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**Under the Influence of Ducks:
The Art of M.A. Papanek-Miller**

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Under the Influence of Ducks: The Art of M.A. Papanek-Miller

August 14 – October 17, 2010
Main Gallery, Mitchell Museum

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Front and Back Cover Art:
(detail), *Looking for Alice: "and a bear passed by",*
1.1., 2008, 22" x 22".



Figure 1



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A MAD TEA PARTY

by Rusty Freeman, Director of Visual Arts

INTRODUCTION

One of the few women artists conscientiously exploring the potential of collage, Mary Ann Papanek-Miller composes challenging visual rebuses vibrantly pulsing with aesthetic beauty, humor, and her deep and abiding concern for the care and conservation of our natural environment and its inhabitants. The mood of her works exhibit primarily joyfulness, alternately hopeful and skeptical, leavened with humor yet morally grounded in thoughtful values. Her artistic expression revolves around her outstanding and skilled draughtsmanship with her varied palette featuring: oils, acrylics, graphite, charcoal, gouache, and digital photography. Her grounds, or canvases, strategically incorporate transparent cloths, printed fabrics, and/or weathered papers (a clandestine process of "collaborating" with nature that can sometimes take months to achieve the effects she seeks for the papers.)

Collage functions/reads as a visual metaphor for the state of the world today; it's a chaotic stream of information and disinformation. Collage is subject and object. Collage itself is a form of play. Papanek-Miller's collages aesthetically and playfully pause the flux of information in today's world offering an opportunity to reflect on those worlds. To be comparative and interdisciplinary with our reflections. It's a way to appreciate Papanek-Miller's own special vision of collage with its colors, forms, textures, moods, and carefully chosen imagery. Papanek-Miller has written that her work "deliberately bombards the viewer

with a collection of image layers. This packaging often parallels various media systems, events, or experiences that have become culturally expected. For example,

1) the shifting of images on television and the computer, 2) the flipping through printed pages, 3) the transport of the body through space, and 4) the perception of auditory focus and depth in sound and music."⁵

Papanek-Miller selects and assembles an assortment of signs, materials, and processes that resonate psychologically constructing pictorial statements that she anticipates will resonate socially thereby offering discussions of value and meaning to a wider group of people on environmental issues and topics that affect not only humans, but all life on this planet. Papanek-Miller has said, "The land, waterways, animals, plants and cultures of people who live within a specific place influence me personally and directly as a visual artist."⁶

In any of her series, Papanek-Miller mixes signs up, shifts/exchanges relationships promulgating new meanings; her mixing stands signs on their heads.



Figure 2

By most accounts, collage is the single most revolutionary formal innovation in artistic representation to occur in our century.

— Gregory Ulmer¹



Figure 3

BRIEF HISTORY OF COLLAGE

In 1912, Picasso assembled a modest work of art, 10x13 inches, that would revolutionize art-making in the 20th century, the first fine art collage. Picasso glued to the canvas a piece of oilcloth printed with the pattern of chair caning to “stand in” for the whole chair. He painted around it, in the style of Cubism, a still life featuring: a goblet, knife, lemon slices, oyster shell, a pipe, and perhaps most significantly, the first three letters of “journal,” French for newspaper. “J-O-U” can also signify “jouissance” for happiness, or “jouer” for play. Picasso’s artistic quotations or “fragments” stand in and represent the whole sign. Such fragments open signs to the play of multiple interpretations. Picasso furthered his play of pictorial space by framing the picture with a real rope instead of a tradition-dictated carved wood frame.

The essence of collage is to take very disparate imagery and put it together and the result is not so much a picture, but an idea.

— James Rosenquist³

In the 1920s, Russian filmmakers Sergei Eisenstein and Lev Kuleshov first conceptualized and experimented with the juxtaposition of disparate signs/images that resulted in new interpretations of those signs. *Battleship Potemkin*, 1925, was the first film to use montage. Eisenstein’s collision theory of montage created a new conception for film. Papanek-Miller’s approach to composition may be characterized as “collision” in the spirit of Eisenstein’s theory. Her use of images collide, superimpose and interpenetrate in a style uniquely her own.

“Montage creates a third meaning through the collision of two images. A meaning that is produced outside the image in point of fact. The sequence of images in conflict (what Eisenstein termed a montage of attractions)

provokes a creative reaction within the spectator who produces for him/herself a third meaning."⁷ This creation of a third meaning is important for involving the viewer who plays a determinate role in the creation of meaning and value for a work of art.

