

Woodson Art Museum
in your classroom



Rob Ryan, *I Miss Being a Small Girl*, 2011, hand-cut paper

Cut Up/Cut Out

On View through June 2, 2019



What's on View?

Student Art through March 31

Celebrate Youth Art Month and the creative efforts of north central Wisconsin students in grades 5-8 via the 42nd Student Art Exhibition. Each March, the nation promotes art education by focusing on student work. Art teachers are encouraged to submit student works in various mediums for the Museum's Student Art Exhibition.

Cut Up/Cut Out through June 2

A contemporary take on the ancient, yet ever-evolving, art of cutting paper comprises a range of techniques and materials – from vintage maps and magazines to a leaf, car tire, and saw blade. To transform paper, rubber, metal, and more into thought-provoking artworks, artists explore varied piercing and cutting techniques that provide endless possibilities for change. Cutting into and through surfaces, artists alter items from opaque to transparent, flat to sculptural, rigid to delicate, and ordinary to exquisite. The process and precision required are laborious, technically demanding, and always astonishing. The art of paper cutting dates back thousands of years, with early artwork emerging from sixth-century China, extending worldwide by the fourteenth century, and later sparking a wave of folk art traditions. Celebrating both innovation and tradition, this exhibition features the work of more than fifty artists, representing diverse styles, techniques, and sizes from three-inch artworks to sprawling, complex installations. *Cut Up/Cut Out* was organized by Carrie Lederer, curator of exhibitions, Bedford Gallery, Leshner Center for the Arts, Walnut Creek, California.

In Touch with Art: Tactile Sculpture ongoing

The Woodson Art Museum's inaugural tactile art exhibition debuts with five avian sculptures, available on a "touch table" in the Decorative Arts Gallery. This touchable artwork installation – the first in an ongoing series – provides ready access to original artwork for visitors with low vision or blindness, also encouraging sighted visitors to experience a new way to "see" via the mind's eye

– visualizing artwork through touch. A commitment to providing accessible and compelling art experiences for all inspired the tactile art exhibition with guidance from tactile sculptor Ann Cunningham. Beginning March 2, explore touchable sculpture and the power of hands-on art appreciation. For easiest access to the tactile sculptures when visiting, use the Museum's 12th Street entrance; the Decorative Arts Gallery faces this entrance.

Sharing the Shoreline through August 18

Discover the beauty of shorebirds – sanderlings, stilts, turnstones, whimbrels, yellowlegs, and others – through sculptures and works on paper from the Woodson Art Museum's collection.

Regal Bearing through August 11

Regal Bearing applies the tenets of portraiture to more than sixty artworks from the Museum's collection. As with human portraits, the artists represented captured the essence of their subjects using a variety of formats, including a focus on single birds without backgrounds as well as the inclusion of habitat or attributes that help to characterize a species or place it in context.



Cut Up/Cut Out Ideas and Interpretation

Material Mashups



A plasma-cut oil drum becomes lacey and delicate in the hands of artist Cal Lane, while sculptor Wim Delvoye's carved car tire features a filigreed surface reminiscent of fine silver. Moroccan artist Mounir Fatmi presents a striking contrast of material and mark making by piercing the cold, steel surface of a large saw blade with the graphic, fluid strokes of Arabic script. Transforming industrial shapes and surfaces into unexpected canvases is one way *Cut Up/Cut Out* challenges perceptions of fragility and integrity.

Artist Kyong Ae Kim inverts the material relationship between stability and vulnerability in her *Skull Series*, depicting oversized skulls of endangered or extinct animals in transparent, smooth layers of drafting film. Kim's artworks give the otherwise imposing subjects a frail, ghostlike quality.



Margaret Griffith's twelve-foot cut paper installation, *Coringa* (image on next page), translates the stately silhouettes of iron fences and gates into a towering, almost architectural, sculpture.

Griffith photographs intriguing ironwork in Los Angeles neighborhoods to inform her hand-cut black paper sculptures, reimagining metal enclosures as floating patterned scrolls.

