

Tracing Paper
Fine arts



Birdcages
Fine arts



Softwall + Softblock Mod
Product

| PAPER WORKS

The White Omar
Fine arts



The Whiteness of the Whale
Installation



Drawing-lace
Fine arts



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PAPER WORKS



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Executive Editor: Feng Huimin

Chief Designer: Wang Shaoqiang

Executive Designers: Leo Cheung, Zhu Yingqi

Sales Managers:

Niu Guanghui (China), Daniela Huang (International)

Address:

3rd Floor, West Tower,

No.10 Ligang Road, Haizhu District,

510280, Guangzhou, China

Tel: (86) 20 8431 6758

Fax: (86) 20 8434 4460

sandu.sales@gmail.com

www.sandu360.com

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Jum Nakao

Paper-Designer
São Paulo – Brazil

In front of the immensity of a blank sheet of paper, I'm still frozen for a moment before writing a dedication or preface, or before drawing initial sketches for a project. It is not the fear of the word, trace, line, brushstroke, cut mark, or fold, but the fascination with the infinite possibilities of that moment. I still remember my first drawing class, when the sweet murmur of my teacher's words brought my hands to overlap two pastel colors, red and yellow. Like magic, an apple appeared on a sheet of paper. In my first origami classes, I discovered that a single square sheet of colored paper can hold an entire universe of possibilities. A wrinkled map of innumerable pathways and crossroads appeared on the glossy paper surface - the correct fold choices brought to the surface a three-dimensional world of birds, animals, fishes, vehicles, airplanes, houses, and flowers. Many children's first gifts on Mother's Day or Father's Day were, like mine, built out of a single sheet of paper. Combined with drawings and words, these crudely folded pieces of paper became gifts of affection and devotion.

The versatility and ease of paper handling allowed me to accomplish my first projects as a child: cars, castles, rockets, spaceships, buildings, and cities. These were the prototypes for my dreams.

My first nightmares were also born on paper: school report cards with disciplinary notes. Not that I was a bad student - quite the contrary. My competitive mind circled around in patterns of restlessness that fueled my sleepless nights. I have learned to relieve these pieces of paper of their marks, numbers, and grades over the years - thus revealing unseen creative possibilities.

I remember the professional gift packers of a previous era; these people were hired by stores to enhance gifts through their precise paper folds that would enclose our memories of Christmas day, birthdays, Valentine's day, weddings... A skilled haute couture gift wrapper could create unique patterns through the rhythm of each geometric fold. Were they packaging designers, surface designers, or clothing designers for the gifts?

When my first important school paper was bound, I felt like a book publisher! I realized the significance of graphic design - the importance of precise paths creating a map through a forest of pages. I learned that words and images need a soul, or they are incapable of creating a universe.

None of the most important pieces of writing, formulas, or theories could exist without a piece of paper as the base. My first formulas and equations, school essays, letters, diaries, testimonies, and thoughts consumed pages and pages which were later balled up or saved as a record of my early existence. Years later, I decided to work in fashion. My first discovery was the perception of a body moving through space and the endless possibilities to dress this form sculpturally. Around the body, lines and strokes created a garment, arising from a paper pattern. Pattern making is more than a birth certificate - it certifies the garment's continued existence and renewal.

In TV, film, theater, and opera scene design, we still use paper models as a raw material for prototyping furniture, sculpture, and characters. The paper supports many performances and works of art. Each application requires specific techniques, but all of them count on the friendly support of the paper.

Paper is the place of our life designs - sketches of our childhood dreams, our first diary notes, our notes on the outlandish, messages exchanged as youths, letters which used to be sent within an envelope also made of paper, packages that wrapped gifts, our semester grades, diplomas, certificates, professional and personal contracts, our first paychecks, our first payable accounts, the results of our diagnostic tests, the wedding invitations of friends, birth and death announcements. Paper holds memories for eternity.

It is also where we plan out projects before they become a reality - where skyscrapers are planned, where constitutions are written, where formulas and theories develop and extend the frontiers of human knowledge, and where poems, novels, and stories are written to move our minds to other worlds. In this book a new dimension of paper is brought to the surface - a dimension which adds to the poetic nature of the medium. The artists featured on these paper pages show us how the lightness, fragility, and transience of a single sheet of paper can, through these artists' visions, reveal another world that is full of possibilities.

Ingrid Siliakus

Paper-Architect / Artist
Amsterdam – The Netherlands

Although we live in a computer-dominated world, computers have never replaced paper entirely and they never will do so, in my opinion. Paper is still being used in so many ways. In our modern world, not a day goes by without the use of paper in one way or another. If you look around carefully, you will find you are surrounded by paper: newspapers, posters, money, name cards, tickets, and so on. A world without it is unthinkable.

Fibers, plants, cotton, linen and even old cloths are a few materials being used to make paper. Magazines, newspapers, and letters are being dropped in our mailboxes daily. Often these types of paper are recycled and end up in the hands of artists as beautiful basics for their new pieces of art. There are many materials and ways to make paper - too many to describe here - and still people that love to make their own paper are experimenting every day to see what kind of materials and techniques will create the most extraordinary papers.

The number of artists working with paper grows; they continually create amazing artworks, whether from homemade or recycled paper, whether small or large scale, whether white or multi-colored. Paper art and artists are becoming more and more well-known all over the world and are being featured in internationally renowned museums and galleries. This gorgeous book you have in your hands is a showcase of the best work by these amazing internationally recognized artists. When you flip through the book, you will see the many ways paper has inspired artists to create new artworks - from life-size functional furniture to very delicate clothing - from paper castles to fancy eyelashes - from unique headwear to handbags.. You'll be surprised what has been created out of paper.

