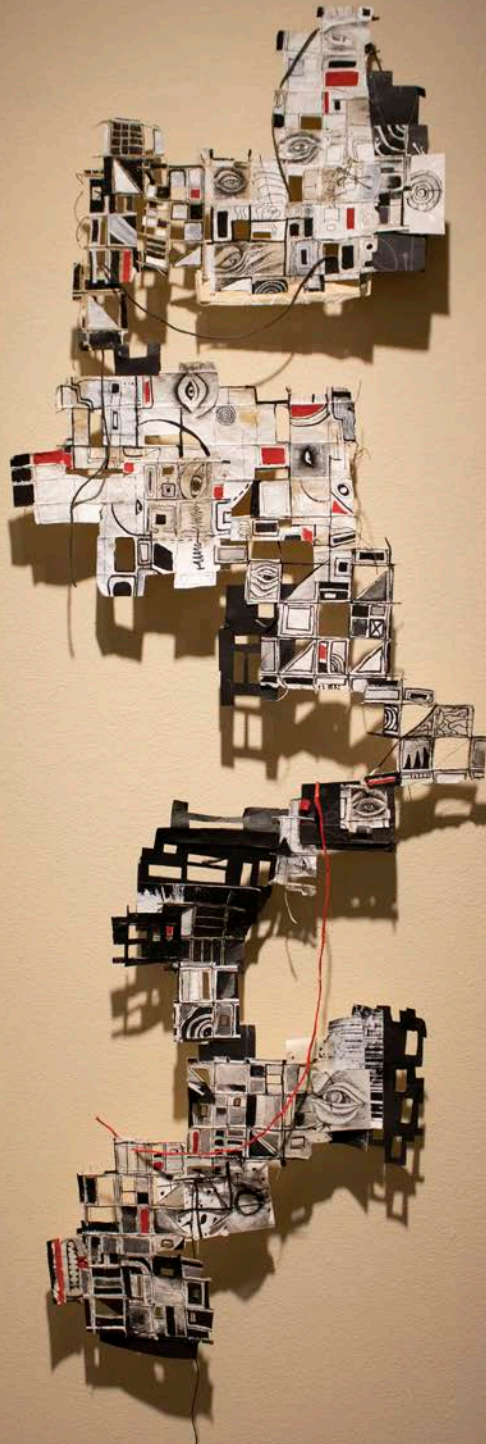
"In *Land of Milk and Honey: Stuck*, mother-of-pearl acrylic is cut into the shapes of Israel, the Palestinian territories, and encroaching settlements. The cartographic shapes are then mirrored and embedded into sheets of overbeaten abaca paper pulp that has been pigmented to elicit honey. The various territories are treated as biological specimens, creating a tension between stasis and potentiality, the search for the promised land—the land of 'milk and honey'. This re-examination of land as a malleable, movable, biological, and political construct forms a visual vocabulary suggestive of habitat fragmentation (the effects of geographic fragmentation on biologic diversity), flagella (the means of movement for microscopic organisms), plant metamorphosis, root structures, and cell division."

"In *(with)Holding Water*, water carriers based on amphoras from ancient Palestine and the Middle East are mounted on the wall to reference both a natural history illustration and an historical/ anthropological collection. Tree roots suggesting streams and tributaries run through the vessels alluding to their inability to hold water—metaphors for the physical and psychological uprooting of the Palestinians during the formation of Israel. Cast in pigmented paper pulp/plant matter, the choice of material ties the work to crop irrigation and the effects of water inaccessibility on Palestinian livelihoods. In the words of Adel Yassin, Director-General of Strategic Planning at the Palestinian Water Authority: 'The problem is not a shortage of water but the occupation's control of our water. Water is one of the basics of stability and liberation and any state without water is a state without sovereignty.'"

Heidi

Whitman





The concept of mapping is at the heart of Heidi Whitman's cut-paper works. For Whitman, "the structure of the city and the structure of the mind are conflated" such that these abstract paper cuts accurately convey the interconnection, complexity, and remoteness of both.

Maps are considered to be reliable, organized systems of information to make sense of our natural and built surroundings. Whitman borrows the abstracted grids of built cities to emphasize the interconnectivity of distance and time in today's world. But with the advent of various technologies, space and time have been compressed, and our relationship to them has changed radically.

Whitman also applies the concept of the urban map to mental activities. This is not such a far stretch as cities are the physical manifestation of the people that inhabit them, as well as their cultural and social activities. She applies cartography to the brain, considering neural networks, memory, and dreams. Her maps incorporate spontaneous twists without a strict system, reflecting on the unreliability of the human mind.