Artwork captions from top: Cal Lane, *Sweet Spill*, 2010, plasma-cut oil drum; Wim Delvoye, *Untitled (Car Tyre)*, 2011, hand-carved car tire, courtesy of Galerie Perrotin, New York; Mounir Fatmi, *Between the Lines*, 2010, circular saw blade, courtesy of Shoshana Wayne Gallery, Los Angeles; Kyong Ae Kim, *The Skulls 5* and *The Skulls 6*, 2016, hand-cut drafting film



Activity: See It In a New Light

Challenge students to find and photograph patterns with intriguing lines they encounter on a regular basis. Suggest taking pictures of the shadows created by fences, railings, or tree branches for their project. Print these photographs in black and white on printer paper and have students trace the outline of designs that intrigue them on tracing paper. After students cut out their pattern silhouette, invite them to find classmates' stencils they'd like to add to theirs to create layers of cut-paper patterns.

- Which silhouettes go well with others and why?
- Are any new images or designs suggested by the layers of pattern and shadow?



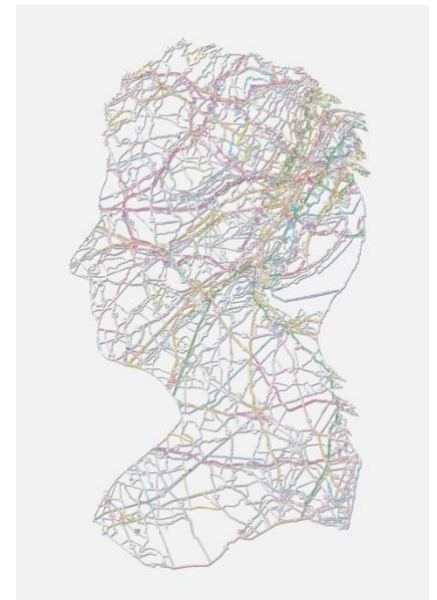
The relationship between positive and negative space plays a crucial role for several exhibition artists whose designs explore the ever-changing nature of light and shadow. During docent-led gallery experiences, students will move flashlights across artworks to observe how the direction and intensity of light sources can change the way we perceive dimension and scale.

Artist Amy Oates finds inspiration in the

collective nature of crowds and uses layers of cut paper to illustrate the choreography of crossed paths and shared spaces in urban environments. Oates cuts a variety of figures from shades of white paper, stacking and overlapping them to compose a crowd. The sense of depth and density are heightened by cast shadows, which stretch below the hanging paper sculpture echoing the frenzied but fleeting movements of the artist's subjects.

Place – Close to Home

There are many ways to tell someone where you're from. Sharing stories about your family, describing local landmarks, or identifying cross streets can offer different pieces of information about home. *Cut Up/Cut Out* artists Nikki Rosato and Carmen Lomas Garza interpret the role place plays in shaping identities. Rosato creates intricate, hand-cut portraits using maps of her subject's hometowns. An individual's profile provides the recognizable contours of a portrait while the interior makeup of the subject is filled with the rivers and roads of their roots.



Artist, author, and illustrator Carmen Lomas Garza's Chicana identity inspired her graphic and animated depiction of family life in *Haciendo Papel Picado/Making Paper Cutouts*. The intimate scene of a family sitting around the table making festive, cut-paper designs in tissue represents a sense of home and place for many Mexican-American families.

Artwork captions from top: Amy Oates, *Collective Portrait #8: All the People I Encounter Each Day*, 2016, hand-cut paper and monofilament; Nikki Rosato, *Karen: Matawan, NJ*, 2016, hand-cut road map, courtesy of Jonathan Ferrara Gallery, New Orleans; Carmen Lomas Garza, *Haciendo Papel Picado/Making Paper Cutouts*, 1998, black paper cutout;

Place – Out of This World

English artist Rogan Brown's *Magic Circle Variation 6* is reminiscent of the sea floor, alien lifeforms, or a bird's eye view of a lush landscape. Brown references the varied forms of marine life, plants, and microbiology when drawing and designing structures for his cut-paper sculptures. Brown translates intricate drawings into patterns for hand and laser-cut layers of paper, which he glues and layers using foamcore spacers.