Russian avant-garde filmmaker and leader of the Moscow circle, Lev Kuleshov formulated how montage editing could influence a film's meaning: "with montage, one can destroy, repair, or entirely reformulate one's material."⁸ Montage, or collage, exhibits an enormous capacity to redefine and shape the meaning of signs commonly seen in the world. Papanek-Miller takes full advantage of collage's potential to develop and re-present the image of the world.

Picasso and Eisenstein established new pictorial representations with their collage and montage. Subsequent generations of artists would develop and refine their efforts, while emphasizing the collage/montage's most significant feature: the work is a new conception of reality as the artist sees it, in other words, the collage/montage represents the discourse of the artist. Discourse coheres meaning into a naturalized point of view. Papanek-Miller both destabilizes common discourses, say free water, or the erosion of wetlands, but also counters with an aestheticized point of view that opens her discourse for public discussion.

Perhaps the master collage artist of the 20th century is Robert Rauschenberg for few other artists have so been identified



Figure 4

with the medium. In the 1950s, Rauschenberg single-handedly reinvented collage moving the medium from wall-hung pictures to human-scaled installations featuring real life objects such as beds and pillows, stuffed animals (eagles, goats, chickens) radios, clocks, and a host of detritus from the real world. They also featured Rauschenberg's own hand-painted works, photographs, serigraphy, drawings, prints and other fine art related materials. Art historian Leo Steinberg judged Rauschenberg's work to be a paradigm shift from modern art to postmodern art. Steinberg regarded Rauschenberg's pictorial field to be oriented much differently than the modernist pictorial field with its seemingly natural orientation to a spectator's vision. Rauschenberg had used the pictorial surface in a new way, according to Steinberg, creating a "flatbed" that displayed a vast heterogeneous array of cultural images and artifacts that was "the

The principle of collage is the central principle of all art in the 20th century.
— Donald Barthelme²



Figure 5

most radical shift in the subject matter of art, the shift from nature to culture."⁹

An important late 20th century artist working in painted collage is James Rosenquist, one of the leading Pop artists of the 1960's. Rosenquist culled imagery from everyday life connecting subject matter implicitly to philosophical themes. Rosenquist's art expressed interest for a variety of topics, from the allure of the commodity, war, environmental pollution, commercialization and industrialization, the seduction of science and technology, and the push and pull of man/woman, psychology/sociology, nature/culture and their collective influences in shaping our lives.

In the 1980's, postmodern artist David Salle brought new dimensions to the use of collage. The paintings of Salle are well-known for their abundance of disparate images

borrowed from a multitude of sources such as images from the history of art, advertising, commercial illustration, mechanical engineering illustration, nudes, cartoons, objects from real life, photography, serigraphy, and quotations from realism and abstraction. In this sense, Salle's work is comparable to artists such as Rauschenberg and Rosenquist. However, Salle differs dramatically in that he borrows and combines from past styles and media with greater diversity than his predecessors, and all with the intent to question or problematize the inherent, or accepted readings of those styles, processes, and historical discourses.

There are very few women artists who have been recognized internationally for making philosophically-grounded art using collage, assemblage, or photomontage. Among some of the past and present practitioners are Miriam Schapiro, Jaune Quick-to-See Smith, Howardena Pindell, Betye Saar, Louise Nevelson and Barbara Kruger.¹⁰ Foremost among this elite minority is Hannah Höch. As one of the progenitors of photomontage and a founding member (and only woman) of the Berlin Dada group of artists Hannah Höch (1889-1978) is a pioneer of modern art. Höch's most famous work, *Cut with the Kitchen Knife Dada through Germany's Last Weimar Beer Belly Cultural Epoch*, 1919, "in its cheekiness, its not-so-veiled threat of social upheaval, and its willingness to take risks with means to achieve new artistic ends, this photomontage is a quintessential expression of the Dada spirit."¹¹

Höch's and Papanek-Miller's conceptual interests parallel each other in their use of collage. Höch's

In collage there is a glint, or reflection of modern life.

— James Rosenquist⁴

pictorial symbolism has been described as politically aware with a social conscience and that these two qualities “interacted and pointed a direction for her art.”¹² Höch was considered “a master of the determinate mixture.”¹³ Like Höch, Papanek-Miller executes shrewd determinations in her mixing of signs, images, and compositional juxtapositions.

Humor plays a key role in the work of Papanek-Miller, as well as Höch who balanced her art-making “in the tense Berlin climate,” where “she could let irony and a liberating humour dominate even when she was attacking conventions and authority in her montages with verve and a very sharp pair of scissors.”¹⁴

Höch was an avid gardener and her love of plants often showed in her work in sophisticated readings of “the dual aspect of nature, enchanting and threatening, richly bestowing and destructive.”¹⁵ Papanek-Miller is keenly aware of multidimensional qualities to be found in nature, and reveres and accepts all aspects of nature.

