

First Cut

COMMUNICATION FROM MEMBERS OF THE GUILD OF AMERICAN PAPERCUTERS

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Checking In With Jenn

BY JENN ROSS

Hey, all! Let's check in on some holiday madness...

I don't know about any of you, but when it comes to the holidays, for me that would be something resembling Christmas, i get inspired to make all the things for all the people in my life. I suddenly am motivated to get my dormant etsy site back up-and-running, and make-slash-sell all the Christmas cards, holiday crafts, and ridiculously sparkly whatever that I found on Pinterest. So i get started.

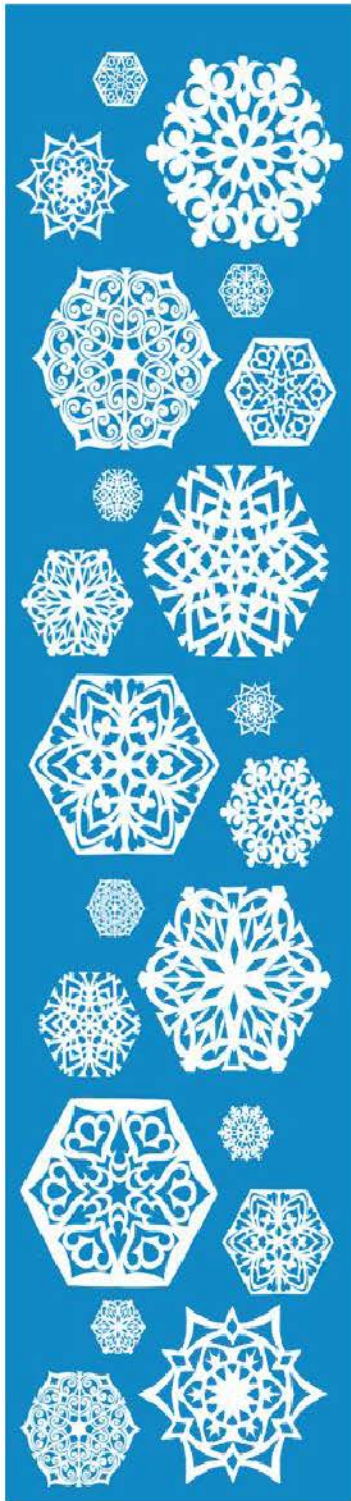
With something completely different. Or i remind myself that really i should prioritize that piece of art i've been working on for months. And then it hits. That overwhelming sense of anxiety and anticipation and fear and excitement.

And i find myself horizontal, staring at the television, ruminating about how inadequate my artistic skills are, or how egocentric it is to even think that someone would want my work as a gift.

Please tell me this sounds familiar to you, as well...

How does it seem that the holidays just catch up to us so quickly? And they're so easy to forget as soon as they're over. GAP wants to hear from you. Share with us your experiences of holiday crafting, those project fails, all the papercut cards that were accidentally folded the wrong way the whole time you were cutting. But even better, share with us your moments of pride and joy and the appreciation you felt when your loved one lit up when they received your beautifully crafted papercutting. What gives you ongoing motivation to build a body of work to have ready when the holidays come around next year? We want to learn from your experiences and share in your own personal high-fives, gain inspiration from your ideas, and feel better that we all go through the ups and downs that encompass mid-November through January 2nd. Let's chat!

Happy holidays!!!



Snowflakes by AnneMarie Curtis
Check out her Snowflake Ruler:
<https://snowflakeruler.com/>

First Cut

Meet The Board

JERISE FOGEL, SECRETARY

Though much of Jerise (Jeri) Fogel's work is Jewish-themed she says: "I love working with all kinds of interfaith and multicultural themes; I also am a calligrapher, so I write texts in many different languages and try to reflect the culture in my papercut artwork."

