IN BETWEEN

Theme

IN BETWEEN is the title of our lucky thirteenth portfolio, and we seek visually compelling and thought-provoking submissions. Open to broad interpretation, entries that consider the theme both formally and conceptually are encouraged. For example, thinking formally might suggest double couching, embedding between layers, or working between mediums. Thinking conceptually might suggest liminal spaces, not going to either extreme, the middle way, or might explore the undefined, the unfit.

Proposals should demonstrate how the artist plans to use handmade paper in a substantive way as one of the primary mediums. We invite all manner of mark making, both on and in the sheet, but preference will be given to submissions that emphasize hand papermaking processes in the development of the image. Each piece should be 10 x 8 inches or less, and no more than 1/8-inch thick.

This portfolio is not a set of sample swatches. We expect the pieces to be works of art that stand on their own and create a compelling collection together, showcasing a wide range of traditional and non-traditional papermaking techniques, and the imagination, skill, and originality of artists working with handmade paper.

Curator / Essayist

FRIDA BARANEK is a sculptor and paper/printmaking artist currently based in Miami, Florida. She was born in Rio de Janeiro and has lived in Rio de Janeiro, São Paulo, Paris, Berlin, New York, and London. Her training as an architect and industrial designer led to her desire to subvert materials, revealing the fascination they exert in her imagination. From her earliest works the relationship that Baranek entertains with materials has consisted in defying their resistance to lead to their metamorphosis: to build with and against.

Baranek’s work is part of many private and public collections, such as The National Museum of Women in the Arts in Washington, D.C.; the Ministere de La Culture and the Fonds National d’Art Contemporain, both in France; The Museum of Modern Art of Rio de Janeiro, and of São Paulo; the Blanton Museum in Texas; and the Frost Art Museum in Miami.

Requirements

Each selected participant will be asked to produce 125 finished pieces, plus two proofs for the Hand Papermaking archive and for exhibitions. While there is no restriction on additional artist proofs, we do request that artists acknowledge the portfolio project if the artist proofs are exhibited or published. In the portfolio, each piece will be placed in an 11 x 8½-inch protective folder labeled with the artist’s name.

All of Hand Papermaking’s portfolios emphasize the use of handmade paper. We will require detailed information about the fiber used and how the paper was made. Each selected participant will be required to prepare a statement covering aesthetic considerations, technical details, and a biographical summary (details
will be sent with acceptance letters). The statements will be edited and printed in the booklet, with the commissioned essay.

There is no submission fee for this portfolio. Artists wishing to be judged for inclusion should submit the following (see schedule below for deadlines):

- A detailed proposal of the artwork to be included in the portfolio, including a description of the papermaking processes to be used and the artistic concept.
- An example (that is, a study or test) of the proposed piece for the portfolio (optional, but strongly encouraged).
- At least one example of previously produced work, ideally using the processes proposed for the portfolio.
- Photographs of other work, or website URLs or links that show other works online.
- A résumé or short biographical sketch.
- Full contact information (mailing address, phone numbers, e-mail address, etc).
- A self-addressed, stamped envelope for return of materials.

We will retain submission materials for several months for review and for portfolio coordinators and the curator while they prepare the edition. Materials submitted for entries that are not selected will be returned to entrants after jurying is complete if accompanied by a self-addressed stamped envelope.

If selected, artists will be required to provide the following:

- A signed commitment (due May 20, 2019) to produce an edition of the artwork described in the entry materials by August 15, 2019.
- Permission to use the artwork, or an image of the artwork, in Hand Papermaking’s print and online publications, promotional materials, social media, and traveling exhibits.
- 127 total copies of the accepted artwork by August 15, 2019.
- An artistic statement, a description of the materials and techniques used to produce the work, and a biographical summary (due September 15, 2019) for publication in the portfolio booklet.

**Benefits to Participants**

Compensation for participation in this project will be one copy of the portfolio (approximate value of $595). Based on sales of past portfolios in the series, copies of this portfolio will end up in major museums and rare books collections, both private and public. A list of institutional purchasers will be sent to participants at any time, on request.

In addition to the exposure generated by the portfolio itself, participating artists will benefit from these possible additional programs: reprint of the portfolio essay in Hand Papermaking magazine, with images of all of the artworks; lectures/presentations to promote the portfolio; promotion of the portfolio and participating artists on Hand Papermaking’s website; and future exhibitions featuring artwork from the portfolio. The portfolio will be displayed, promoted, and sold at selected paper, book, and print trade fairs and professional conferences.
Hand Papermaking, Inc.

Founded in 1986, Hand Papermaking, Inc. is a nonprofit, educational organization dedicated to advancing traditional and contemporary ideas in the art of hand papermaking through publications, in print and online, and through other educational means. The organization’s main publication vehicles are the semi-annual *Hand Papermaking* magazine and the quarterly *Hand Papermaking Newsletter*. The organization has produced its series of limited-edition portfolios documenting contemporary handmade papers since 1994.

The Portfolio Series

**IN BETWEEN** will be the thirteenth in Hand Papermaking’s series of portfolios. Each focuses on a different aspect of the use of handmade paper. The series documents and preserves contemporary examples of distinctive handmade papers, highlights leading practitioners in the field, and also raises funds for the organization. Previous portfolios featured decorated papers, letterpress printing, papers from Nepal, photography, watermarks, printmaking, pulp painting, calligraphy, paper engineering, and intergenerational collaboration. All but the Nepalese paper portfolio are juried or curated collections. Jury members and other recognized leaders in the field are occasionally invited as non-juried participants.

All of the portfolios in the series follow the same format: handmade paper artworks in separate folders; a booklet with a commissioned essay based on the entries, statements from the participants, and descriptions of the artworks; and a cloth-covered, drop-spine, labeled clamshell box, to hold the booklet and folders. Steve Miller, emeritus director of the Book Arts Program at the University of Alabama, is the designer for the portfolio series. Previous portfolios in the series have included 15 to 20 handmade paper artworks. We anticipate selecting approximately the same number of pieces for this collection.

Schedule

- Entries are due to Hand Papermaking no later than **March 30, 2019**.
- Artists whose work is selected by the curator for the portfolio will be notified by April 30, 2019.
- Selected artists must return a signed agreement by May 20, 2019 to produce work for the edition.
- Artists must send statements and biographical summary by September 15, 2019.
- Artists will receive their assembled portfolios by Summer 2020.

Address and Contact Information

Entries should be mailed to:

**Hand Papermaking, PO Box 50859, Mendota, MN 55150 USA**

We recommend that envelopes containing application materials are marked “please do not bend.” Questions may be sent via e-mail to info@handpapermaking.org, or call (651) 447-7143. You may also want to visit our website at www.handpapermaking.org to view work from previous portfolios.