

**PAPER PATH**

*future communication*



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Galleri Rasmus,

Odense - Januar 1996

Galleri Deco,

Ålborg - Februar 1996

Galleri NB,

Viborg - Marts 1996

Esbjerg Kunstmuseum,

Galleri Slugen - April 1996

Haderslev Museum - Maj 1996

Haderslev Kunstforening

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The Paper Path – Future Communication exhibition presents 11 international artists, all of whom during the past 10-20 years have used hand-made paper as a means of artistic expression and who have played a role in putting the paper arts in the artistic mainstream.

These artists, using paper as their medium, come from several different artistic disciplines: painting, sculpture, graphics and textiles. Each artist brings his or her own sensibility to this medium as well as a desire to develop a personal technique.

The pictorial arts of today are not only a matter of visuals. The tactile quality of a work is just as important as colour and form. We are encouraged to develop all of our senses, our only contact with organic life. The Paper Path – Future Communication exhibition contains this organic life in all its aspects, with its roots and inspiration from both Eastern and Western culture.

The blue colour – symbolizing water, which paper contains – is an element in all the exhibited work like a paper path.

For many years now it has been my fervent desire to present the international paper arts in Denmark. I wanted an exhibition that would reflect the unique aspects of paper as a medium. This, then, is the first international paper arts exhibition to be held in Copenhagen. Parts of the paper biennals from the Leopold Hoesch museum in Düren, Germany have been shown at the Northern Jutland Art Museum in 1988 and 1990. The Danish group Intact has held paper exhibitions at the Round Tower in Copenhagen and at the Århus City Arts Center.

Preparations for the Paper Path exhibition have been under way since 1992. It is a prelude to Paper Road, a project under the auspices of Cultural Capital 1996.

From January to May 1996 the Paper Path exhibition at the Roundtower will tour the cities of Odense, Ålborg, Viborg, Esbjerg and Haderslev. The exhibition will be different at each venue. Talks on the paper arts will be held at all of the exhibition sites.

From May to September 1996 a number of museums and art galleries will host paper exhibitions in Copenhagen.

It is my hope that the exhibition will draw further attention to hand-made paper as an art form and serve as an inspiration for the paper arts in the Nordic countries.

Thanks in particular to Post Denmark, the sole sponsor for project Paper Path – Future Communication and project Paper Road 1996.

*Udstillingen Paper Path – Future Communication præsenterer 11 internationale kunstnere, der alle har arbejdet med håndlavet papir som kunstnerisk udtryksmiddel gennem de sidste 10 - 20 år og har været medvirkende til at placere papirkunst indenfor kunstens hovedstrømme.*

*Kunstnere, der beskæftiger sig med papir som medium, kommer fra mange forskellige retninger: maleri, skulptur, grafik og tekstil. Hver kunstner medbringer sin egen følsomhed til dette medium, samt et behov for at udvikle en personlig teknik.*

*Billedkunst er idag ikke kun et visuelt anliggende. Et værks taktile kvalitet er lige så væsentlig som farve og form. Vi bliver presset til at udvikle alle vore sanser, som er vores eneste forbindelse til organisk liv. Udstillingen Paper Path – Future Communication indeholder dette organiske liv i alle dets facetter med rødder og inspiration fra østlig og vestlig kultur.*

*Den blå farve – symboliserende vandet, som papir indeholder – går igennem alle de udstillede værker, som en papirsti.*

*Det har i mange år været mit store ønske at vise international papirkunst i Danmark. En udstilling, der kunne afspejle papirets enestående aspekter. Denne udstilling er således den første internationale papirkunst-udstilling i København. Der har været vist dele af papirbiennalerne fra Leopold Hoesch museet i Düren, Tyskland på Nordjyllands Kunstmuseum i 1988 og 1990. Den danske gruppe Intact har holdt papirudstillinger i Rundetårn og i Århus Kunstbygning.*

*Paper Path udstillingen har været under forberedelse siden 1992 og er optakten til projekt Paper Road – et projekt under København Kulturbymuseet 1996.*