As Höch “loved to talk in implications and riddles,”¹⁶ so too, does Papanek-Miller in her collages love to construct dense pictorial riddles with rich societal implications.

Survivor of two world wars, Höch was profoundly repulsed by “any form of programmatic propaganda.”¹⁷ Nor would Papanek-Miller truck any such manipulative programming in her own work. Papanek-Miller does not “plan for any specific environmental information to transpire through my work,” though, she admits “it might.”¹⁸

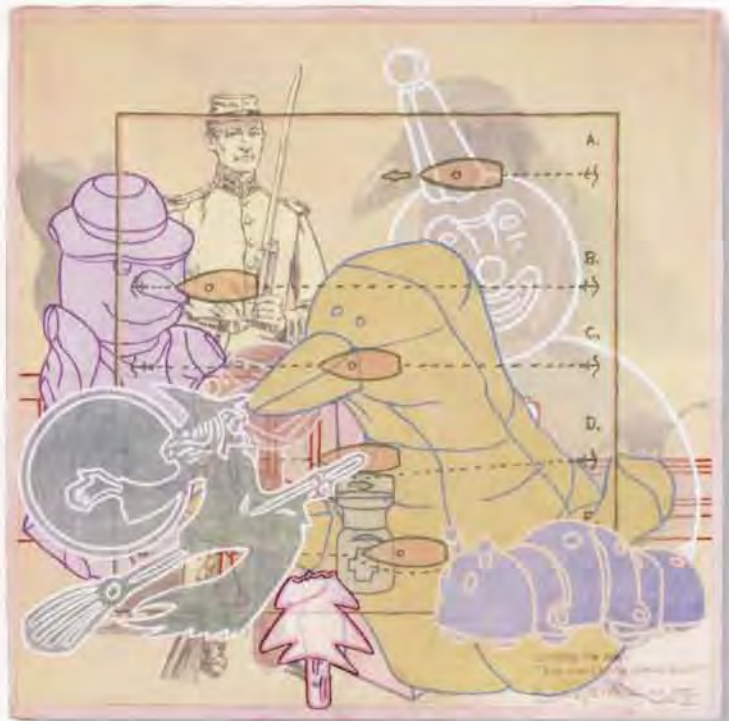


Figure 6

In the 1929 exhibition catalogue of her one-woman exhibit at The Hague, Höch wrote:

I would like to blur the firm borders that we human beings, cocksure as we are, are inclined to erect around everything that is accessible to us. [...] I also want to show that there are millions and millions of other justifiable points of view beside yours and mine. Most of all I would like to show the world today how a bee sees it and tomorrow how the moon sees it, and then, on the strength of my imagination—tied as it is—I can be a bridge. I should like to make what seems impossible appear possible, I should like to help people experience a richer world so that they may feel more kindly towards the world we know!¹⁶

These words could have been written by Papanek-Miller herself.



Figure 7



Figure 8

PLAY

Works of art do involve play, to make them and to read them. To read a Papanek-Miller collage is to playfully interpret the elaborate compositions, juxtapositions, layerings, and unusual signs and symbols. Her discourse of collage is fundamental to the idea of play, collage's very process is developed by play. Tellingly, *Webster's Third New International Dictionary* offers "play" as a synonym for "discourse."

Play may be the most important activity a human can do; be they child or adult. Papanek-Miller has noted the importance of play in the making of her work: "The creation of my work involves conceptual and intellectual play." To read her works Papanek-Miller invites the viewer to play: "My work requires a certain degree of participation or visual play from the viewer...."²²

To delve into and playfully read these works of art is to take an interdisciplinary approach to interpretation, to use many disciplines to understand the work's complexity. Multiple disciplines or frames of reference invite the reception of the work of art to be read as one might read a book, to read a work as a text. Signs, or images, within a text have explicit and implicit meanings. Explicit meanings denote the literal, or face value, of the sign. Implicit meanings connote a broader range of potential meanings. A field of sunflowers can signify happiness, or bounty. Every sign is a simultaneous articulation of denotation and connotation meanings. The potentiality of every sign unfolds playfully using the codes and conventions of denotation and connotation. Texts can cite, quote, and refer to other texts in an *intertextual* fashion. Collage is the aesthetic representation of intertextuality.

For play and nothing else is the mother of every habit.

— Walter Benjamin²⁰

I do not know any other way of associating with great tasks than play.