Leviathan (2), 2022

Leviathan (2) (detail), 2022



Whitman often uses actual maps in her work for their graphic appeal. The series *Tracking*, begun in March 2020, takes for its origin point a map of London created by Dr. John Snow in 1854. In that year, a severe outbreak of cholera caused the physician to map out the cases in an effort to understand the cause, leading to the realization that the homes with recorded deaths were clustered around one water pump. Whitman saw several parallels between the 1854 map of London's epidemic and our latest pandemic, except that COVID-19 constantly challenges efforts to map, track, and trace its movement.

Her latest body of work, *Leviathan*, draws upon Herman Melville's novel *Moby Dick* to explore the violent legacies of Trans-Atlantic trade and the tangled netting of the human mind.

Whitman's mapping works question the "accuracy and objectivity" of maps, while recognizing the human impulse to find—and mark—meaning in our daily lives.





May

Babcock



Babcock's *Rome Point Seaweed Constructions* are created from the *Codium fragile* seaweed that can be found at Rome Point in North Kingstown, RI. The seaweed arrived in the US in the 1950s, hitching a ride in the ballast water from a Japanese ship. It is considered invasive as it outcompetes the eelgrass needed for shellfish habitats. In the 1970s, Rome Point was considered as a potential site for a nuclear energy plant with cooling towers that would circulate hot water into the cold ocean waters, raising the temperature of the Narragansett Bay. A small group of concerned citizens protested the coastal development through community activism. The form of each construction is inspired by the hyperboloid shape of nuclear cooling towers, a conic structure with a cinched middle. The *Codium fragile* seaweed embodies the human activity at Rome Point from indigenous fishing to industrial development.



Rome Point Seaweed Constructions (detail), 2021









Erik &
Martin
Demaine



Selenographia Revisited II from *Selenographia* (detail), 2014

What happens if you fold paper in curves, instead of straight lines? This is the challenge father-and-son duo Martin and Erik Demaine accept in their art-meets-computational mathematics sculptural practice. Curved-crease sculptures were first referenced in a class taught by Josef Albers at the Bauhaus (a German art school 1919-1933 that combined artistic design and fine craftsmanship). Building on these early examples, the Demaines' joint exploration of curved-crease sculpture has evolved into computational origami, which connects multiple folded sheets of paper into a larger sculpture, multiplying the range of forms they can create.

The collaborative nature of the Demaines' work is evident in their own partnership. Martin is Artist-in-Residence at Department of Electrical Engineering and Computer Science at MIT, and began curved-crease sculptures in the 1960s. Erik, a professor of computer science at MIT, joined him in the late 1990s, and their unique blend of art and science has allowed for playful exploration with very practical applications.

When folded along curved creases, paper naturally relaxes into an "equilibrium," or stable form. This kind of "self-folding origami" may have applications to structures that can be tightly compressed and later unfold into its natural curved form. These structures may be useful in fields like manufacturing (sheet metal fabrication) and biology (protein-folding).



Phyllotaxis 959 from *Sunflower* (detail), 2017



Their most recent sculpture, *Hanging Out*, was created for this exhibition in collaboration with artist Mariel Bass, and arguably, the residents of Fitchburg as well. For this work, we challenged the Demaines to experiment with a larger scale. In the final result, as the artists describe:

“Each sheet of paper is printed with hundreds to thousands of hand-drawn characters, which in total represent exactly the 39,732 people in Fitchburg, MA (according to the 2021 census). The printed pattern in each sheet is unique, and generated with a custom algorithm. Each strip of paper has a secret—a single upside-down character—for the viewer to find.”



Phyllotaxis 959 from Sunflower, 2017
(left)

FeatheRED from ShakespeaRED, 2019
(right)





Pan Albers Cluster from *Albers*, 2019
(left, middle, right)





Fred HC

Liang







Liang's practice evolves from both printmaking and the traditional Chinese paper cutting technique of jianzhi, a popular folk art form that dates back to the 2nd century CE. He uses the physical substance of paper to create three-dimensional drawings, inspired by the positive and negative binaries of printmaking. Flexible lights snake throughout his sculptures, mimicking the act of drawing with a two-dimensional line continuing its journey through space.

Biophony, Spring 2023, the two-story sculpture in the lobby, is meant to evoke the unpredictable, swirling tendrils of a wisp of smoke. The patterns cut into the paper are largely inspired by nature. This sculpture has been assembled in multiple places around the world, including China, Croatia, and the United States. For Liang, each installation connects the sculpture to past iterations to add to the sculpture's collective history. The mirror placed at the bottom is a metaphor for dimensions beyond, further connecting the sculptures across time and place.

