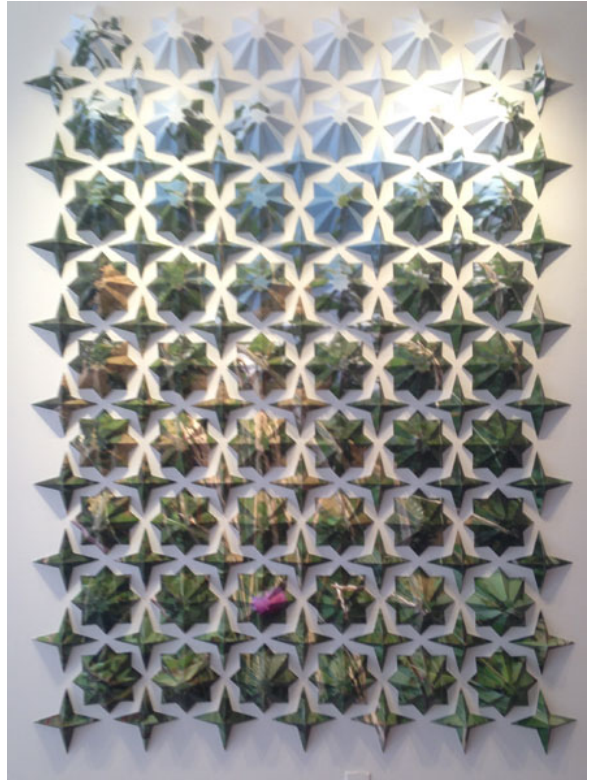


## Pentimenti's Paper Please!

Pentimenti's newest exhibit, *Paper Please!* showcases a wide variety of artists utilizing paper in interesting ways. The exhibit is broad in its coverage and spectrum, showcasing artists working with origami, paint, and lenticular photography. The result, however, feels unified rather than disjointed. Each work in the show has the qualities that cause a viewer to stop and closely examine, rather than quickly move on. Joan Belmar's paintings are an examination of how objects change when they are viewed as part of a whole. The papers look as if they have been folded many times to create a textured fabric, but this effect is achieved entirely through Belmar's painted process. Rusty Scruby's photographic reconstructions beg



the viewer to come closer, and then move farther away. The papers morph and change shape depending on the angle they are viewed from. An image, barely visible, comes forward and recedes.

Scruby's work walks a fine line between indeterminable pattern and clearly between indeterminable pattern and clearly deconstructed/rearranged image. The intricate folding and undulating dimensions in his work are spellbinding. Paper billows and flows, ever changing and recreating the image as the viewer moves about. Margeux Walter's work also begs the viewer to move and engage with it through the use of lenticular photography. A photograph of an empty bed reveals two children sleeping within it. Its large scale forces one to consider its formal qualities as a photograph, such as the compositional lines of the wrinkled sheets and repetition of

the fabric background, all while demanding movement from the viewer. Walter's use of lenticular photography, the medium often preferred for cereal box prizes, gives contemporary consideration to the medium as an art form with the power to reveal new scenarios. Ben Volta has created a type of installation that we would be amiss not to feature. Eyes pop out from a camouflaged canvas and gallery wall in a fluorescent, unearthly landscape. The work plays hide and seek with the viewer. Like his partners in this group show, Volta demands a high level of engagement. What differentiates

him is the element of whimsy and pleasant surprise, which should not be surprising considering Volta often, creates community works in collaboration with underserved and at-risk youths. His studio practice is equally fun for scholars and children alike. Finally, Hedieh Shafie's work is tucked away in the project room at the back of Pentimenti. This work is quiet and unassuming. With these qualities and its placement, it could be easy to miss. Shafie rewards those who come close enough. Hundreds of intricately wound scrolls adorn a frame positioned next to Arabic writing. The scrolls recall early Islamic texts, which occasionally took on the form of the scroll rather than a bound book. The medium of paper is perfect for this story, as Islamic culture was one of the first to embrace the written word in the form, and the use of paper, starting around the early eighth century. Coupled together, her work recalls the Blue Qur'an that resides at the Metropolitan Museum of Art. Pentimenti's *Paper Please!* combines elements of whimsy, intricacy, and imagination to draw viewers in. It is a beautiful example of how galleries can utilize their white wall space while still creating a friendly, intriguing, and engaging exhibit.