— Friedrich Nietzsche²¹

SIGNS

Signs can refer to entire narratives and groups of signs placed in new combinations build upon each inherent narrative composing/suggesting new narratives, new considerations. For example, an image of a wolf can also be read as a sign for “endangered species.” Or a rabbit could invoke the “trickster” stories from folklore, or the rabbit in *Alice in Wonderland*.

The denotative reading of the sign does not stop with “what it is”; what the sign denotes has real life experiences, real life connections that are important to follow. For example, the toy puppet stands in for itself, but that representation as puppet is important for the artist who hopes that the reader/viewer will consider what these toys meant or could mean, or *have* meant to the viewers. Papanek-Miller regards toys as “social barometers and cultural souvenirs.”²³

Papanek-Miller’s specific use of toys functions in a similar way, yet the connotative message carried by the idea of “toy” motivates viewers to reconnect with childhood memories of playing with toys and what they meant at the time, with what they could mean now. Toys have the power to “bridge our many cultures and age groups as “contemporary amulets” and “time devices.” Toys function in the paintings as “visual guides for the viewer to provide safe passage into my complex idea path.”²⁵

Toys can be all of these things that Papanek-Miller points to, but toys also represent what is important to adults/parents because we give them to our children to play with, to learn about, to discover for



Figure 9

themselves, their own meanings and values. Toys carry weight. Cultural weight.

Papanek-Miller’s signature/stamp functions as teasing rejoinder to the notion of the death of the author. Her signature-sign in the lower right hand establishes a direct reminder of the flesh-and-blood artist with her actual cursive handwriting signifying her presence. But the “formal” structure of the commercially-manufactured stamp indirectly establishes an “authoritative” imprimatur. The witty, tongue-in-cheek humor of this signature-sign should not be lost either in this process. The signature-sign functions as a text-within-a-text as a montage of direct and indirect signs of the artist/author. Even in this seemingly smallest of details—the artist’s signature—Papanek-Miller leaves no stone unturned, no aspect of art making unexamined in her oeuvre of social and cultural commentary.

*All the toys one
commonly sees are
essentially a microcosm
of the adult world
— Roland Barthes²⁴*



Figure 10

Papanek-Miller's choices for titles definitely/definitively invoke political signs. Any one of them provides salient clues to the direction of content. It would be hard to overestimate the importance of the novels *Alice's Adventures in Wonderland*, 1865 and *Through the Looking Glass*, 1871 to Papanek-Miller's philosophy of her art. 21 of her works in this exhibition feature titles inspired by the works of Lewis Carroll. Carroll's fairy tales presciently presented late 20th century's interest in language as a mediating structure and how the stories represented logic, nonsense, puns, word-play, double meanings, mathematical puzzles, and writing on two levels at once, for example, a fairy tale for both children and adults.

READING FREE WATER PROJECT: JUST ADD WATER

In one of Papanek-Miller's largest works to date, *Free Water Project: just add water*²⁶ from 2005 is an imposing carnival, or mad tea party of figures, animals, images, colors, textures, and puzzling forms. The work features six separate canvases at a height of six feet by ten and a half feet in length.

Scanning from left to right, as one might read a text, certain strong images stand out: a purple human-like figure next to a similarly-scaled dinosaur and bird; a weather-vane and wind velocity-meter; a small canvas with its stark, white background; the dark silhouette of a frog; a large blue space ship and behind a dark tractor hauling a tank; and at the bottom, fields of sunflowers. These signs dominate the picture field(s).

The purple push-up puppet and her dinosaur partner and bird sidekick are our guides into this new world.



Figure 11

The puppet stands-in for the human subject; note how her arms are extended in a “protective” gesture. Might her “pedestal” be read as the folly of humans to place themselves on pedestal above the rest of the co-inhabitants? Notice that the pedestal’s transparency allows the photographic image underneath to be “read through” as a palimpsest. A palimpsest reading allows one image to be read through or in combination with another stimulating a third reading. The real dinosaur bones contrast with the toy dinosaur who stands next to the subject-puppet. Are we standing on the bones of dinosaurs? Where does oil originate?

Curiously, in front of the puppet’s eye is a superimposed image of a Halloween staple, candy corn. It may be thought of as momentarily distracting her vision with thoughts of processed sugar; an important foodstuff “corn” has been turned into non-nutritional candy.

The triceratops toy partner is ghostly white suggesting the real animal’s demise long ago. Dinosaurs have become cultural objects on display in museums and both for our amusement and wonder. In a bit of the artist’s ubiquitous humor, a real leaf has been collaged near the mouth of the dinosaur as if it had just had lunch.



