

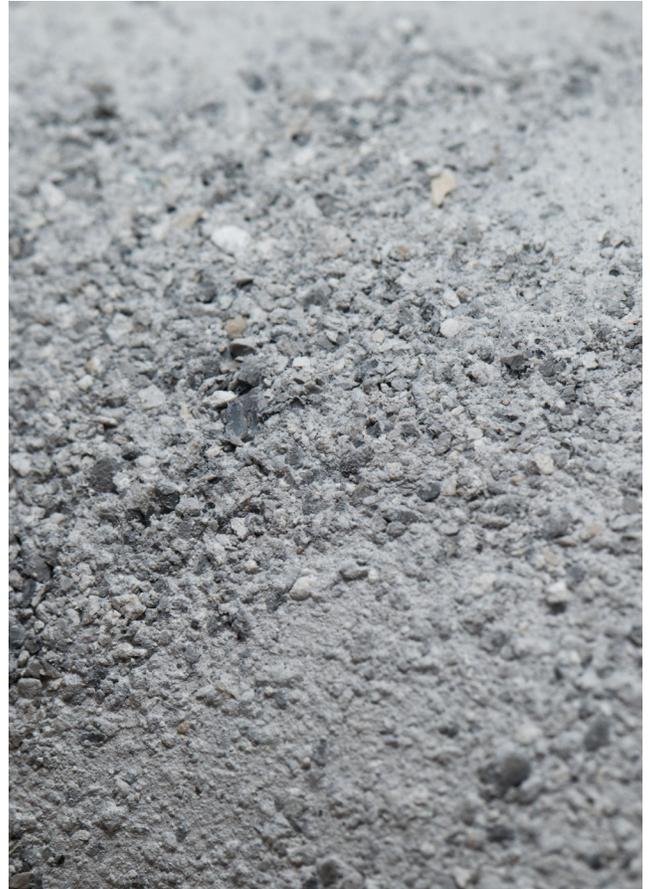
## Anna Riley

### *Workspace Program 2017*

Anna Riley's residency took the form of a material exploration. As a visual artist driven by material research her work often changes or re-creates the way in which a material is made, challenging the viewer to see it in new ways. Through this work she seeks to inspire conversations about transformation, industry and labor. Riley's investigations in the medium of glass drove her to research lime manufacturing, and compelled by its materiality she was inspired to use lime in the creation of her works in paper.

#### **For What Binds**

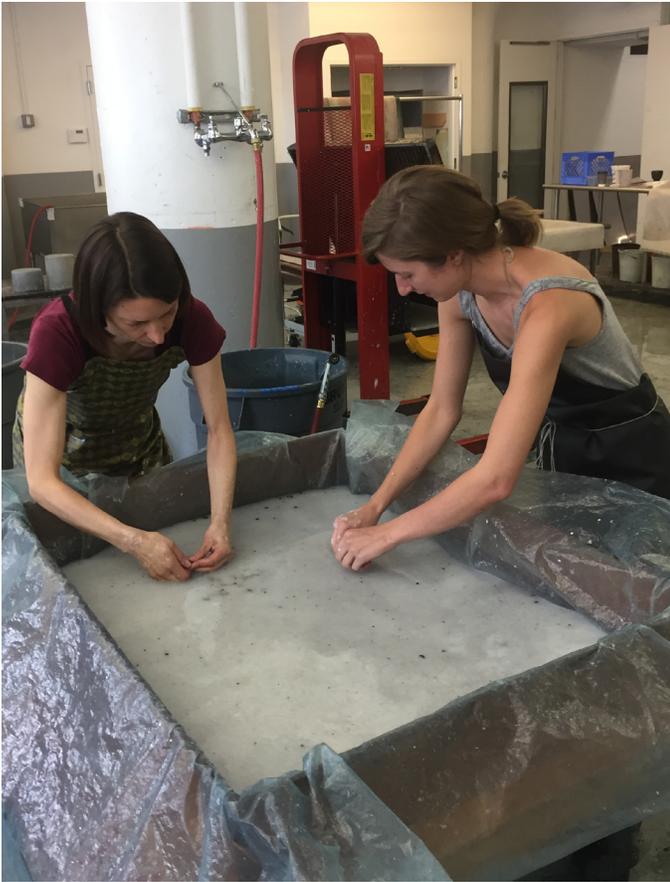
*At Dieu Donn  I began with an idea in mind: to experiment in a variety of methods to create 'sheets of lime'. Lime is a calcium rich material which can be made from a range of natural resources—sea shells, limestone—and is traditionally used in construction materials (mortar, plaster, glass, etc.). My research into lime manufacture stems from my work in glass and my familiarity with soda glass recipes. As I became familiar with lime as a pervasive ingredient of our daily lives, my interest persisted. Lime hides unnoticed in the seams between bricks, and is invisible within window panes. What if we encountered lime as a sheet, would we recognize it?*