While working in his studio, artist Chris Natrop listens to science fiction audiobooks filled with descriptions of apocalyptic landscapes and futuristic environments that inform and inspire his artwork. Natrop's exhibition artwork, *Maybe Matter Matters Most*, is a large, hand-cut sheet of painted paper, which reads like abstract tapestries of organic shapes and spaces.

Exercise: Group Discussion

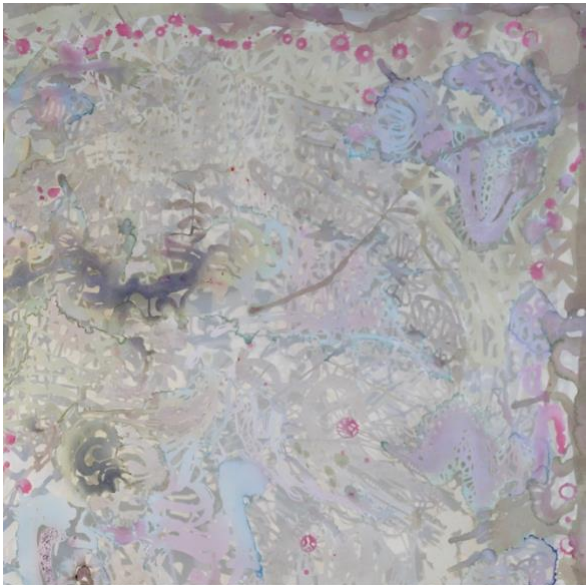
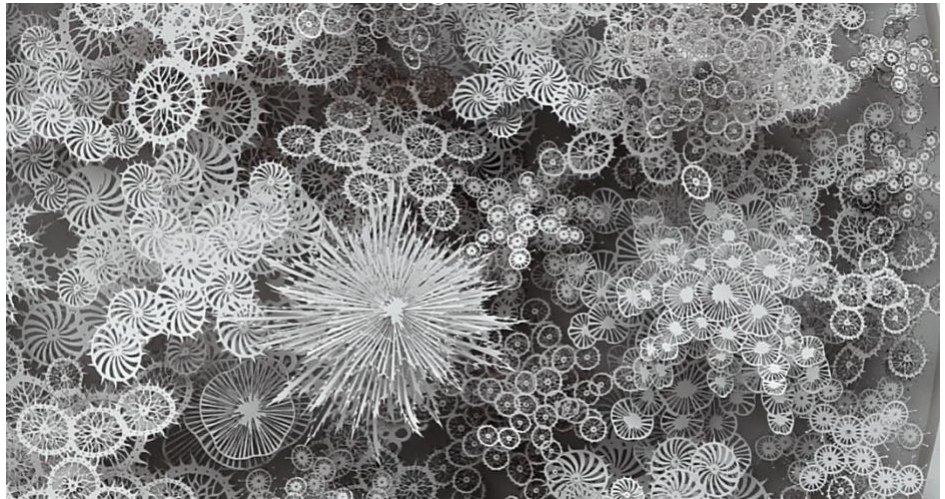
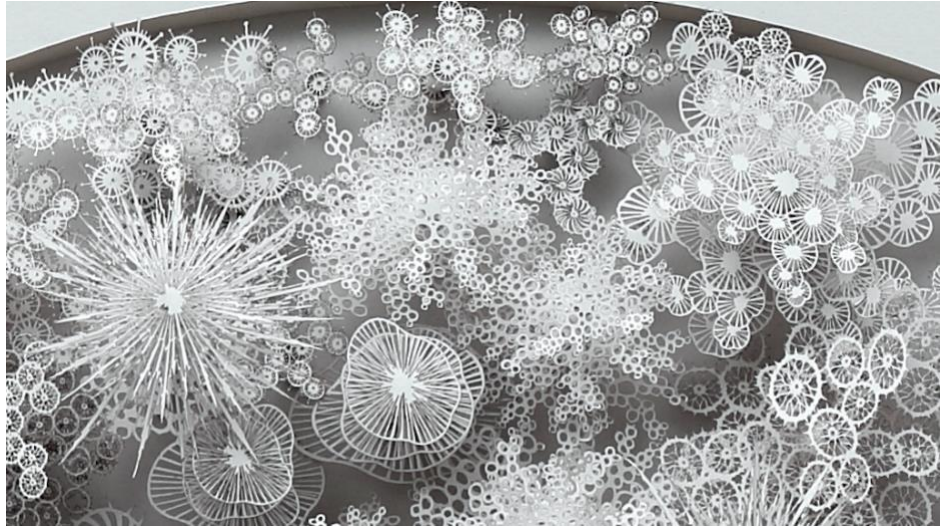
Compare and contrast Rogan Brown's *Magic Circle Variation 6* and Chris Natrop's *Maybe Matter Matters Most* using these images and details of the artworks (next page) along with [Woodson Art Museum audio tour app](#) videos, linked here: [Rogan Brown](#) and [Chris Natrop](#).