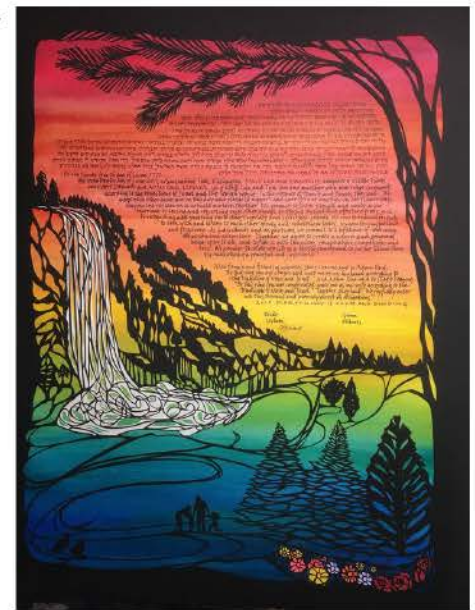
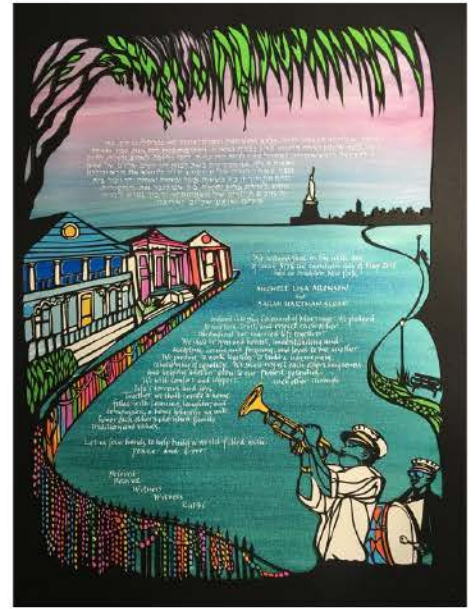
She uses handmade papers and Excel #11 blades to create her beautiful cuts. She works from her own sketches, creates "stencil-like" images from photos, and accents her designs with collages of animals, plants, buildings and more. She also works from her own photos. She found her way to papercutting, like so many others, through screenprinting. Jeri says she always printed snowflakes, which just goes to show that she was destined to be a paper cutter.



Jeri didn't limit herself to snowflakes once she discovered papercutting

though. She's recently been playing with layering and color. Jeri is ambitious and hopes to create life-size lightboxes or scrim cuts, to design papercuts for the stage, and to show work in an active setting where people are able to directly interact with them.

Jeri's work is available through her Etsy shop <https://www.etsy.com/shop/jerise> and her website <https://wp.jerise.com/>. Jeri says she finds her shows through Guild connections. Her work hangs B'nai Shalom Congregation in Huntington, WV and has also hung at WordUp, the bookshop where she volunteers. She suggests that anyone looking for wall space look in their own neighborhood for community spaces that appreciate artwork.



at

Not done holiday shopping yet? Jeri's 2019 calendar is available on Etsy & ships in 3-5 days for just \$18!



First Cut

Member Events

SEE WHAT GUILD MEMBERS HAVE
COMING UP!

Papercuts by Jessi Brown

Waverly Heights Retirement Community
1400 Waverly Road, Gladwyne, PA

Through January 25

Featuring work by Guild Member, Jessi
Brown



Yearnings: An Intersection of the Trivial and Tragic Planes

A Buddhist burial paper installation
by Kathleen Trenchard
Bihl Haus Art Gallery

2803 Fredericksburg Rd, San Antonio, TX
Through-December 14



BIHL HAUS ARTS
CREATING COMMUNITY THROUGH THE ARTS

Christmas Open House

The Sisters Art Gallery

Milwaukee, WI

This Open House has passed, but you can still
see and purchase works by Guild member Clarice

"Stretch: Mary B Howard Invitational"

Greater Reston Arts Center

Reston, VA

December 15th - February 9th

Opening Reception: Saturday, Dec 15, 5-7 pm

Panel Discussion: Saturday, January 26, 3-5 pm

Curators' Talk: Saturday, February 9, 3-5 pm

Restonarts.org

Featuring the work of five artists including
GAP member Melanie Kehoss, premiering
"Bitter Sweeter," her project exploring the
history of sugar.