Figure 12

Throughout the work, measuring devices can be seen and standing as icons of science and desire to master nature. Political change is sometimes rhetorically gauged in the saying, "which way is the wind blowing? Bob Dylan's famous civil rights/social protest anthem also comes to mind, "Blowin' in the Wind."

Two large toy rabbits are superimposed over a photograph of the atrium of the Field Museum in Chicago. As ghostly rabbits, they haunt the halls and dioramas of the museum.

Beneath the two toy rabbits is a beautiful abstract surface that is rough with tactile textures. An outline of a battleship, a bath tub toy, can be seen. Is the battleship with its visible guns sailing on rough waters? Who pilots the battleship?



Figure 13

Moving to the large blue space ship in the upper right, what might this image signify? Science and exploration? Alien invasions? Behind the space ship, perhaps guarded by it, is an ordinary farm tractor pulling a large tank with sprayer used to protect crops with herbicides.

Below the blue space ship is a small menagerie- tortoise, giraffe, bird (which is also a squirt gun for water; look for water toys throughout), an elephant, and a fictitious dinosaur. The animals almost blend in with the colorful backgrounds, as if using their natural camouflage. Papanek-Miller uses a concept of camouflage in her art making as a double-strategy for seeing/not-seeing. Signs that are important are not always easy to see. We must practice looking for them.

Anchoring the bottom of the canvas are two fields of sunflowers, both photographic in origin, printed in magenta



Figure 14

and yellow. Fields of sunflowers suggest abundance, hope, and perhaps even prosperity. And certainly, that these fields are in good supply of enough water to nourish the plants.

Returning to the third (from the left) section of the work, and reading from top to bottom, the three vertical sections are dominated by a superimposition of three dark brown squares featuring a narrative about measuring water. Inserted is an all-white horizontal section. In the bottom section, there is a large dark silhouette of a frog. The denotative reading of the frog is in fact a wooden Asian musical instrument called a frog rasp. The plectrum, or stick used to rub the rasp's ratcheted spine producing the frog's voice is seen below and to the right. Music is a very important strategy to Papanek-Miller's visual thinking/language. Over the years, the work of avant-garde composer John Cage has been a major influence for Papanek-Miller. Cage is perhaps best

known for his prepared piano concerts and his work with the Merce Cunningham dance troupe. Cage's idea that music can be spatial influences Papanek-Miller's compositions, and she regards her work as "informed by sound and the land as layered environments." She has noted "Space is the most critical formal and visual element for me in my work."²⁷

The white horizontal section reads as a "vanishing" landscape; its subtle images of a toy Christmas tree, more toy trees, and a lamppost seem to fade in and out of its cold, snowy, ghostly background. The artist has noted that it could also be read as a portal to another space, an altered landscape.²⁸

Three dark vertical squares form a dominant visual text. Their vertical axis runs through the entire piece and anchors it. The top square features a pair of hands carefully pouring what could be water from a measuring cup into a drinking glass. The tractor overlaps the frame perhaps signaling its need and use. The middle square shows a pair of hands dropping irregularly-shaped objects into a glass of clear liquid, most likely water, given the context of clues. The bottom square shows a close-up of the drinking glass with shards or reflections in the glass. The three squares together form a narrative for the future of water use: 1) we carefully measure our drinking water, 2) we add things to it, supplements, a raven behind the glass warns/cautions about these additions,



Figure 15

3) in the final frame, a double-reading of the glass; it is both half full/half empty, while perhaps threatened by the battleship's guns which overlap it. Our future is equivocal; it is up to us to decide. For this writer, this text-within-a-text is one of the work's pivotal narratives and its message informs and reverberates throughout the entire work.

CONCLUSION

The seemingly simple words of any benign recipe "just add water" can become problematic in the world today. The 2010 joint report from the World Health Organization and the United Nations found that 900,000,000 people (nearly one-sixth of the world's population) do not have access to clean drinking water.²⁹ It is not so simple to "just add water," water is becoming a coveted resource and one that may induce future conflicts. Papanek-Miller's ironic use

of the title points to that. An article by the American Bar Association found ongoing legal battles over water rights access all over the U.S. between the states of Georgia, Florida, and Alabama; a seven-state pact in the west, and "after years of negotiations and political maneuvering, the Great Lakes Compact finally gained approval earlier this year from the legislatures of Illinois, Indiana, Michigan, Minnesota, New York, Ohio, Pennsylvania and Wisconsin. A companion agreement includes the Canadian provinces of Quebec and Ontario."³⁰ The predicament in the 1974 film noir *Chinatown* has come home to roost. As the water baron Noah Cross played by John Huston told private eye Jack Gittes played by Jack Nicholson, "You may think you know what you're dealing with, but believe me, you don't."

