

Participants exhibition 'Paper Generations, Generations of Paper'

***Martin Cuppen – workspace, watermarks, special paper products**

In 1955, **Martin Cuppen** (1930) started his working life at the 'Papierfabriek Gennep' laboratory, then known as Page, and became head of paper manufacture. In 1972 he transferred to Andreas Kufferath in Düren in Germany. This company specialized in pre-industrial methods and materials such as bronze sieves with wire and shade watermarks. This is where Martin Cuppen's interest in water brands arises. Since 1983 he has been working independently with representations from Germany, Sweden, Switzerland and France and focuses mainly on machine coatings for the paper industry. After his retirement - in 1993 - he deepened and became skilled in paper creation. In the exhibition Martin Cuppen creates a **workspace for paper scoops**. He also shows a part of his **collection of special watermarks and paper products**.

***Print Pakt – Fifteen shades of white paper**

The industry also builds on the traditional craft of paper making. Under the name **Print Pakt**, the members of the Royal Dutch Association of Printing Companies (KVGGO) show what this industry is capable of today. Paper expert **Trudy Dorrepaal** proposed a selection of 15 special paper types that are distinguished by their special surface. **Fifteen shades of white paper**, framed and smelled, must be allowed to touch.

In the Netherlands more than 85% of the used paper is collected and reused. And more than 80% of the new paper and cardboard made in the Netherlands consists of recycled recovered paper and cardboard. Increasingly, not only scientists and companies but also designers and artists are looking for new ways to (re) use paper.

***Material Sense Lab – building elements and tiles of paper pulp**

Simone de Waart focuses on circular material use with Material Sense LAB. Master students at the Amsterdam Academy of Architecture experimented, guided by Simone, with paper pulp to create building elements. By adding varieties of natural ingredients to strengthen the paper pulp for the construction of building elements and tiles. They also did research into natural ways of colouring.

Ruben Dahmen & Marieke Schut - Blue Mountains

Natural looking curves are formed by creating tensile stress in a piece of textile. The shapes that were formed were used as a mould for the paper pulp. The curves of this mountain like shape provide the necessary stiffness. The object is designed as an alternative to a soundproof wall by repetition of the different elements.

Carolina Chataignier, Chantal Beltman en Tobias Kumkar - PaperTiles

These 3 students from the Academy for Architecture Amsterdam did material experiments with paper pulp and paper pulp composites, for PaperTiles. The investigation focused on characteristics of recycled paper with natural additional materials and a variety of treatments and natural additives such as straw, starch, earth, gelatine, flower, charcoal, cotton, hemp, coconut and sisal.

***Frits Achten – Naturalia**

Artist **Frits Achten** creates his forms by constructing meticulously paper pulp layer by layer into his **Naturalia** objects. Naturalia are collector's items from nature: shells, seeds, blown eggs, a narwhal tooth. As he says: 'I like the mathematical organization of growth rings, branches and sections. No matter how erratic the form is: what nature makes is always logical and functional. Those are my images too. Too bad they are so irrevocably dead '.

***Tjeerd Veenhoven - Herbarium cards**

In the densely populated Netherlands it is hard to find pristine nature on first sight and a lot around us seems to be shaped by human hands. Nothing is less true. Along the riverbanks and in the open field, the nature take its course and we find a great variety in flora; from mundane to exotic. Our love for nature's beauty made the herbarium our favorite place to visit. The incredible collections of preserved plant specimens, inspired us to make products. Each season **Studio Tjeerd Veenhoven** goes out on a field trip and the harvest is immortalized thanks to a special ecological preservation technique.

***Raw Color – Paper Shades**

Five carefully selected tints of wood are refined to the tiniest fibre. The substance, originating in a plank, is converted into a pile of paper. By combining the handmade paper with the contemporary production technology of laser cutting, abstract forms of leaves are created. The shadows reveal various tints in each piece of paper.

***Raw Color – Paper Wood**

Raw Color simplified the ingredient of 'medieval wood' to its smallest fibre. This element, originating from one plank, is transformed into a pile of paper. By combining the classical medium of handmade paper with the technology of today, the digitalized year rings grown by the hand of the machine. Treating the wood like an archaeologist they studied the dark oak wood. In the end they decided to use a computer controlled milling-machine, to draw the rings of the wooden pole. One pole they let cut into slices, here came 44 slices out. These 44 different slices were digitalised and brought back on the paper, drawn by the machine.

***Nel Linssen - sieraden (collectie Cecile van Eeden)**

Nel Linssen deed in 1956 eindexamen aan de Academie voor Beeldende Kunsten in Arnhem, en overleed in 2016 op 80-jarige leeftijd. Van alledaags papier maakte zij draagbare objecten met een karakteristieke structuur en een ingehouden kleurengamma. Met deze bijzondere collectie **sieraden** was ze haar tijd ver vooruit.