*Fra januar til maj 1996 vil Paper Path udstillingen fra Rundetårn rejse til Odense, Ålborg, Viborg, Esbjerg og Haderslev. Hvert sted vil udstillingen ændres. Der vil blive holdt foredrag om papirkunst på samtlige udstillingssteder.*

*Fra maj til september 1996 vil der være papirudstillinger på museer og gallerier i København.*

*Det er mit håb, at udstillingerne vil skabe yderligere opmærksomhed for det håndlavede papir som kunstnerisk udtryksform og virke inspirerende på nordisk papirkunst.*

*En varm tak til Post Danmark, som er enesponsor for projekt Paper Path – Future Communication og projekt Paper Road 1996.*

Anne Vilsbøll



Bente Scavenius' background includes work as an art historian, art critic, author and curator.

One of the strongest images in Danish children's books is from the story of Peter's Christmas: "Paper he cuts with scissors and when I come in, quickly he puts his frippery away in the drawer." This sentence stimulates visions of the most imaginative and wonderful Christmas decorations in the brightest of colours. But at the same time it recalls the special atmosphere of concentration and intimacy of childhood. Cutting paper is a very private practice, a solitary process which requires the deepest concentration. This was no doubt the case when Hans Christian Andersen was creating his poetic and highly detailed paper cuttings. Cutting paper, writing on paper or making things out of paper all take peace and quiet. Or as Georg Brandes once wrote to his brother, Edward: "One thing is paramount – to pull yourself together. That is the precondition of all action. All production engenders inner peace. Truth is in total egoism..." In the same letter Brandes said that all production is spider's web while it is being woven, but if it is well-made it hardens into steel thread lasting centuries. The same applies to working on or with paper.

The close bond between the artist and his paper occurs the very second he takes it in his hands. Just to touch a fine piece of paper is a momentous experience in itself. For example, the feeling of holding a piece of the highest quality hand-torn Italian paper. Not only is this material beautiful, it also has weight and substance. A material that leaves such a strong artistic impression even before it has been formed into anything must possess some special magic. And paper certainly does!

As a medium of communication paper down the centuries has served as a carrier of our culture, even though it played only a secondary role as humble backdrop for text or pictures. And that's how paper was regarded all the way from ancient times and up to the 19th century. It wasn't until afterwards that materials themselves were assigned an aesthetic significance of their own in as much as paper itself became an independent part of a work of art, sometimes so overtly that it took on an important function in the art work as a whole. Cézanne, for example, in his later pictures often left parts of the canvas or paper blank in order to create a sketchy look or an impression of impermanency. This gave the work a feel of truly spontaneous creation.

The beauty of working materials was something Cézanne and his contemporaries appreciated to a high degree. The art nouveau artists of the 1890's had an especially pronounced feeling for the beauty of their materials. For them the art work had to live up to the aesthetic requirements of the period, both in terms of form and content. Their ideal was 'Gesamtkunstwerk', in which the boundaries between fine art and handicraft are abolished. It was precisely the art nouveau artists for whom paper became such an important means of expression.

*En af de meget billedskabende sætninger fra barndommens litteratur står i Peters Jul og lyder: "Papir han klipper med en Saks og naar jeg kommer ind, han straks sin Stads i Skuffen gemmer". Den sætning sætter alle ens forestillinger i gang om det mest fantasifulde og vidunderlige julepynt i strålende farver. Men samtidig giver dette lille stemningsbillede fra barnets verden en fornemmelse af koncentration og intimitet. At klippe i papir er noget meget privat, det er en ensom proces, der fordrer den største fordybelse. Sådan har processen sikkert også foregået, når H.C. Andersen arbejdede med sine poetiske og detaljerede papirklip. At klippe i papir, at skrive på papir og at skabe med papir kræver ro. Eller som Georg Brandes skrev engang til sin bror, Edvard Brandes: "Det gjælder kun om Et: at samle sig, det er Betingelsen for at handle. Al Produktion fordrer indre Ro, uden forstyrrende Indbrud og Afbrydelser fra Omverdenen. Det Sande er i den store Egoisme..." I samme brev skriver Brandes, at al produktion er spindelvæv, mens den væves, og er den godt vævet hærdes den til ståltråd, der holder, i århundreder. Sådan er det også at arbejde på og med papir.*