When it comes to water, what are we dealing with? What does the future hold for access to clean, free water? Drinking water comes from local water utilities or individual wells and originates from ground water, streams, rivers, springs or lakes in a watershed. Protecting source water, or watersheds is a vital part of having safe drinking water. What is a watershed? A watershed is any area of land that collects and drains water runoff into a common body of water or underground aquifers. In the continental U.S., there are 2,110 watersheds. Illinois has 56 watersheds. Jefferson County crosses three watersheds. The city of Mount Vernon is a part of the Big Muddy Watershed.

Ten Things You Can Do to Make a Difference in Your Watershed³¹

1. Learn about your watershed
2. Identify ways you can help prevent polluted runoff from your home, ranch or farm.
3. Find out about our precious coast and steps you can take to protect marine resources by reading the Coastal Watershed Fact Sheets.
4. Become involved in land use and development decisions affecting your water resources and learn how watershed planning and the watershed approach can help.
5. Create a Wildlife Habitat in your Backyard, Workplace, or Schoolyard.
6. Participate in or help coordinate a special wetlands activity during the month of May to celebrate American Wetlands Month.
7. Do your part to protect drinking water sources.
8. Prepare a presentation about your watershed for a school or civic organization.
9. Sponsor a World Water Monitoring Day Event or Watershed Festival in your community to raise awareness about the importance of watershed protection.
10. Obtain funding for your watershed outreach and public education efforts.

The practice of an artist (like the practice of a physician or an attorney) and its attendant social commentaries are by any other name "critical discourses." Papanek-Miller works to establish a critical kind of practice both as an artist and as a teacher.

"My teaching involves design applications and the development of physical and visual skills of seeing with the skills of recording, which must be realized in order to develop a visual language to be able to communicate through one's work with the intended voice." The student assignments she hands out must be for her "concerned with the individual voice of the student through his/her sense of place."³²

More than anything else, Papanek-Miller would encourage people to "to see" with her art; to probe signs as clues, to see connections between the signs that Papanek-Miller has established within her discourse of

painting/drawing and their own lives. Her teaching may be described as radical art-pedagogy.

"With my current works I am interested in vulnerability, a worry that I have learned from understanding some of our environmental troubles to which all life on this planet is subject." "My environmental concerns have evolved out of my respect through experience with the land and water and all of its life."³³

At the social level, to be vulnerable is to engage, to risk, to be open to change.

Papanek-Miller's drawing-painting-collage works of art function like working models representing eco-systems from both the biota (the total complement of animals and plants in a particular area) and cultural/urban worlds co-existing in symbiotic relationships. Papanek-Miller's collages form a watershed of ideas.



Figure 16

Image Identification

Figure 1 (left panel),
Pass the Hat, 1999, 40" x 12".

Figure 2 (left panel),
Free Water Project: Jack and Jill,
2005, 48" x 14".

Figure 3 (detail),
Free Water Project: shedding water,
III, 2005, 12" x 9".

Figure 4 (top panel),
Looking for Alice: the rabbit hole, I,
2006, 40" x 40".

Figure 5
Looking for Alice:
"you won't know who to trust", 2.4.,
2007, 12" x 12".

Figure 6
Looking for Alice:
"you won't know who to trust", 2.5.,
2007, 12" x 12".

Figure 7
*The Flush Toilet; This Planet is All
Ours, I*, 2006, 40" x 30".

Figure 8
*The Flush Toilet; This Planet is All
Ours, II*, 2006, 40" x 30".

Figure 9
Run, III, 2004, 30" x 30".

Figure 10
Free Water Project: just add water,
2005, 72" x 126".

Figure 11
Free Water Project: mown grass, I,
2007, 62" x 79".

Figure 12
Looking for Alice:
"you won't know who to trust", 3.1.,
2008, 12" x 9".

Figure 13
Looking for Alice:
"you won't know who to trust", 3.2.,
2008, 12" x 9".

Figure 14
Looking for Alice:
"you won't know who to trust", 3.3.,
2008, 12" x 9".

Figure 15
Looking for Alice:
"and a bear passed by", 1.3.,
2008, 22" x 22".

Figure 16
Back to the Forest, 2000, 20" x 34".

Footnotes

¹ Gregory L. Ulmer, "The Object of Post-Criticism," ed. Hal Foster, *The Anti-Aesthetic*, (Seattle, WA: Bay Press, 1983), p. 84.