***Renee Boutee - AGF Klasse 3**

AGF Klasse 3 stands for potatoes, vegetables and fruit that are not offered to the consumer due to a small deviation. For her graduation project at the Hogeschool voor de Kunsten in Utrecht (HKU), **Renée Boutee**, in collaboration with paper mill De Middelste Molen, has developed a cookery book entirely made from rejected fruit and vegetables. The same rejected fruit and vegetable varieties act in the recipes.

***Jeroen Wand - Paper Chair**

This **Paper Chair** consists completely of 160 g/cm paper (including the finger joints). Through usage, the chair will increasingly wear out, which enhances its beauty. The paper will tear, stain and fold, just like a favorite book.

***Jo Meesters - PULP**

The **Pulp** collection is the result of a thorough research on new applications for paper waste by adding water resistant properties. A mixture of shredded newspaper, glue and water is applied in several layers on the surface, dried, and finally cut into two removing it from the mould. The pieces are glued back together before applying the last layers of the PULP mixture. The inside of the vessel is then treated with an epoxy resin, leaving a strong and water resistant coating.

***Elke Lutgerink - Log, Spirit, James & Shell**

The work of **Elke Lutgerink**, graduated cum laude from the fashion department of the Maastricht Academy of Fine Arts, moves both at the interface of materials and content. As she herself writes on her website: 'All limitation is an illusion: the alleged boundary between man and animal, between the natural and the unnatural, the living being and the thing, the individual and the larger whole, transience and eternity, the outside world and the inner wilderness. Boundaries like these are not clearly defined, but just like skin permeable, which is both beautiful and frightening. '

***Mark de Weijer - Paper installation**

Mark de Weijer graduated cum laude from the Royal Academy of Art in The Hague in painting, drawing and spatial design. He spends a lot of time on visual research and, among other things, on the manufacture of paper. In concept and aesthetics, his work responds to the environment for which he makes it. Shape, rhythm, surface, structure and color are inalienably linked to that location. Especially for Yksi Expo Mark de Weijer has made a **Paper installation**.

Especially for this occasion, Material Sense present paper samples from her materials collection, complemented with products.

*** Annemette Beck - Prism**

For the Prism project, textile designer **Annemette Beck** used strong paper yarns made of bleached kraft paper. The paper fabric can be used for partition walls, blinds, panels and wall hangings.

***Greetje van Tiem – Recycling daily news**

Today's news becomes tomorrow's textile. Yarn that originates from a memory.

The front page of a newspaper yields no less than twenty metres of spun paper. Making it possible to transpose yesterday's news into all kinds of upholstery.

The designer developed her own spinning process to create this newspaper weavings and knitwear. When you look closely you can see letters, dates and a colour scheme appears from the pictures and advertisements. Not readable anymore, the memory is kept alive.

***Annette Huizing – Mille Foglie**

Mille Foglie means thousand layers. Pressed toilet paper rolls combined with wallpaper glue (potato starch) creates this paper pulp a strong construction for stools, leading to a decorative element at the same time. The unpredictable outcome is a result of the drying process.

Highly compressed open structures can be applied also as wall coverings or architectural applications and has a sound absorbing capacity. Objects are handmade in limited series.

***Isaac Monté - Jan van Lierop (De Braok) – Leek paper**

With 110 hectares of land, **Jan van Lierop** is one of the largest organic vegetable producers in the Netherlands. Cleaning these vegetables are the main source of waste within the process, which is currently being used as fertilizer as a solution to get rid of the waste. But can there be another application for the leek waste? Together with Artist **Isaac Monte**, they turned the organic material into paper which can be used for the packaging of the leek. This now also supports the story of the organic vegetables and they investigate the feasibility for a commercial leek packaging.

***Vij5/ Mieke Meijer - KrantHout**

Everyone knows: paper is made of wood. The Eindhoven based **Ontwerplabel Vij5** turned it around and made wood from paper: KrantHout. Misprints of the Eindhoven's Dagblad were compressed and glued, of course with glue without solvents or plasticizers. Various designers have made furniture and jewellery from it.

Under the name 'The materialists' six designers with Asian background work together, all living and working in the Netherlands. They organize and design presentations and exhibitions, always meeting the challenge with an everyday material. Each in their own way they show how innovations can be realized on the basis of the characteristics and properties of the material in question, by playing and experimenting with technology, craft, process and form.