*Det intime forhold mellem person og papir opstår i det øjeblik, papiret tages op i hånden. Blot det at røre ved et stykke godt papir er en oplevelse. Hvem kender ikke fornemmelsen af, at stå med et håndrevet italiensk papir af den bedste kvalitet i hånden? Det er ikke blot smukt, det har også vægt og stoflighed. Når et materiale længe inden det har taget form kan give en så stærk kunstnerisk oplevelse, må det have en særlig magi. Og det har papir.*

*Gennem århundreder har papir til kommunikation været bærer af vor kultur, trods det at det spillede en sekundær rolle som den ydmyge baggrund for en tekst eller et billede. Sådan blev papiret betragtet helt fra antikken op til det 19. århundrede. Først derefter fik selve materialet en æstetisk betydning, idet det blev en selvstændig del af et kunstværk. Til tider så åbenlyst, at det fik en væsentlig funktion for værkets helhed. Ofte lod Cézanne i sine senere billeder dele aflærredet eller papiret stå urørt, for derved at understrege det skitseagtige og flygtige. Værket fik da karakter af at være en sand øjebliksskildring.*

*Skønheden i materialet var noget Cézanne og hans samtid havde sans for. Især 1890'ernes art nouveau kunstnere havde en ganske særlig fornemmelse for det smukke materiale. For dem skulle værket både i indhold og form leve op til periodens skønhedskrav. Det skulle være et stykke Gesamtkunstwerk, hvor grænser mellem kunst og kunsthåndværk var opløst. Netop for art nouveau'ens kunstnere blev papiret et væsentligt udtryksmiddel.*



For the modernists, the 1890's love of materials was a tremendous inspiration. The paper collages of Picasso and Braque were a break from centuries-old tradition. Not only because of the break-up of perspective, but also because the character and structure of the materials themselves lent the work of art a new aesthetic dimension. As early as 1899 Picasso had already anticipated events by pasting a cut-out, printed portrait of a woman onto one of his drawings. But it wasn't until 1911 that the collage came into its own. From then on both Picasso and Braque used bits and pieces of paper to construct their unprecedented cubist compositions. They used newspaper, book pulp, wallpaper, stationary and notepaper etc. – all of which materials the avantgarde among the modernists made worthy of being included in an artistic context, thus giving them new significations. These paper collages became a major source of inspiration both for artists of the period and those who came afterwards.

The same enthralling atmosphere and concentration present in that little scene from Peter's Christmas can also be experienced in the numerous photographs of the arthritis-plagued Matisse, who we see seated cutting out his gigantic paper pictures in all colours of the rainbow. These colourful cut-outs by an old and infirm Matisse were an expression of undeniable vitality and love of life despite his great suffering. Even the photographs of Matisse at work are fascinating in the way they radiate that peace of mind and concentration which working with paper by its very nature engenders. The result went down in the history of art.

Since the 1970's working on paper and working with paper has been a major challenge for avantgarde artists, who not only use paper as a foundation of their artistic expression but also frequently manufacture it themselves. A new development is the use not only of the ordinary materials, especially rags, but also every conceivable part of plants. Paper is used not only in the traditional manner but in sculpture and other three-dimensional objects as well. The nature of the materials is being tested to the hilt in order to see if it can stand up both in relation to its surroundings and in connection to other materials.

Apart from these precedent-making experiments, paper is still being used in the good old-fashioned way as a means of communication for the visual arts. A beautiful piece of paper with a watermark and the rest of it was and still is of great inspirational value to graphic artists and printers alike. The love of paper as a material will always be an important part of the artistic process. And regardless how far paper is pushed as a material, it will always retain the special aesthetic common to all natural products. No matter how blank a piece of paper is, it always has something to say. It has its own particular story to tell, taking its starting point from the world of nature common to all of us. That's why paper is so inspiring. And that's why in moments of inspiration great things come into being from working on and with paper.