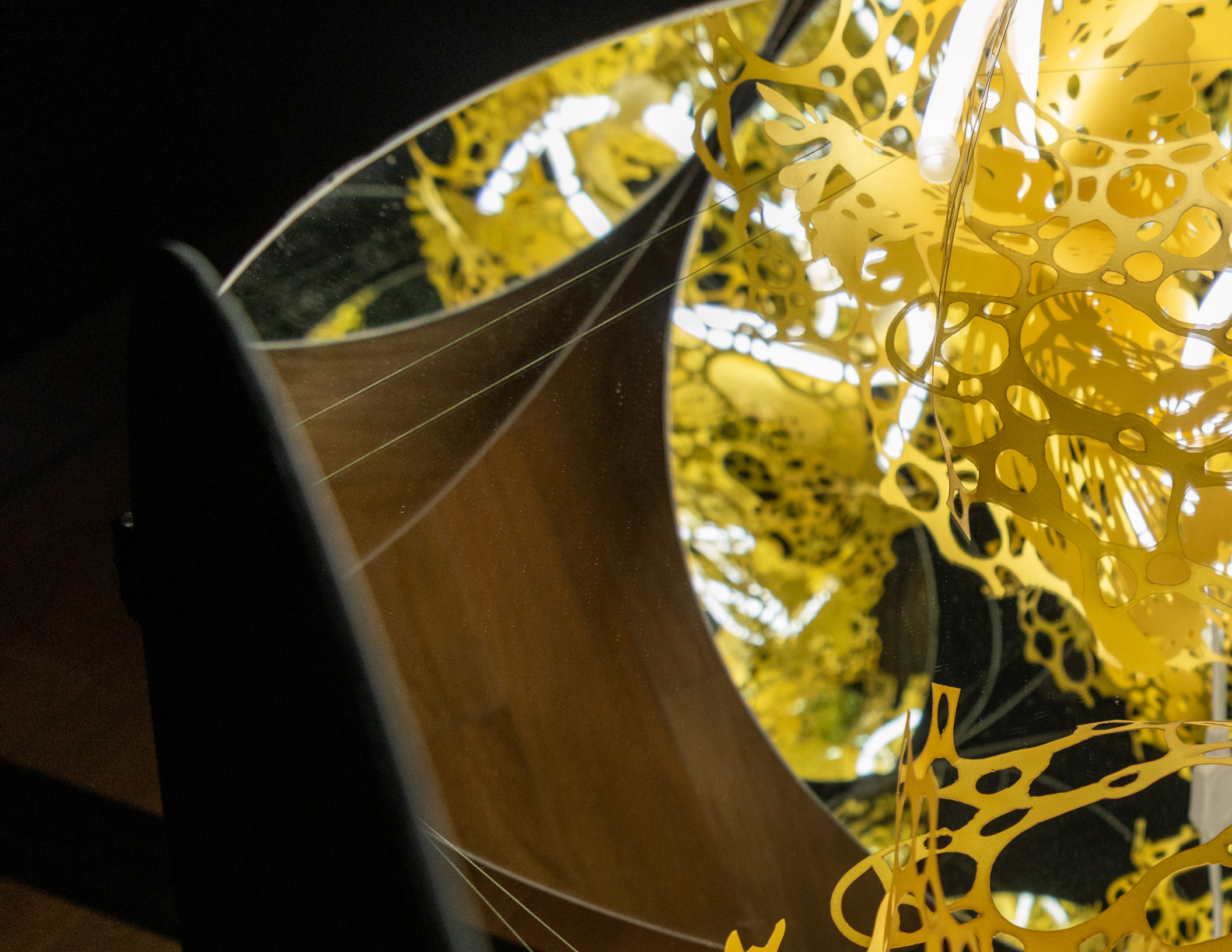
Biophony, Spring 2023

Liang uses a specially-manufactured metallic paper that he discovered while doing a residency in Oaxaca, Mexico. Conceptually, the gold paper connects the site of Oaxaca with European conquerors, who mined precious gold and silver there in the 16th century to trade with China.

The three-part installation (*Everything and everywhere, Within, and Moon. July 21, 1969*) highlights the significance of the circle in Asian culture as a representation of time; it has no beginning or end. The circular shapes are also present in the laser-etched moon, which is the image taken by the astronauts of Apollo 11 on their trip home to Earth. The film, also oriented in the round, contains a compilation of short clips taken by Liang on various international travels. Together, they reinforce Liang's efforts to situate our present moment in a context free of the limitations of the space-time continuum.