*Being in the studio forced me to consider the omnipresence of these two seemingly disparate materials: paper and lime. For me, Dieu Donn  unfolded the material conditions of paper-making in a way that can only occur as a material witness or practitioner. Introducing nontraditional materials (stone) into the paper making process (and pulp fibers) creates an added challenge and openness for experimentation. What ratio of lime to fiber compose a thin membrane or a thicker, object-like sheet? How do the different fibers react to lime?*

*I became interested in the form of the "sheet" as it both relates to and opposes the vocabulary of construction and industry. As a unit it can be repeated like bricks, blocks, and panes. However a sheet desires thinness and, unlike a cinderblock, its structural integrity is self-serving. These "sheets of lime" would not be empty pages awaiting an image, but material content within the internal structure of the paper. It turns out the fibers can nearly disappear while holding the lime in a way that allows it to appear as something akin to a cement veneer. Working with Studio Collaborator Tatiana Ginsberg was really special—the project was dependent upon her expertise, opens to experimentation, and sensitivity to material and gesture. Through her insights into how different fibers perform, I felt compelled to honor the fiber as an equal performer in the work. My residency work shares my material exploration, and resulted in a series of works where an image is created from the lime mixture and fused to a layer of fibers.*

-Anna Riley



ABOVE: Anna Riley working in the Dieu Donn  studio with Studio Collaborator Tatiana Ginsberg, 2017.

### About the Artist

Anna Riley's research, often tactile and dependent on experimentation, has been enabled by residencies at the Museum of Arts and Design (2017), Dieu Donn  Papermill (2017), the Studio at the Corning Museum of Glass (2017), the Creative Glass Center of America Fellowship at WheatonArts (2016), the Thicket (2016), and Wave Pool Gallery (2016). She will continue her research into the history of colorless glass as the David Whitehouse Resident at the Corning Museum of Glass in 2018.

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### About Dieu Donn 

Dieu Donn  is a leading cultural institution dedicated to serving established and emerging artists through the collaborative creation of contemporary art using the process of hand papermaking.

### About the Workspace Program

Established in 1990, the Workspace Program offers annual residencies to New York State emerging artists to create new work in handmade paper. The primary goals of this program are to encourage emerging artists to explore the creative possibilities of handmade paper and to develop this art form through a process of collaboration and experimentation. The Workspace Program is presented to the public through annual exhibitions as well as through print, digital and online formats. For more information or to learn how to apply, visit

[www.dieudonne.org](http://www.dieudonne.org).

### Support

The artistic and educational programs at Dieu Donn  are made possible with public funds from the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, the New York City Department of Cultural Affairs in partnership with the City Council; and Foundation support including: Lily Auchincloss Foundation, Inc., Milton & Sally Avery Arts Foundation, Inc, Bloomberg Philanthropies, The Ford Foundation - Good Neighbor Program, The Greenwich Collection Ltd., Horace W. Goldsmith Foundation, The Minnow Fund, The New York Community Trust, The O'Grady Foundation, The Partnership Fund for New York City, The Andy Warhol Foundation for Visual Arts, and the Windgate Charitable Foundation along with major individual support.

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