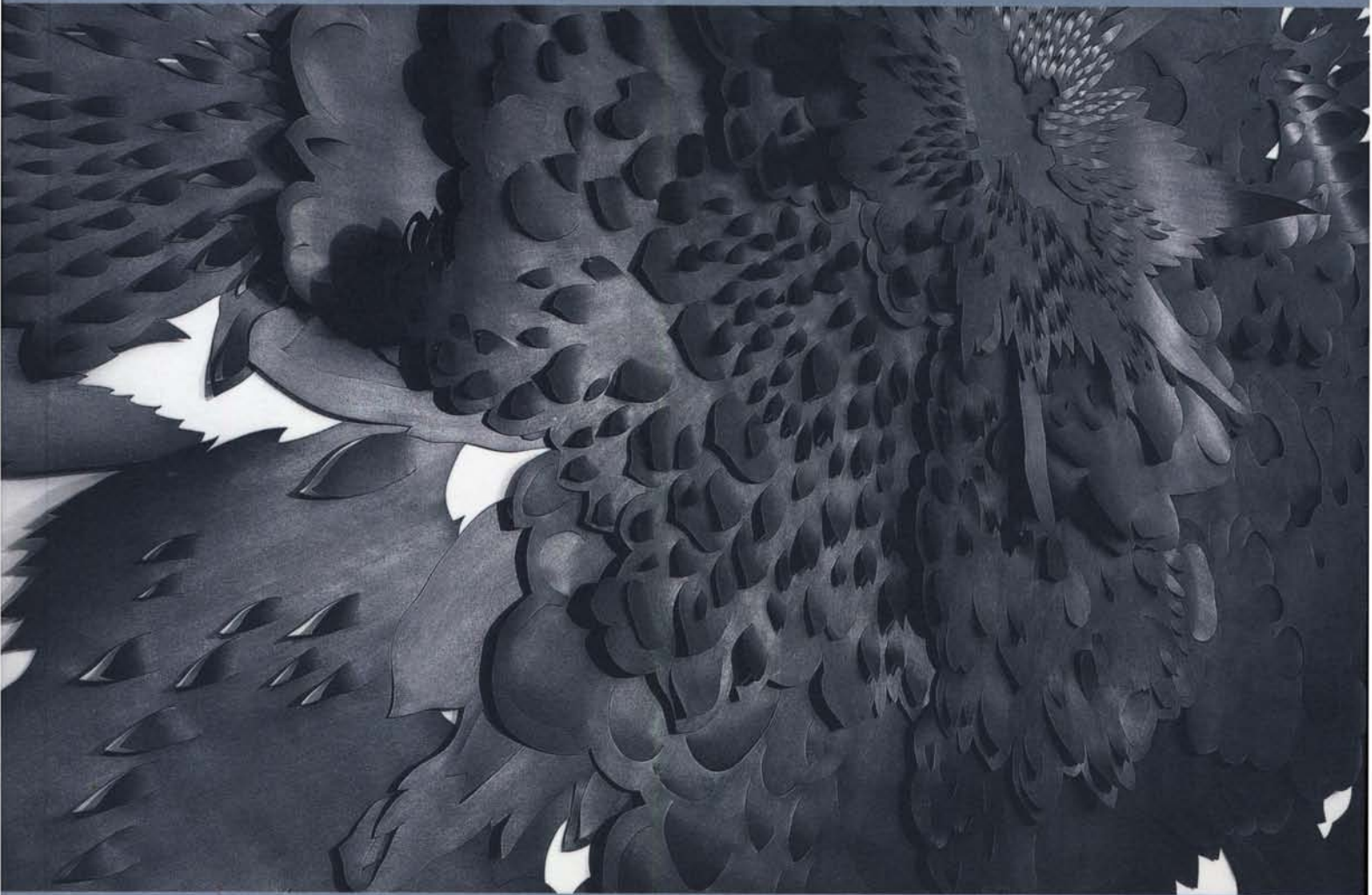


materials and process³

slash

paper under the knife



museum of arts and design
5 continents editions

establish boundaries between spaces. The initial appearance of the works implies a gestural chaos comprised of writhing, intersecting, and overlapping lines. However, careful study of the works reveals the meditative nature of his lines. A roadmap of the artist's repeated gesture is established in these understated and often modestly scaled compositions. Through line alone we are brought into the body and soul of the artist, whose hand is an omnipresent feature of these drawn and cut narratives.