² Herbert Mitgang, "Donald Barthelme is Dead at 56: A Short-Story Writer and Novelist," *Obituaries*, *The New York Times*, published July 24, 1989 <http://www.nytimes.com/1989/07/24/obituaries/donald-barthelme-is-dead-at-56-a-short-story-writer-and-novelist.html>

³ Walter Hopps, *James Rosenquist: A Retrospective*, (NY: Guggenheim Museum, 2003).

⁴ Hopps, *ibid.*

⁵ M.A. Papanek-Miller, "Artist Statement," *A Snowman Cares for Our Memory of Water*, exhibition booklet, (Missoula, MT: Missoula Art Museum, 2009), p. 2.

⁶ Laura Millin, "An Interview with M.A. Papanek-Miller," *A Snowman Cares for Our Memory of Water*, exhibition booklet, (Missoula, MT: Missoula Art Museum, 2009), p. 10.

⁷ Susan Hayward, *Cinema Studies*, (London: Routledge, 2000), p. 97.

⁸ Kuleshov quoted in Andrea Gronemeyer, *Film*, (Hauppauge, NY: Barron's Educational Series, 1998), p. 65.

⁹ Douglas Crimp, "On the Museum's Ruins," ed. Hal Foster, *The Anti-Aesthetic*, (Seattle, WA: Bay Press, 1983), p. 44.

¹⁰ This brief survey cannot claim a comprehensive account of all qualified artists using the media.

¹¹ Frederick Hartl, *Art: A History of Painting Sculpture Architecture*, 4th ed., (NY: Harry N. Abrams, Inc., 1993), p. 997.

¹² Eberhard Roters, "Pictorial Symbolism in Hannah Höch's Work," *Hannah Höch 1889-1978 Collages*, exhibition catalogue, (Stuttgart: The Institute for Foreign Cultural Relations, 1985), p. 66.

¹³ Roters, p. 67.

¹⁴ Peter Krieger, "Paradox and Poetry in Hannah Höch's Collages," *Hannah Höch 1889-1978 Collages*, exhibition catalogue, (Stuttgart: The Institute for Foreign Cultural Relations, 1985), p. 86.

¹⁵ Krieger, p. 89.

¹⁶ Krieger, p. 92.

¹⁷ Krieger, p. 94.

¹⁸ Artist interviewed by Peter Van Ael in "Mary Ann Papanek-Miller Looking for Alice: You Won't Know Who to Trust," exhibition brochure, Jack Olson Gallery, Northern Illinois University School of Art, DeKalb, Illinois, 2008, n. p.

¹⁹ Götz Adriani, "Biography-Documentation," *Hannah Höch 1889-1978 Collages*, exhibition catalogue, (Stuttgart: The Institute for Foreign Cultural Relations, 1985), p. 50. Hoch's prescient writing prefigures the work of Jacques Derrida and his concepts of dissemination and différance.

²⁰ Walter Benjamin, "Toys and Play: Marginal Notes on a Monumental Work," *Walter Benjamin: Selected Writings, Volume 2, Part 1, 1927-1930*, (Cambridge: Belknap Press, 2005), p. 120.

²¹ Friedrich Nietzsche, "Ecce Homo," *On the Genealogy of Morals and Ecce Homo*, tr. Walter Kaufmann (Vintage Books, 1969), p. 258.

²² Artist interviewed by Peter Van Ael, *ibid.*

²³ Artist Statement, in "Mary Ann Papanek-Miller Looking for Alice: You Won't Know Who to Trust," exhibition brochure, Jack Olson Gallery, Northern Illinois University School of Art, DeKalb, Illinois, 2008, n. p.

²⁴ Roland Barthes, "Toys," *Mythologies*, (NY: The Noonday Press, 1957), p. 53.

²⁵ Papanek-Miller quoted in Stephen Glueckert, "Seeing Rather Than Glancing," *A Snowman Cares for Our Memory of Water*, exhibition booklet, (Missoula, MT: Missoula Art Museum, 2009), p. 17.

²⁶ Of special note for this work, it was funded by a grant from the National Endowment for the Arts and the Minnesota State Arts Board.



²⁷ Artist interview with Peter Van Ael, *ibid.*

²⁸ Personal conversation with the author, June 2010.