Artist Talk

The Art League Gallery at The Torpedo Factory
Alexandria, VA

December 13th, 5-6pm

Opening Reception to follow

Featuring work by Guild Member Rosa Leff



Papercuttings by David Friedman

PulsePDX Gallery

Portland, OR

December 1st- 31st

Pigeons and Powerlines

Solo Exhibition by Guild Member Rosa Leff

The Delaplaine Arts Center

Frederick, MD

January 5- February 24



Niveous Gifts

Dole Gallery in Lakeside Arts Park

Crystal Lake, IL

Through January 4th

Opening Reception December 7th

Featuring work by Guild Member Hazel Glass



The Art of Papercutting (Four Session Workshop)

Fleisher Art Memorial

Philadelphia, PA

By Guild Member Mindy Shapiro

Learn how to design a papercut, develop an understand-
ing of positive and negative space, and about the history
of papercutting around the world.

<http://fleisher.org/take-a-class/class-listings/the-art-of-papercutting-four-session-workshop/>

First Cut

A Choreography of Contrast

BY MELANIE KEHOSS

Which performing art form has the most in common with papercutting? My visit to the National Portrait Gallery last October made a compelling case for the connection between cut paper and dance. Portrait Gallery Choreographer in Residence, Dana Tai Soon Burgess, premiered the performance *Silhouettes in response to the exhibition Blackout: Silhouettes Then and Now*. Burgess thoughtfully wove not only the visual elements of silhouette art into the performance, but also the characters and themes of *Black Out*.

Curated by Asma Naeem, *Black Out* features a multitude of historic silhouette artworks, largely by August Edouart and William Bache, and four contemporary installations. Two of the recent works stood out as potential inspirations for dance: The technically jaw-dropping installation by Kristi Malakoff portrays children cavorting around a Maypole. Meanwhile, exploring America's history of slavery, Kara Walker's dynamic papercut figures explode across the gallery walls.

After viewing the exhibition, I continued to the Portrait Gallery's theater for the first of two scheduled performances of *Silhouette*. The dance began with one figure after another walking gracefully from left to right, upper bodies posed to emphasize

their profiles (a nod to the early silhouette artists). Even as their appearances became more complex and lingering, the dancers always entered from the left and exited right. This continual directional movement and stylized gesturing created the impression of a live-action crankie (a scrolled illustration wound onto two spools and operated with a crank, incidentally not featured in *Black Out*).



A woman in a full skirt and sunglasses frequently appeared, walking with one hand outstretched. Edouart's 1843 portrait of Laura Dewey Bridgman inspired this character: Deprived of sight and hearing at two years old, she learned to read and later taught at the Perkins Institution for the Blind. Because of the affordability of silhouette portraits, this art form has immortalized many marginalized yet historically significant figures, such as Bridgman.

A stark white backdrop boldly received the dancers' shadows. All but the main character were clothed in black, so for every dancer there were effectively two silhouettes on stage. The Victorian clothing and headgear of the historic papercuts inspired the costumes, some evoking mourning garb. Occasionally, shadows projected onto the wall danced with the flesh-and-blood performers. Burgess describes the narrative: "A man with a suitcase is haunted by characters from his own interior landscape." Where *Silhouette* portrays the shadow as a representation of the psyche, or of emotional baggage, Walker's installations and Edouart's silhouettes remind us of America's baggage, whether bright or dark.

Blackout: Silhouettes Then and Now will be on display until March 10, 2019 at the National Portrait Gallery in Washington DC.

Image: Maibaum, Kristi Malakoff, 2009

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Photo credit: Matailong Du.

Above: Dancers Christine Doyle, Kelly Moss Southall, Joan Ayap, and Ryan Carlough

Below: Dancers Joan Ayap and Christine Arthur



Laura Dewey Bridgman, Auguste Edouart, 1843

Shop on Amazon?
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Auntie Walker's Wall Sampler for Savages, Kara Walker, 2013

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or you can type in our unique link to shop <https://smile.amazon.com/ch/62-1353892>.