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pontone

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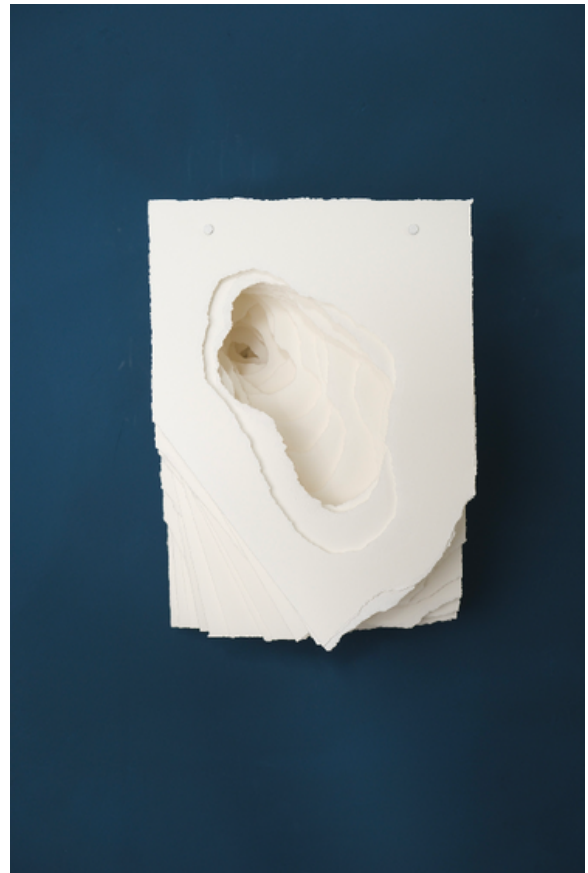
Angela Glajcar Floating in Space

10 October -9 November 2024



Angela Glajcar is an illustrious artist who sculpts with paper. By tearing, layering, and puncturing, she transforms the material into complex structures that question perspective and fragility. Her work has an ethereal quality, as light and shadow unite within her sculptures, creating otherworldly beauty.

All works in the exhibition are derived from Glajcar's technique, "Terforation," a portmanteau of "terra" and "perforation." Her series "Terforation" (2005-present) consists of site-specific installations of paper sheets with hand-torn sections, each one presenting a cavernous void that evokes natural landforms. Works from this series have been exhibited in museums like the National Museum of Women in the Arts and MOCA Jacksonville, where Glajcar presented a monumental piece with 150 sheets of paper. In 2023, Austrian museum Landesgalerie Niederösterreich held a solo exhibition of her work, titled Dream Catcher.



Angela Glajcar, 2024-021 *Terforation*, 2024

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Angela Glajcar, 2024-027 *Terforation*, 2024



Angela Glajcar, 2024-026 *Terforation*, 2024

Paper is a material steeped in historic cultural association. An age-old technology, in its artisanal, fine-art iteration, it is virtually unchanged in its method of production. Seen commonly in Glajcar's works is the use of Hanji paper (한지). A traditional handmade Korean paper, Hanji is made from the inner bark of a flowering plant called Paper Mulberry, sometimes referred to as Tapa Cloth Tree. Due to the chemical makeup of the Paper Mulberry, Hanji is considered extremely durable, despite having a silky, lightweight finish. Evidence of Hanji dates back to the Han Dynasty, which in ways allowed China's papermaking processes to spread throughout Asia. The earliest societal utilization of Hanji is seen in archives of the Three Kingdoms period (57 BCE–668 CE), in which the paper was used to transcribe histories and applied to paper crafts. The translucent nature of Hanji was appreciated early, as it was used to fabricate greenhouses during the Joseon period (1392–1910). The paper proved successful in maintaining light, humidity, and temperature. In recent decades, Hanji paper has been mostly prized for its uses in artistic, ceremonial, and conservation practices. Glajcar began experimenting with Hanji in 2021, fascinated by how its properties differ from Western paper. She was drawn to its translucent quality, as light became an integral part of the work itself. Depending on ambient lighting, the works can drastically be altered, featuring an ever-changing element.

Her use of Hanji paper only further pronounces her sculptures, as individual fibers and construction are visible to the naked eye.

Glajcar's technique is revolutionary. By taking an ordinary material, she transforms it into a medium with movement, shadow, and reflectiveness. Her process maximizes the raw physicality of paper and sculpts it to portray this best.

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“Torn Hanji paper creates space poetry.”



Angela Glajcar, 2019-034 *Terforation*, 2019

about friedrichs pontone

Friedrichs Pontone was established in 2022, opening its new flagship gallery space at 273 Church Street in the historic neighborhood of Tribeca, across from the Barnett Newman Triangle, dedicated to showcasing groundbreaking international artists across various mediums. With a commitment to fostering innovative and thought-provoking art, the gallery provides a platform for emerging and established talents to engage with diverse audiences.

Gallery founders Martin Friedrichs and Domenic Pontone bring a combined 40 years of experience to their new venture. Martin Friedrichs previously held the position of director at Galerie Gmurzynska US Inc. and Hollis Taggart. Domenic Pontone is the founder of Pontone Gallery London and director of The Albemarle Gallery London.