*For modernismens kunstnere blev 1890'ernes materialekærlighed til stor inspiration. Picasso og Braques papircollager blev et brud med århundreders tradition. Ikke blot blev perspektivet opløst, men materialets karakter og struktur var også med til at give værket en ny æstetisk dimension. Picasso havde allerede i 1899 foregrebet begivenhederne ved at klistre et udklip-pet, trykt kvindeportræt på en af sine tegninger. Men det var først i 1911, at collagen fandt sin form. Fra da af brugte både Picasso og Braque stumper og stykker af papir til at opbygge deres epokegørende, kubistiske kompositioner. Det var avis-papir, bølgepap, tapet, brevpapir, nodepapir etc., der af modernismens banebrydende kunstnere blev gjort værdig til at indgå i en kunstnerisk sammenhæng og dermed få en ny betydning. Disse papircollager blev til stor inspiration for samtidens og eftertidens kunstnere.*

*Samme betagende stemning og koncentration, som den lille scene fra Peters Jul gav udtryk for, opleves også i de mange fotografier af den gigt-plagede Matisse, der sidder og klipper sine kæmpemæssige papirbilleder i alle spektrets farver. Disse farvestrålende klip er udført af en syg og gammel Matisse, men uanset at de blev skabt under stor lidelse, repræsenterede de en åbenlys vitalitet og livsglæde. Blot fotografierne af Matisse i arbejde er fascinerende, for de udstråler den ro og koncentration, som arbejdet med papir fordrer og har indbygget i sig. Resultatet skrev kunsthistorie.*

*At arbejde på papir og med papir har siden 1970'erne været den store udfordring for avantgardens kunstnere, der ikke blot bruger det som grundlag for et kunstnerisk udtryk, men i mange sammenhænge også selv fremstiller det. Det nye er også, at det ikke længere kun er det sædvanlige materiale, især klude, der bruges, men alle tænkelige bestanddele af planter. Papir bruges ikke blot traditionelt, men også til skulptur og andre tredimensionale objekter. Materialets identitet udforskes, således at det skal stå sin prøve både i forhold til omgivelserne og i forhold til andre materialer. Trods de nyskabende eksperimenter bliver papiret dog stadig brugt i den gode, gammeldags forstand som kommunikationsmiddel for den visuelle kunst. Et smukt stykke papir med vandmærke og det hele var og er stadig til stor inspiration for grafikere og trykkere. Kærligheden til papiret som materiale vil altid være en væsentlig del af den kunstneriske proces. Og ligegyldigt hvor meget papiret udfordres, vil det altid bevare den æstetik, som naturprodukter nu engang har. Et stykke håndgjort papir kan ligegyldigt, hvor blankt det er, aldrig være ubeskrevet. Det har sin egen intime historie, der tager udgangspunkt i den natur, som vi alle føler noget for. Derfor er papir så inspirerende. Og derfor kan der i inspirerede øjeblikke komme noget stort ud af at arbejde med papir og på papir.*



Nobody knows today with certainty when paper was introduced in Denmark. The oldest letter on paper found in the Danish national archives is from 1377, but examples of paper documents promulgated in Denmark in the 1360's exist in foreign archives. The assumption is, though, that the first paper was brought to Denmark in the first half of the 14th century by Danes returning from stays abroad.

What most certainly must be the most famous paper document of the period, Queen Margrethe I's Kalmar Union declaration, is dated 1397. The fact that the document was written on paper and not parchment has caused some historians to call its validity into question.

During the course of the next hundred years parchment was slowly but surely dislodged from its position as the dominant writing material. By the 16th century paper finally had taken over in Denmark.

It's worthwhile remembering that the spread of the art of printing was largely responsible for making paper a scarce item very early on. The invention of printing with loose letter type is commonly attributed to Johann Gutenberg around the year 1440, and the first book printers, Johan Schnell and Stephan Arndes, came to Denmark in the 1480's. The growing manufacture of books required large amounts of paper which had to be imported. Rising demand led to higher prices and longer delivery times, an important incentive for getting production in motion to cope with domestic paper needs.