Fran Siegel is known for her ability to engage the viewer in a space that is at once specific and enticingly vague, making best use of what has been described as "inconspicuous, overlooked space,"²² in which the artist draws in the air to create an "ephemeral topographical image that defies specific identification."²³ Siegel's mode of working is to create magical installations that inhabit a space that is ultimately animated by the viewer's moving past the installation. These are drawings in space that have form and texture, but elude a facile reading and interpretation. Siegel's *Overland*, for example, is an installation of

fragmented drawings on paper that hover above the ground, responding to ambient movement and air currents. The installation was based on a series of photographs taken from the windows of airplanes as they descended into Los Angeles. The shattered forms of landscape features and cloud patterns as they move rapidly across the artist's vision describe a vision in flux, changing rapidly and seamlessly with the movement of the airplane. Siegel calls into question any preconceived ideas of landscape as constant, proposing instead that landscape is as fleeting as our momentary glimpse of it. Siegel's strategy of revealing and concealing views at the same time has been recurrent in her works from the past decade, most notably in *Interference* (2001), which "suggested a complex interaction between what the artist allows to be seen and what is actually there." With its highly specific geographical location, the current work also derives its energy by including both knowledge and a vision of a specific landmark, and thus adding memory to the ephemeral vista.

For *Slash: Paper Under the Knife*, Siegel has chosen the landscape of Columbus

Circle directly in front of the Museum—with its familiar column and statue, its fountains, and surrounding buildings—as subject and as provocateur. The work is installed within the window that frames the urban monument, and thus merges seamlessly with the walls that surround the aperture. The strategy of engagement developed by Siegel in this work establishes the planes of paper as both a barrier and invitation for the viewer. As Columbus Circle is perceived through a series of apertures, the translucent panels also reveal the complex topographical annotations overlaid on them, evoking the appearance of a palimpsest map.

Painting, sculpture, line, form, color, pattern, and texture are brought together in the sensuous and ebullient compositions of **Judy Pfaff**. To achieve her effects, she uses a panoply of papercutting techniques: knife cutting, tearing, shredding, burning, punching, and gluing. Pfaff holds a distinguished place in the history of installation art. Throughout her career, she has also employed a lush and unexpected repertoire of materials, ranging from wire and aluminum foil to artificial flowers and real trees. Pfaff's composi-



far left:
Fran Siegel, United States
Overland 5, 2008 (detail)
Installation at Ben Maltz Gallery,
Otis College of Art and Design
for *Looky See* exhibition
Graphite, paint, and colored
pencil on cut papers, Dura-lar,
string
Overall: 14 x 25 x 6 ft.
(4.3 x 7.6 x 1.8 m)
Collection of the artist

left:
Judy Pfaff, England/United States
Nature does not knock, 2008
(detail)
Folded and perforated Crown
Kozo paper, ink, dyed coffee filters,
wire, branch, plastic
Overall: 91 x 91 in. (231.1 x 231.1 cm)
Collection of the artist