*** PaoHui Kao - Sketch From Paper**

Even though paper sheets are born from a water based process, water is usually not welcome back once the material is dried, as it may damage the clean smooth surface it acquired. Nevertheless, **Paohui Kao** looked at it from an objective point of view : despite the aestetical deformation, water actually interferes with the structure of the material itself, rearranging its inner structure. Through this process, which one may see as a weakening, Kao realised that once the paper drought out, it had acquired a remarkable strength. This new stability achieved, allowed Kao to then use that technic to design objects of daily life that usually require the durability of wood, metal or plastic.

*** Nai-Dan Chang - Emitting papers**

Paper and lights are traditionally combined in the orient. That is what **Nai-Dan Chang** started with in her research, to the exception that instead of a light source, she decided to play with fluorescent colours and their reflecting power. By layering coloured papers and translucent ones, she plays with the absorbing and reflecting qualities of the materials, bringing them together in order to make them glow. She then uses colour as a structural elements that comes to rigidify the ambiguous and fragile translucent paper into small products.

*** WooJai Lee - Alchemist's Furniture**

WooJai Lee didn't look at paper, but at papers; newspapers. As a matter of fact, these daily massively printed supports of information consist of one of the main source of paper wastes. As an alchemist would do it, WooJai tried to bring back the collected overprints to their rough material essence : the pulp. Playing with techniques and applications, he started to reform that raw matter in arborescent furnitures, displaying marbling effects close to the ones of stones. The final pieces combine both the soft touch of paper and the rough strength of stone. Just like an alchemist would, WooJai aims to reduce the matter to its most basics elements in order to make it reborn.

*** Soyoun Kim - Exuvia**

When thinking about paper, **Soyoun Kim** had the after image of an abandoned wrapping ; an empty shell, devoid of its original content. From this he focused only on how the brain immediately imagines the content of such an empty shell. He made an analogy between this idea and the cultural manifestation of the asian dragon in Asia. In eastern culture, the dragon always has been an image without substance such as a shed skin. The idea of the dragon always roams around in the cultures without having a concrete materiality. With the fragility of paper in mind, Kim decided to reinterpret the myth of the asian dragon and to materialise it in a sort of sloughed skin, as a ghost of that mythical creature. He started to build up hollow paper structures which he treated with papier-mâché in order to translate the idea of the creature's fragile yet hard remains, frozen in a rigid and organic shape. He then adapted this process in a more systemised manner, creating organic yet structured containers and volumes.

* **Seungbin Yang - Simulacres**

The project of **Seungbin Yang** doesn't start from paper but from the Ott-Chil: a traditional Korean lacquer technique. Customarily applied on wood, this lacquer is the heritage of a pre-industrial era, when technics, skills and patience were the only ways of making. Nevertheless, with the massive and extremely fast industrialisation and modernisation of South-Korea, the Ott-Chil craft is on the verge of disappearing among with an entire part of the culture it embodies. After studying the ways of this technique, Yang decided to create tributes to it. Instead of using wood, he decided to work with paper, a light weight material suited for our mobile lives and less heavy connotations to the past. The Ott-Chil transforms the fragile and porous material that paper is into waterproof, durable, sterilised and eco-friendly artefacts. The most recent pieces presented take a sculptural direction as Yang aims to emphasise on the craft itself and its aesthetic qualities.

* **Sooji Lee - When Attitudes Become Graphics**

In the modern graphic design society, paper is considered as a one off use material, since the two-dimensional art has been remarkably industrialised by the digital revolution. According to **Sooji Lee**, the aura of "the original" has been devaluated by the computer and printer in the infinitely reproducible system. She is questioning if we could get that aura back, as William Morris did with his wall papers. Lee strives to reevaluate the maximal value that one piece of paper can possess. Through her experiments she came to develop a machine to manually reproduce mechanical typefaces and used this as a beginning for a practice revolving around manually produced graphics. By stitching, embossing and treating the paper in various ways, she explores how one can truly craft a sheet of cellulose into a poster or visual piece.

* **Carlo Lorenzetti - A4 Form Bandit**

As a designer **Carlo Lorenzetti** is fascinated by the unconscious relations we have in our daily surroundings. When it comes to paper, nothing is more daily than an A4 computer printing sheet. Inspired by Christo's early wrapped objects and assemblages, he started to wrap objects in A4 formats : bottles, cans, pots ; creating in this way a new image for each object. Nevertheless, the image and the objects were still two separated things. In order to bring together the new skin and the object in one functional piece, Lorenzetti created plaster moulds of each piece to achieve them in a collection of stoneware-ware. Combining the hard pleats of the paper with the soft skin of unglazed stoneware, the end products conserve the inherent graphic and tactile qualities of the paper material.