- Find and draw similar shapes both artists use in their artworks. Do the shapes remind you of anything? How could you use them in your own design?
- Does one artwork appear more organic than the other? If so, why? Make your case by citing specific visual elements.
- If these artworks were landscapes, which place would you rather visit and how would you travel through it?

Quick creative writing exercise: Choose one of the artworks and describe it as if it were an undiscovered new environment.



Artwork captions from top: Rogan Brown, *Magic Circle Variation 6*, 2015, hand and laser-cut paper; Chris Natrop, *Maybe Matter Matters Most*, 2015, watercolor, metal powder, glitter, and paper



Artwork captions, left to right: Details from Rogan Brown, *Magic Circle Variation 6*, 2015, hand and laser-cut paper; details from Chris Natrop, *Maybe Matter Matters Most*, 2015, watercolor, metal powder, glitter, and paper

Hands-on Art Making Inspired by *Cut Up/Cut Out*

Paper Power

As a medium, paper offers diverse avenues for artistic creation. Strong but malleable, paper can be transformed in many ways and combining techniques can yield new ideas for design and ways to transform a familiar material.

For this art exercise, assign students different sets of numbers and letters, corresponding to the lists below, to help them explore some of the ways you can manipulate paper and combine these processes.

Ways to Alter Paper

1. Mark it: draw, paint, stamp, etc.
2. Cut it
3. Fold it
4. Tear it
5. Crumple it
6. Shape it: wrap paper around a dowel to curl it, score lines in paper and bend it, or try a [paper crimper](#)
7. Burn it
8. Wet it

What to do with an Offcut*

- A. Remove it: leave negative space
- B. Replace it: try a new material or piece of paper in place of the offcut
- C. Rearrange it: add the offcut in a new orientation or location
- D. Reverse it: if one side of your paper has a design or different color on one side, flip the offcut over
- E. Layer it: build depth by stacking and staggering offcuts to create dimension and new shapes
- F. Trace it: use your scrap paper as a template for a new design
- G. Reapply it: tape, glue, or sew an offcut back in place to add texture and interest
- H. Reimagine it: offcuts often produce unexpected shapes that can inspire a new creation

*Offcuts are pieces of scrap removed from the original material

Torn-Paper Landscape

While scissors can provide precision and control when making paper collages, tearing paper is a great way to loosen up and let the rough edges and shapes of torn paper inspire a design. A landscape collage is a good starting place with younger students as the end result can be as representational or abstract as the student likes.

Paper Portraits

Use a bright light (old overhead projectors work well) against a blank wall and have students sit in profile, against the wall, to create a strong shadow of their silhouette ([video link](#) showing setup). Working in pairs, have one student sit for their portrait while another traces the outline of their shadow on paper. Instruct students to cut out their profile shapes and add a background, border, or other graphic elements to represent their interests and identities.



Papel Picado with Carmen Lomas Garza

Make tissue paper cutouts with guidance from exhibition artist Carmen Lomas Garza with the help of this [video](#) from the Smithsonian Latino Center.

@ the Woodson

During a docent-led experience of *Cut Up/ Cut Out*, students will observe art on view, share their impressions during guided conversation, and explore hands-on objects and art materials designed to illustrate and illuminate exhibition artwork.

Following their time in the galleries, students third grade and up will create map and magazine collage projects in the Museum's classroom, inspired by several *Cut Up/Cut Out* artworks, which incorporate maps. Docent volunteers will highlight these artworks in the galleries and discuss with students the various techniques and creative ideas behind the artwork.