Paper production has always been dependent on two factors – skilled paper-makers and adequate supplies of the raw material of the period, namely rags. The first paper-makers in Denmark were brought from Germany. There were times when production problems arose or work had to be suspended due to lack of qualified labour. King Frederik II, for example, in 1576 had to request the loan of Sten Bille's paper-maker in connection with the establishment of the papermill in Hvidøre.

It was common practice not only to apply for permission to establish a papermill, but also to ask for the right to buy up rags in a particular locality for use in the production of paper. Contemporary sources indicate that it was often difficult to obtain sufficient amounts of rags to maintain paper production at an appropriate level.

*Ingen ved i dag med sikkerhed, hvornår papiret kom til Danmark. Det ældste brev på papir, som er bevaret i danske arkiver, stammer fra 1377, men i udenlandske arkiver eksisterer der eksempler på papirdokumenter, som er udstedt i Danmark i 1360'erne. Man formoder dog, at det første papir er blevet bragt til Danmark allerede i første halvdel af 1300-tallet af danskere, som er vendt hjem fra ophold i udland.*

*Det vel nok mest kendte af datidens papirdokumenter, dronning Margrethe den Førstes Kalmarunionsbrev, stammer fra 1397. Netop det faktum, at brevet er skrevet på papir, og ikke på pergament, som der ellers var sædvane, har fået nogle historikere til at sætte et spørgsmålstegn ved dokumentets gyldighed.*

*I løbet af det næste århundrede bliver pergamentet imidlertid langsomt, men sikkert, fortrængt fra sin position som det mest benyttede skrivemateriale, indtil 1500-tallet hvor brugen af papir endelig bliver dominerende i Danmark.*

*Det er værd at huske på, at udbredelsen af bogtrykkerkunsten i høj grad var medvirkende til, at papir hurtigt blev en mangelvare. Opfindelsen af tryk med løse bogstavtyper tilskrives traditionelt Johann Gutenberg omkring år 1440, og de første bogtrykkere, Johan Schnell og Stephan Arndes, kom til Danmark i 1480'erne. Den stigende bogfremstilling krævede store mængder papir, som måtte importeres fra udlandet. Stigende efterspørgsel medførte stigende priser og lang leveringstid, og heri lå et væsentligt incitament for at sætte en produktion i gang til afhjælpning af det hjemlige papirforbrug.*

*Papirproduktionen har til enhver tid især været afhængig af to forhold: dygtige papirmagere samt tilstrækkelige leverancer af datidens råmateriale, dvs. gamle klude. De første papirmagere i Danmark blev hentet fra Tyskland, og der findes eksempler på, at der har været problemer med at få en produktion igang, eller at arbejdet har måtte indstilles for en periode på grund af mangel på kvalificeret arbejdskraft. Fredrik den Anden anmodede f.eks. i 1576 om at få lov til at låne Sten Billes papirmager i forbindelse med anlæggelsen af papirmøllen ved Hvidøre.*

*Det var almindeligt, at man udover at søge om privilegium til at anlægge en papirmølle også ansøgte om retten til at opkøbe klude i et givent område til brug for papirmøllens produktion. Samtidige kilder tyder imidlertid på, at det ofte har været svært at skaffe tilstrækkeligt med gamle klude til at kunne opretholde papirproduktionen på et passende niveau.*

Ingelise Nielsen is a conservator with a doctorate in Paper Science from the University of Manchester Institute of Science and Technology. For the past ten years she has taught at the School of Conservation at the Royal Danish Academy of Fine Arts in Copenhagen.



Without question, the first paper in Denmark was of foreign origin. The first known paper manufacturing in Denmark didn't get underway until 1573 when the Danish Baron Sten Bille placed his own papermill in Herrisvad cloister in the Swedish province of Skåne, which in those days belonged to the Danish crown. It would seem that production there lasted only three years.

That same year (1576), Danish King Frederik II was erecting a papermill of his own in Hvidøre north of Copenhagen. That mill didn't last very long, either. As early as 1583 the king ordered the papermill converted to a flourmill due to the high costs of paper production. Paper from Hvidøre bore the king's initials FS (Fredericus Secundus) as a watermark.