Although working with paper isn't new - it has been used in art for ages - why this revived trend of artists choosing paper as a material for their artworks? I think the advantages of paper are being rediscovered because of its unique qualities. What are these unique qualities one might ask? I only can speak of my own experiences working with paper of course, although it would not surprise me if it is similar to that of my fellow paperartists.

The main advantage of paper to me is that it is sturdy (as mentioned before) and yet flexible at the same time. For instance it can be creased (think of Origami), cut, folded, bent, engraved, painted, written on, printed and manipulated in a number of other ways. Therefore it is the ideal material for many type of art - such as the paper architecture I create.

Let me explain a little bit about the technique I create my artworks with: the technique paper-architecture is the art of creating objects out of a single piece of paper only by means of cutting and folding. This technique has its origins in Japan (founded in the eighties of the previous century by the Japanese professor Masahiro Chatani). Some of my works (including books) are created by attaching several of these objects - made out of a single piece of paper - together, mainly with integrated slits and tabs. All of the pieces can be folded inwards and outward over and over again. Before I can begin cutting and folding, a design has to be made. Since my artworks are created out of a single piece of paper only by means of cutting and folding, it is necessary to calculate the design very accurately to a 100th of a millimeter. The design stage takes a long time, sometimes months, depending on the difficulty of the design.

I like to challenge myself to make more complicated works and to get as many cuts and folds as possible out of a single piece of paper. It also is a challenge to try to get very tiny objects out of a piece of paper. In recent years I have designed skylines of Amsterdam and New York. Skylines seem to be very graceful subjects for my work, which involves a lot of time making the designs - each is truly a great new challenge. What I also like about the technique paper-architecture is that the sky seems to be the limit when it comes to the topic for a piece.

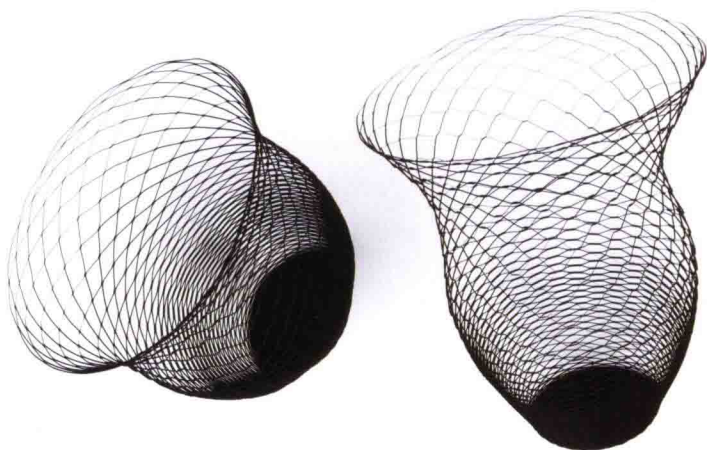
When I first started working with paper-architecture - about 15 years ago - I fell in love with the technique. But it is impossible not to fall in love with paper as soon as one starts working with this material and gaining respect for it. I am sure my fellow artists have experienced the same thing. I have said it before and I keep saying it: working with paper forces me to be humble because paper has a character of its own that asks for cooperation rather than manipulation. It is a challenge to find this cooperation with each different piece of paper I work with. I experience an ultimate satisfaction at the critical moment when the paper, with a silenced sigh, surrenders and becomes a blade-sharp crease. The sound of the paper, which guides this surrendering, to me is incomparable.

Enjoy this book-I hope it inspires you to experiment with paper in one way or another.

"airvase"

This is a paper bowl that enfolds air. You can freely change its shape by molding it into a dish, a small bowl or a vase according to the intended usage. The thin and lightweight paper gives strength and resistance to the bowl and allows it to be folded compactly when not in use. This intriguing bowl will catch your eye as the colors on each side of the paper create a different impression every time you look at the object.







Wreaths and Garlands

- 1 / The Unending Amends We've Made
(Imperishable Wreath)
- 2 / Schism Chasm Cataclysm
- 3 / Emptying Marco Polo's Knapsack
- 4 / Inverted Continuum
- 5 / Both Sides in Equal Parts

This work explores the fragmented nature of contemporary culture and spiritual identity, employing the tropes and formal devices of various cultures' metaphysical dialogues with the infinite, as well as the talisman-like forms of Modernism such as the monochrome painting, the plinth, and the grid. Constructed primarily from papier-mâché and painted paper, the sculptures are as temporal as the subjects they address. Collectively the work points to confusing, uncertain, but inevitable relationships with the infinite.



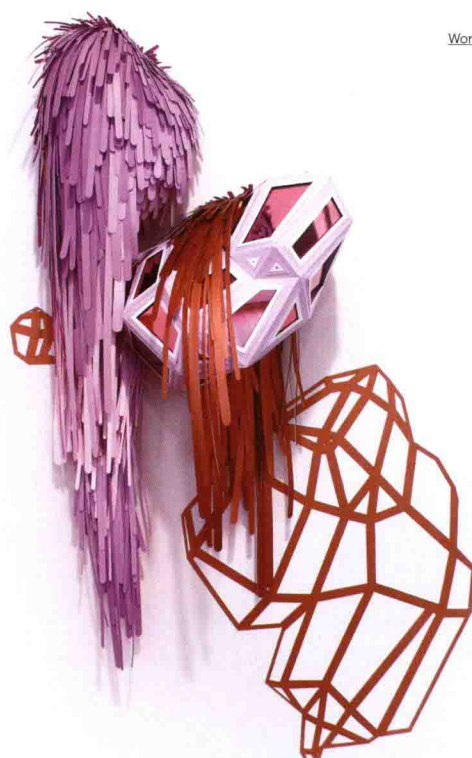
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