Biophony (detail)







Exhibition

Checklist

Andrea Dezsö



The Diver's Clothes Lying Empty, 2022
cotton watercolor paper, linen thread, acrylic paint
18"x 30"

Courtesy of the artist and Traver Gallery



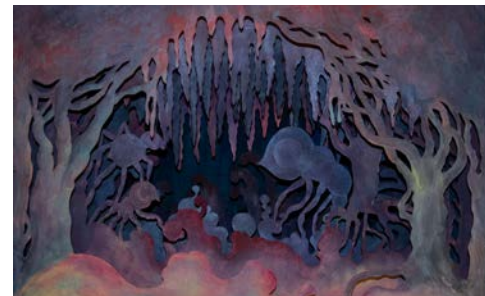
Pandemonium, 2022
cotton watercolor paper, linen thread, acrylic paint
18"x 30"

Courtesy of the artist and Traver Gallery



Open Swim, 2022
cotton watercolor paper, linen thread, acrylic paint
18"x 30"

Courtesy of the artist and Traver Gallery



The Watchers, 2022
cotton watercolor paper, linen thread, acrylic paint
17.5"x 23.5"

Courtesy of the artist and Traver Gallery



Behold the Mighty Tie Snake, 2020
Japanese hand-made Shojoshi paper, linen thread
8.25"x 11.75"

Courtesy of the artist and Traver Gallery



Butterfly Man, 2020
Japanese hand-made Shojoshi paper, linen thread
8.25"x 11.75"

Courtesy of the artist and Traver Gallery

Tory Fair



Two Small Rocks, 2018
mixed media with
handmade paper

Courtesy of the artist



Four Corner Slump,
2018
mixed media with
handmade paper

Courtesy of the artist



Four Corner Quilt,
2018
mixed media with
handmade paper

Courtesy of the artist



Backpack, 2018
paper, pulp, mixed
materials, backpack

Courtesy of the artist

Hong Hong



*Father and Father's
Mother: Chart of the
Inner Warp*, 2022
father's shadow,
father's mother's map
and sun-print on
handmade paper
90" x 138" x 89"

Courtesy of the artist



*Diagram of a Cosmic
Being II*, 2022
puff paint on handmade
paper
143" x 114"

Courtesy of the artist

Tory Fair



[Untitled], 2018
archival photographic print

Courtesy of the artist



[Untitled], 2018
archival photographic print

Courtesy of the artist



[Untitled], 2018
archival photographic print

Courtesy of the artist

Michelle Samour



Land of Milk and Honey: Stuck, 2021
pigmented Abaca handmade paper,
Mother of Pearl acrylic inlays, gouache
8" x 10" (each)
40" x 112" (installed)

Courtesy of the artist



Holding Water, 2022
pigmented Gampi and abaca fiber, tree roots,
gouache
112" x 17' x 12"
(installed)

Courtesy of the artist

May Babcock



*Rome Point Seaweed
Constructions, 2021*
artist-made paper from
seaweed (*Codium
fragile*) and abaca,
fencing, wire
12" x 12" x 10" (each)

Courtesy of the artist



*Water Chestnut Studies,
2021*
wire, gilded metal leaf,
artist-made paper from
backyard flax, *Trapa
natans* pondweed
8 ½" x 9 ½" x 8" (each)

Courtesy of the artist



*Ebb and Flow IX:
Nashua River, 2023*
paper pulp from water
chestnut pondweed
(*Trapa natans*), Japanese
knotweed (*Fallopia
japonica*), abaca,
natural pigments from
goldenrod, indigo,
natural iron oxide ink,
black walnut dye
9' x 18' x 2"

Courtesy of the artist

Erik & Martin Demaine



Selenographia Revisited II from *Selenographia*, 2014
with Michael Benson
elephant hide paper
9" x 13" x 11"

Courtesy of the artists



Phyllotaxis 959 from *Sunflower*, 2017
Mi-Teintes watercolor
paper
5" x 8" x 12"

Courtesy of the artists



Pyre from *Pyro*, 2018
Mi-Teintes watercolor
paper
6" x 8" x 12"

Courtesy of the artists



FeatheRED from *ShakespeaRED*, 2019
Mi-Teintes watercolor
paper, 9" x 10" x 14"

Courtesy of the artists



Pan Albers Cluster from *Albers*, 2019
Mi-Teintes watercolor
paper
10" x 7" x 9"

Courtesy of the artists



*With Our Powers
Combined*, 2022
Mi-Teintes watercolor
paper
8" x 17" x 19"

Courtesy of the artists



Reptoid, 2012
Mi-Teintes watercolor
paper
11" x 13" x 12"