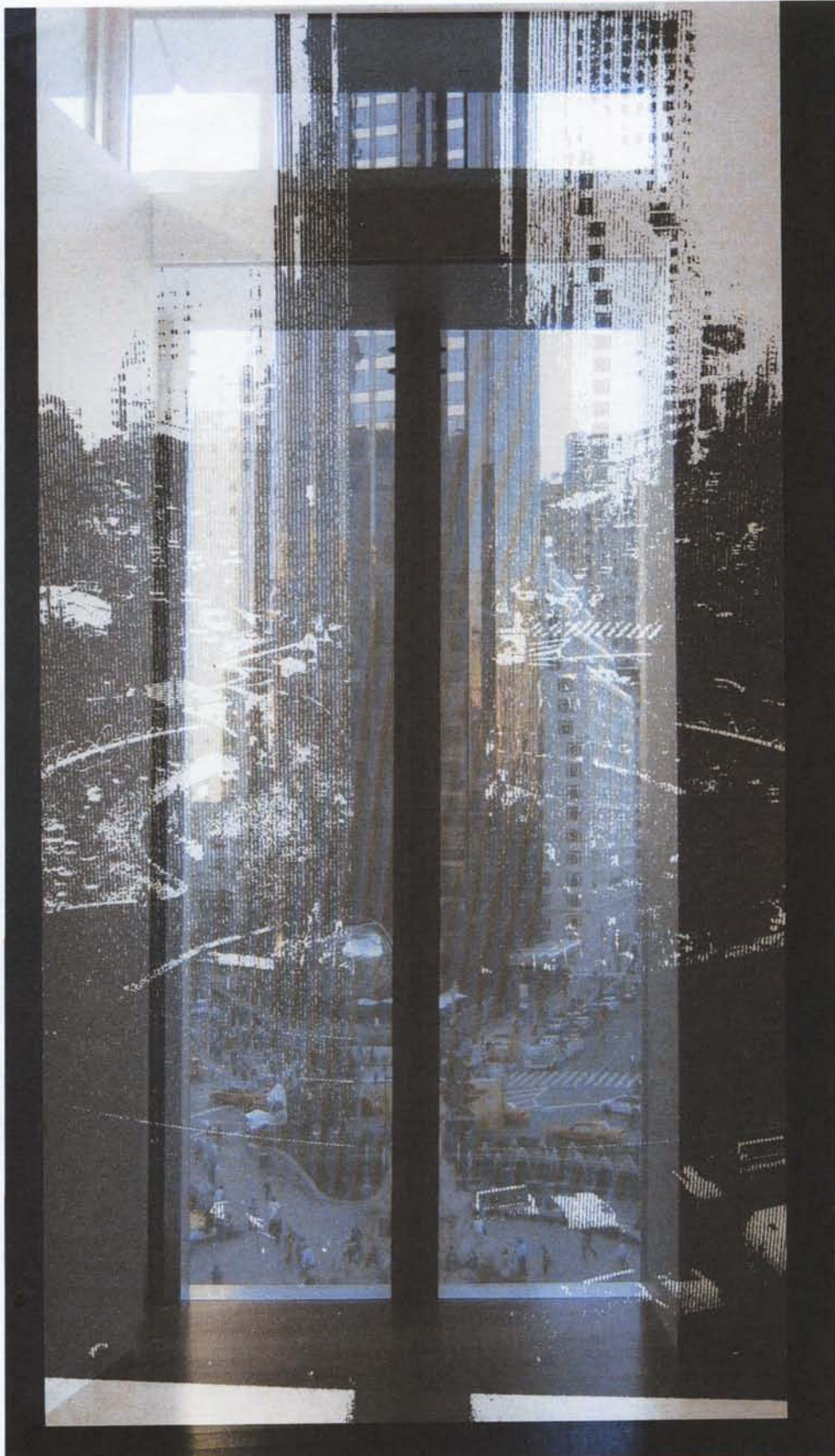
Proposal for **FROM HERE**, 2009
2 layers of hand-cut Dura-lar,
pencil, existing window overlooking
Columbus Circle
Collection of the artist