Hands-on Art Project Samples



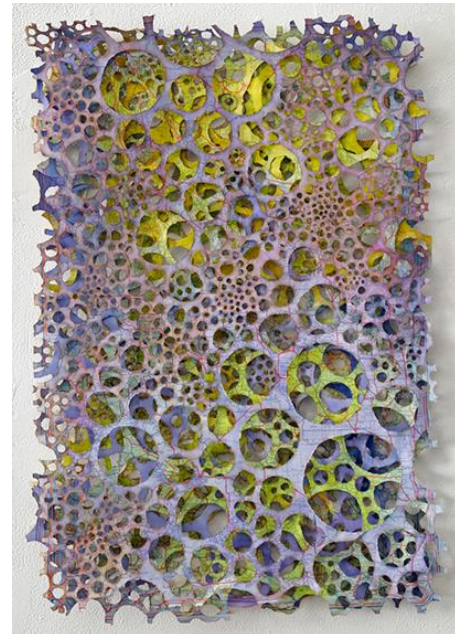
Samples of *Cut Up/Cut Out* Artwork Using Maps



Claire Brewster, *Winter in the City*, 2014, hand-cut vintage United States maps



Nikki Rosato, *Paul: Blue Hill, ME*, 2016, hand-cut road map



Karen Margolis, *Salt Lake City*, 2009, six layers of maps and watercolor

Schedule Your Visit

Schedule a docent-led *Cut Up/Cut Out* visit for your class, by connecting with Museum program support specialist Tina Meverden via email, scheduling@lywam.org, or by phone, 715.845.7010.

Woodson Art Museum Information

Please encourage your students to visit the Museum.

Hours

Tuesday – Friday: 9 am – 4 pm; First Thursday of each month: 9 am – 7:30 pm

Saturday – Sunday: Noon – 5 pm

Contact

Call the Woodson Art Museum or visit the website for more information:

715.845.7010; <https://www.lywam.org>

700 N. 12th St. Wausau, WI 54403

Don't miss *Cut Up/Cut Out* [Artist Mark Wagner](#) in residence Saturday and Sunday, May 4 & 5.

The Currency of Collage

MARK WAGNER ARTIST RESIDENCY

SATURDAY & SUNDAY, MAY 4 & 5



Intricate collages made entirely from deconstructed U.S. dollars are the currency of Mark Wagner's art. Mark, whose work is included in *Cut Up/Cut Out*, slices thousands of bills to create artwork that pointedly and playfully explores the intersection of wealth, power, value, and American identity. He re-imagines this revered icon of American commerce, manipulating the material with virtuosity to depict portraits, plant life, fantastical beasts, and allegorical scenes, recasting George Washington in new roles.



Mark was born and raised in Marathon County, visited the Woodson Art Museum during his youth, and considers it his "First Museum." During the residency, he will lead a collaging workshop, public program, and gallery walk.



May 4 Saturday 10 am – 5 pm

Cut & Paste

Workshop for Teens & Adults

Teens and adults join artist Mark Wagner for a one-day workshop designed to kick-start your collage endeavors with a practical overview of this art form. Emerge with new insights, knowledge, and a half-dozen finished collages of your own. Printed source-materials will be provided; participants also are encouraged to bring paper items whose construction inspires deconstruction. Fee: \$35 for members; \$50 for non-members; includes materials and lunch.  

May 5 Sunday 1 – 2 pm

Gallery Walk

Explore *Cut Up/Cut Out* during a gallery walk with artist Mark Wagner, who will offer insights into the various processes utilized by his fellow artists.

May 5 Sunday 2 – 3 pm

Making Money by Cutting It

Delve deeper into Mark Wagner's work with money as he shares a presentation that includes images, a time-lapse collaging video, and the tools of his trade; Q & A session follows.

Above, from left: Mark Wagner, *Hello from Tokyo*, 2015, currency collage on panel; Mark Wagner, conceptual image not included in the exhibition; images courtesy of the artist

A grant from the B.A. & Esther
Greenheck Foundation supports the
Mark Wagner artist residency.