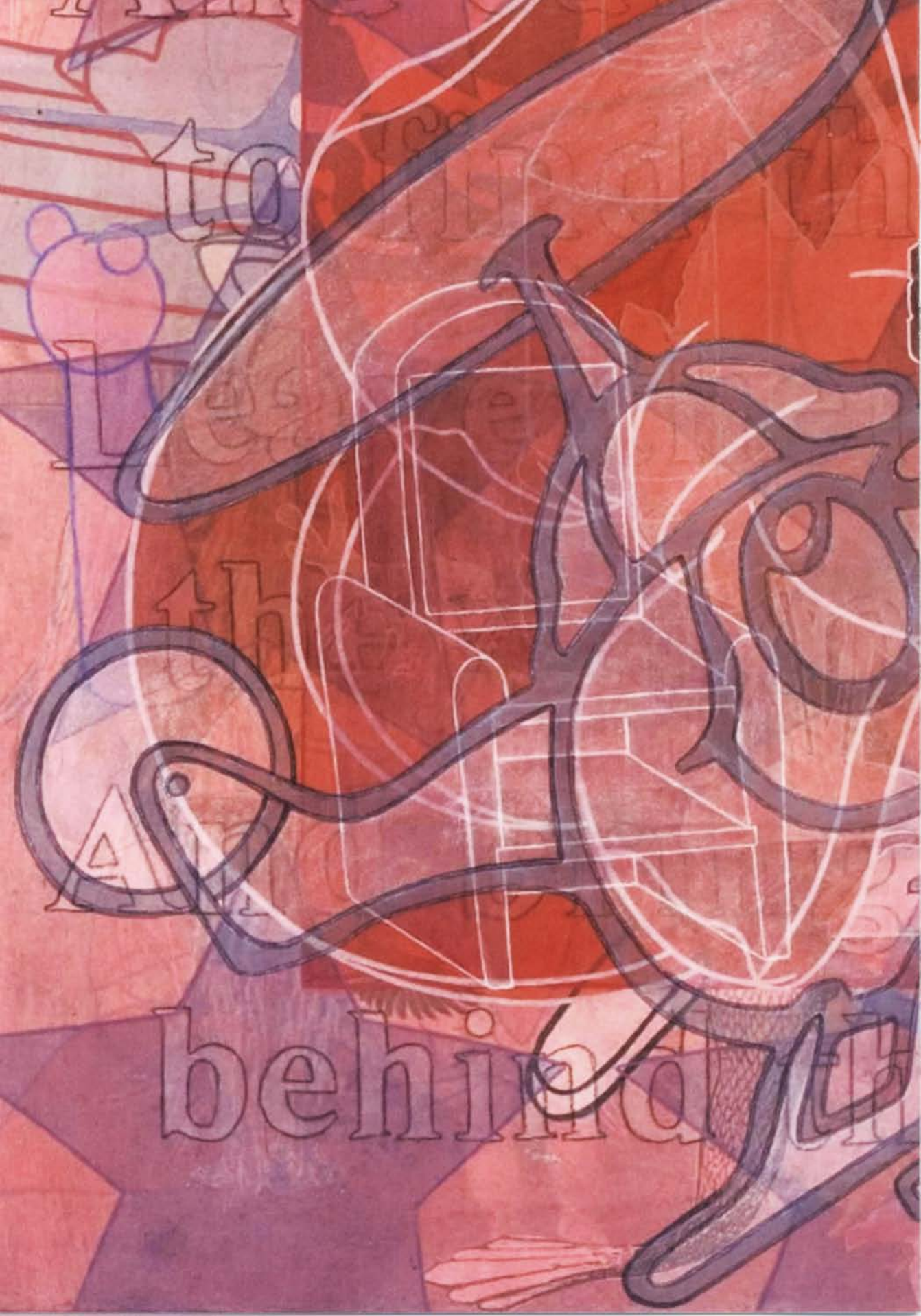
²⁹ World Health Organization, The Global Annual Assessment of Sanitation and Drinking-Water (GLAAS) is a United Nations-Water initiative implemented by the World Health Organization, http://www.who.int/water_sanitation_health/publications/9789241599351/en/index.html

³⁰ Kristin Choo, "Gulp: Litigation won't end the battles over depleted water resources in several regions of the United States," *American Bar Association Journal*, September 2008, p. 12.

³¹ The national and state information on watersheds and the Ten Things list and additional information and links from the U.S. Environmental Protection Agency website, www.epa.gov.

³² Artist interviewed by Peter Van Ael in "Mary Ann Papanek-Miller Looking for Alice: You Won't Know Who to Trust," exhibition brochure, Jack Olson Gallery, Northern Illinois University School of Art, DeKalb, Illinois, 2008, n. p.

³³ Interview with Van Ael, *ibid.*



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