Difficulties in obtaining quantities of paper enough to print his books prompted the astronomer Tycho Brahe to decide to build a papermill on Hven, the island where he'd previously built his castle, Uraniborg. Besides an astronomical observatory, Brahe also established a printing press and book bindery on the island. Being a nephew of Sten Bille, paper production was not unfamiliar to Tycho Brahe.

Paper was made at the mill on Hven from the time the facility was completed in 1592 until 1597 when King Christian IV withdrew his economic support for Brahe, and the astronomer had to give up the island he held in fief. Paper production may have continued for yet another year, after which the mill was allowed to fall into disrepair and be torn down a few years later.

During the excavation of the Hven papermill in 1933-34 a large part of the old millstone came to light, among other artifacts. On the basis of these excavations it was possible to reconstruct the layout of the mill.

After the closure of Tycho Brahe's mill two years went by before paper production was again attempted on Danish soil. It is not until the end of the 1630's that we again find paper samples of Danish manufacture – this time from Jutland. Erected south of the city of Århus, this papermill was run by a consortium which included the book printer Hans Hansen Skonning. A royal concession to establish a papermill in the area had been granted in 1635, and both the surviving letters from the mill's owner as well as dated samples of the mill's paper demonstrate that paper production had begun as early as 1638. The Århus mill had received King Christian IV's permission to use the royal initials C4 with a crown as its watermark. Skonning died in 1651, and there are strong indications that the mill ceased to exist that same year.

*Det hersker næppe nogen tvivl om, at det tidligste papir i Danmark har været af udenlandsk oprindelse. En papirfremstilling på dansk grund kendes først fra 1573, hvor den danske lensmand Sten Bille anlagde sin egen papirmølle i Herrisvad klosters len i Skåne, som på daværende tidspunkt hørte ind under det danske rige. Produktionen ser imidlertid ud til at være ophørt allerede 3 år senere.*

*Samme år (1576) var den daværende danske konge, Frederik den Anden, i fuld gang med at anlægge sin egen papirmølle ved Hvidøre nord for København. Heller ikke denne mølle fik nogen lang levetid. Allerede i 1583 gav kongen ordre til at omdanne papirmøllen til en kornmølle på grund af for store omkostninger ved papirproduktionen. Papiret fra Hvidøre bar kongens initialer F S (Fredericus Secundus) som vandmærke.*

*Problemerne med at skaffe tilstrækkeligt med papir til sine bogudgivelser har også været årsagen til, at astronomen Tyge Brahe besluttede sig for at opføre en papirmølle på øen Hven, hvor han i forvejen havde anlagt borgen Uraniborg, der foruden hans astronomiske observatorium også rummede såvel et bogtrykkeri som et bogbinderi. Som nevø af Sten Bille var papirproduktion ikke noget fremmed metier for Tyge Brahe.*

*Der blev fremstillet papir på Hven fra møllen stod færdig i 1592 og frem til 1597, hvor Tyge Brahe forlod posten som lensmand på Hven, efter at Christian den Fjerde havde trukket sin økonomiske støtte til Brahe tilbage. Papirproduktionen er muligvis blevet fortsat et års tid endnu, hvorefter møllen har fået lov til at forfalde, indtil den får år efter blev revet ned.*

*Under en udgravning af papirmøllen i 1933-1934 fandt man blandt andet en stor del af det gamle vandmøllehjul. På baggrund af udgravningsresultaterne er det muligt at rekonstruere, hvordan møllen har været indrettet.*

*Efter Tyge Brahes mølle indstillede driften, gik der en del år, førend der atter kom gang i papirproduktionen på dansk jord. Først i slutningen af 1630'erne har vi igen eksempler på papir af dansk oprindelse, denne gang fra Jylland. Bag driften af denne papirmølle, der blev opført syd for Århus, stod et konsortium, som blandt andet talte bogtrykkeren Hans Hansen Skonning. Man havde i 1635 fået kongelig bevilling til at anlægge en papirmølle i dette område, og såvel bevarede breve fra møllens ejere såvel som daterede eksempler på møllens papir bevidner, at der allerede i 1638 var kommet gang i papirproduktionen. Århus-møllen havde fået Christian den Fjerdes tilladelse til at benytte kongens initialer C4 med en krone over som sit vandmærke. Hans Hansen Skonning døde i 1651, og meget tyder på, at Århus-møllen er ophørt med at eksistere samme år.*

