

# papercraft

*Design and Art with Paper*



# Shapes and Guises

POP-UP / BOOK / LAYERS / OBJECTS

*Where is up and where is down? And does it even matter? Emerging from the flatness of a simple A4 sheet, from lightweight stock or heavy card, fragile thought experiments escape their humble origins to take charge of the space around them, to give us a glimpse of the secret machinations and intricate folds that lie within.*

*Over the course of the following chapter, from lacy silhouettes to towering castles and literary constructs, paper goes from strength to strength as a versatile material for artwork and sculptures.*

*Many of the objects and three-dimensional tableaux in question toy with the markers of heritage and culture, of shadow and light, of shifting views and teetering perspectives to reveal new angles and insights depending on the spectator's position. A prime example of this approach, Olof Bruce's interpretation of Italo Calvino's 'Invisible Cities', toggles surface and underground, order and chaos, the rough and the smooth, according to our subjective reference point.*

*In a different take on light, space and magic, Ju Jordy Fu's chandelier mobiles illuminate the darker sides of human life. Pulled down - and into existence - by their own weight, they betray their man-made origin, albeit with a skewed, dream-like quality that suggests a constant rearrangement of facts and factors.*

*Similar to these unfolding objects, the chapter itself opens up to encompass ever more interactive concoctions. While Ingrid Siltakus takes pop-ups to new and architectural heights, others add a generous pinch of POP to the technique's underlying principle.*

*In their reappropriation of printed matter, contributors from Robert The to Brian Dettmer prove that books are not untouchable relics, but eminently suitable for artistic recycling. Often mere symbols of the ideas they represent rather than true conveyors of content, outdated tomes receive new relevance in a range of destructive/constructive reinterpretations. From The's "sweeping statement", to Jacqueline Rush Lee's "Phoenix-from-the-Ashes"-like blossoming blooms, these book lovers cut, crumple, burn or dye away all nonessential information to lay bare the guts of their source medium in a range of complex, three-dimensional sculptures.*

*What is left after this aesthetic anatomy session amounts to a truly visceral experience, delving deep into seamed stratifications to unearth the visual gems and encrustations left behind on the book's inside walls. Similar, albeit more colourful and stringent striations reappear in the works of Jen Stark who stacks her mesmerising petals and vortices into 3D sculptures of paper perfection.*

*From slashed layers to manifestations of higher geometry, a number of mathematical explorers try their hand at spiky polyhedrons, at undiscovered viruses and complex protein structures, in a string of multidimensional thought experiments. Finally, where math meets magic, we encounter the mythical creatures and wireframe teddies of Polly Verity and Ryuji Nakamura: abstract vessels, yet to be filled with a toddler's - or adult's - sense of wonder.*

right page  
PETER CALLESEN  
Cowboy (detail)

01



02



**LAUREN CLAY**

- 01 [Decked Out in Delight](#)
- 02 [Emptying Marco Polo's Knapsack](#)
- 03 [Little Crumb Bum Keepsake](#)



03





04



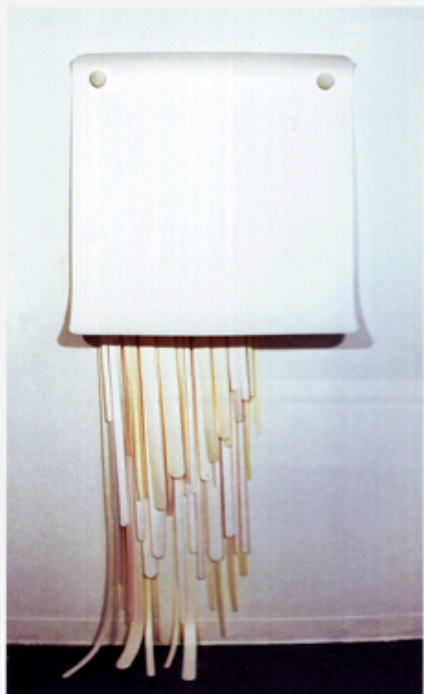
05

**LAUREN CLAY**

- 04 [Wake Up Greasy Dreamers](#) [View Image](#)
- 05 [Lament For The Tropicana Motel](#) [View Image](#)
- 06 [Mashi Mashi Anna](#) [View Image](#)
- 07 [Big Fat Menopiseme](#) [View Image](#)



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