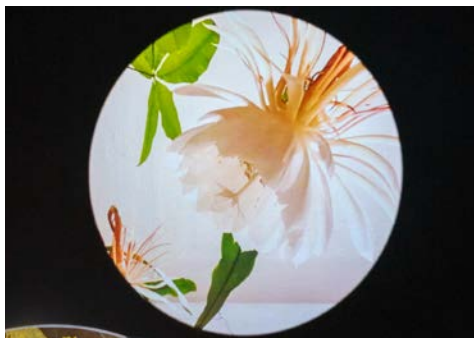
Courtesy of the artists



Hanging Out, 2023
with Mariel Bass
12 sheets of folded
paper
9.5' x 2.3'

Courtesy of the artists

Fred HC Liang



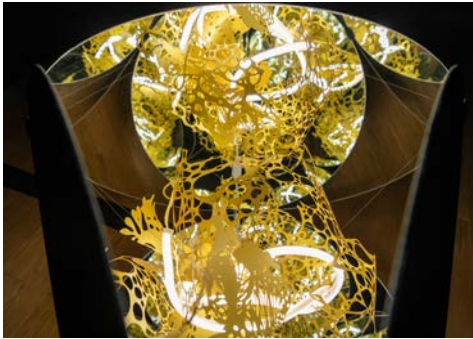
*Everything and
everywhere*, 2023
12:28 video

Courtesy of the artist



Biophony, Spring 2023
Mirror, Arjowiggins
paper, LED light
24' high

Courtesy of the artist



Within, 2023
four 36" mirrors, LED
light, cut Arjowiggins
paper
Dimensions variable

Courtesy of the artist



Moon. July 21, 1969,
2023
laser-etched Arjowiggins
paper
47" x 48"

Courtesy of the artist

Wendy Wahl



FW #7, 2015
Funk and Wagnalls
encyclopedia pages
30" x 30" (framed)

Loaned by the artist



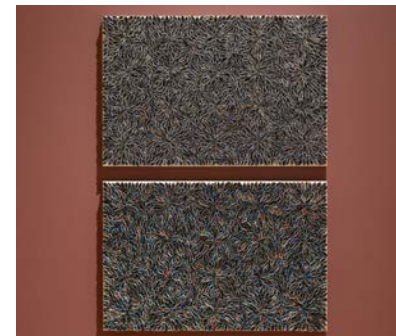
FW #6, 2015
Funk and Wagnalls
encyclopedia pages
30" x 30" (framed)

Loaned by the artist



FW #5, 2015
Funk and Wagnalls
encyclopedia pages
30" x 30" (framed)

Loaned by the artist



ReSeeing, 2022,
World Book pages on
panel
30" x 40" (diptych)

Courtesy of browngrotta
arts



ReBound, 2022
Encyclopedia Britannica
pages
144" x 96" x 93"

Loaned by the artist



Babel (1), 2020
ink, gouache, acrylic,
paper, canvas, string,
and cast shadows
52" x 13.5" x 1.5"

Courtesy of the artist



Leviathan (2), 2022
ink, gouache, acrylic,
paper, canvas, string,
and cast shadows
52.5" x 18" x 1.5"

Courtesy of the artist

Heidi Whitman



Babel (2), 2020
ink, gouache, acrylic,
paper, canvas, and
cast shadows
19.5" x 36.5" x 1.5"

Courtesy of the artist



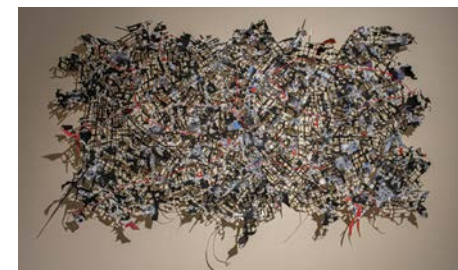
Tracking (13), 2021
ink, gouache, acrylic,
paper, string, and
cast shadows
12.5" x 31.5" x 1.5"

Courtesy of the artist



Leviathan (7), 2022
ink, gouache, acrylic,
paper, and cast shadows
15" x 27.5" x 1.5"

Courtesy of the artist



Metropolis, 2020
ink, gouache, acrylic,
paper, and cast
shadows
31" x 51" x 1.5"

Courtesy of the artist



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This catalogue accompanies the exhibition *Paper Town*, presented at the Fitchburg Art Museum, February 4—June 4, 2023. This exhibition was organized by Curator Lauren Szumita and Terry and Eva Herndon Assistant Curator Brooke “Eli” Yung.

Catalogue edited by Lauren Szumita and Eli Yung.

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Michelle Samour, *Land of Milk and Honey: Stuck* (detail), 2021





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