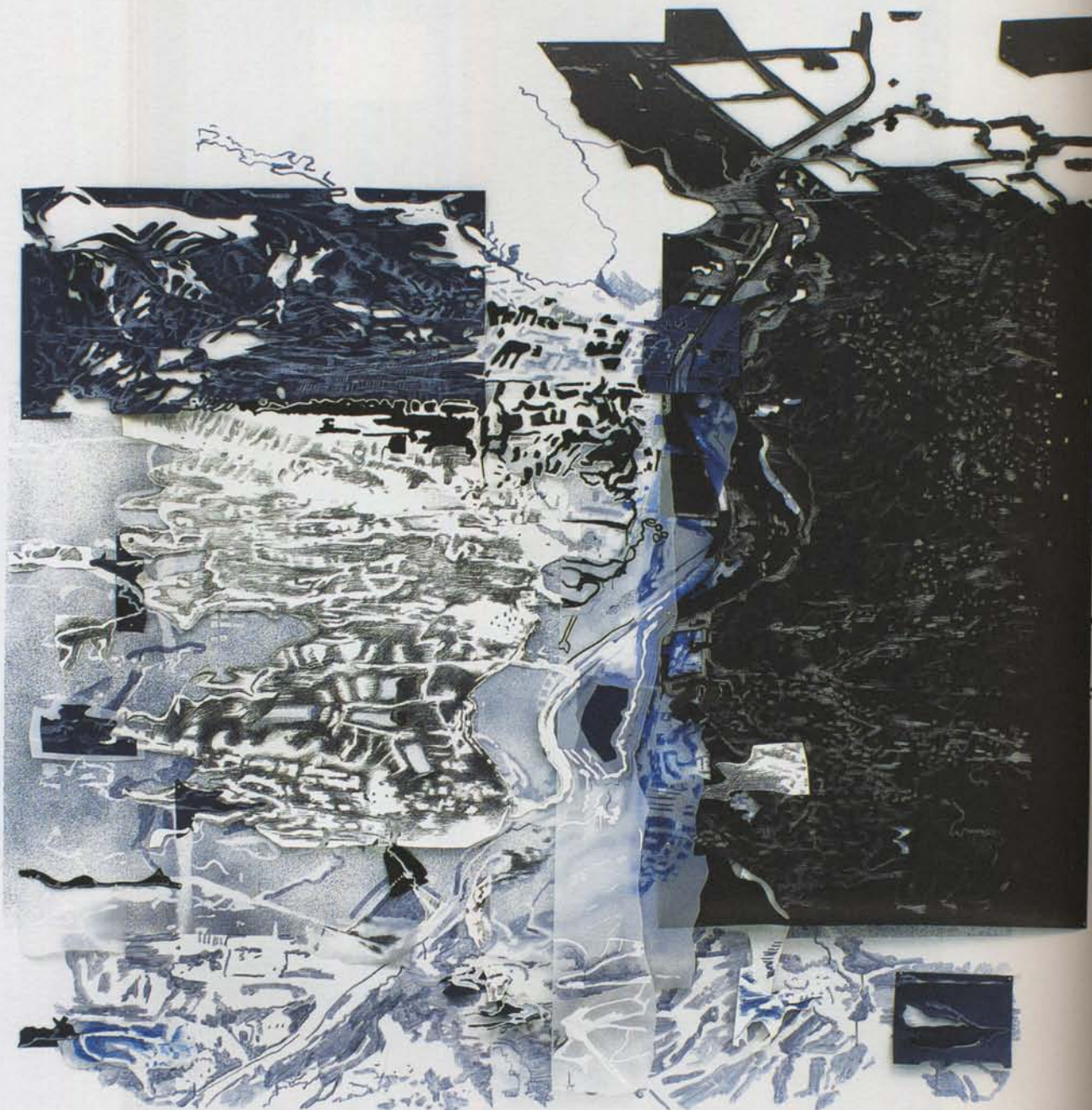
Fran Siegel

Fran Siegel received her BFA from the Tyler School of Art, Temple University, Philadelphia, and her MFA in painting from Yale University. She currently serves on the art faculty at California State University, Long Beach. Siegel's site-specific and site-referential installations have been seen at Muzeum Sztuki in Łódź, Poland; Nuova Icona, Venice; Center for Contemporary Art, Tel Aviv, Israel; and at several venues in Los Angeles—at the Torrance Art Museum, the Municipal Art Gallery-Barnsdall, and the Armory Center for the Arts. The artist represented the United States at the IX Bienal Internacional de Cuenca, Ecuador, in 2007 which was funded by the US State Department of Cultural Affairs. She has received an Individual Artist Fellowship from the City of Los Angeles Department of Cultural Affairs, and others from the Edward F. Albee Foundation, New York; the Fifth Floor Foundation, New York; and the Corporation of Yaddo, Saratoga Springs, New York.



Informed by location, my site-responsive drawings and installations interact with environmental light and architecture. For me, the process of cutting and removal reduces the image to its barest essential. Cutting opens up the form while integrating the drawing with its surroundings. Voids become pronounced over solids as influenced by Islamic architecture and the slashes of Lucio Fontana. The site-specific suspended drawing for the fifth-floor window of the Museum of Arts and Design is an extension of this work with location. Tracing light and human activity, I call attention to the classical symmetry of Columbus Circle, to daylight shifts, and surrounding neighborhood movement. The cuts within each of the two translucent layers maintain a different proportion in their relation to the view outside the window, emphasizing the viewers' shift in perspective as they move through the gallery.





Overland 1, 2007

Colored pencil and pigment
on Dura-lar and cut papers,
painted wall
108 x 108 in. (274.3 x 274.3 cm)
Collection of the artist; courtesy
of Margaret Thatcher Projects,
New York



above:

Overland 5, 2008

Installation view at Ben Maltz Gallery,
Otis College of Art and Design
Graphite, paint and colored pencil
on cut papers, Dura-lar, string
14 x 25 x 6 ft. (4.3 x 7.6 x 1.8 m)
Collection of the artist



Overland 3, 2007 (detail)

Colored pencil, paint, ink, string on
cut papers
Overall: 94 x 86 in. (238.8 x 218.4 cm)
Collection of the artist; courtesy
of Margaret Thatcher Projects,
New York