*I 1637 blev der givet bevilling til anlæggelse af en papirmølle i Stackrup i Herrisvad klosters len, i samme område hvor Sten Bille godt og vel 60 år tidligere havde drevet den første danske papirmølle. Det var en tysk borger ved navn Mathias Smidt, som stod for møllebyggeriet, og at domme efter den bevarede korrespondance stod Stackrupmøllen færdig og klar til produktionen i 1639. Selvom møllen i løbet af de næste par årtier skiftede ejer nogle gange, blev papirproduktionen opretholdt.*



In 1637 a license was granted for the establishment of a papermill at Stackerup in Herrisvad cloister province not far from where Sten Bille had operated the first Danish papermill just 60 years previously. A German by the name of Mathias Smidt was responsible for the mill's construction, and judging by the the remaining correspondence the Stackerup mill was ready to start production in 1639. Even though the mill changed hands several times during the next couple of decades, paper production was maintained. As a result of the the Danish-Swedish wars of 1657-60, the territory on which it stood was returned to Sweden, and thus the Stackerup mill disappeared from the history of Danish paper manufacture even though the mill continued to exist into our own century as the Swedish papermill (Klippans Pappersbruk).

During Christian IV's reign the Stackerup mill made use of a watermark with the king's initials under a crown (fig. 1). This watermark differed by the Århus mill's C4 mark with respect to the shape of the crown. This mark was discontinued upon the king's death in 1648, and in the following years paper produced by the Stackerup mill bore a watermark crowned by the letters HVC (Herris Vad cloister). Studies of watermarks suggest that another watermark from Christian IV's time, the lion of the Norwegian national coat-of-arms, can also be ascribed to Stackerup.

In 1643 the Dutchman Johan Ettersen applied for a license to build a papermill at Mølleåen north of Copenhagen. Strandmøllen, as it was known, probably was in operation as early as the end of the 1640's, but so far it has proven impossible to discover any watermarks from Christian IV's reign that with certainty can be attributed to Strandmøllen.

In the years that followed, Strandmøllen was more or less destroyed several times, partly by floods and partly by the Swedes during the 1657-60 wars. The mill was rebuilt, however, and production continued under a succession of owners. In the 1660's a female miller named Regina Hermans or Regina Nicolaidatter, was in charge of Strandmøllen. And her name appears on two contemporary watermarks (fig. 2).

In 1690 Strandmøllen was purchased by King Christian V's queen, Charlotte Amalie, who three years later took on the papermaker Johan Drewsen as concessionaire. He was the first in a long line of Drewsen family members who would make his mark on Danish paper production.

Efter Svenskekrigene i 1657-1660 blev området imidlertid afstået til Sverige, og dermed forsvinder Stackerup-møllen ud af dansk papirhistorie, selvom møllen fortsatte sin eksistens frem til vort århundrede som svensk papirmølle (Klippans Pappersbruk).

På Christian den Fjerdes tid benyttede Stackerup-møllen sig af et vandmærke med kongens initialer med krone over (fig. 1). Vandmærket adskiller sig imidlertid fra Århus-møllen C4 mærke med hensyn til udformningen af kronen. Efter kongens død i 1648 ophørte brugen af dette mærke, og i de efterfølgende år producerede Stackerup-møllen blandt andet papir med et vandmærke bestående af et kronet HVC (Herris Vad Closter). Vandmærkeundersøgelser tyder desuden på, at et andet vandmærke fra Christian den Fjerdes tid, nemlig løven fra det norske rigsvåben, også kan tilskrives Stackerupmøllen.

I 1643 ansøgte hollænderen Johan Ettersen om bevilling til at opføre en papirmølle ved Mølleåen nord for København. Strandmøllen, som den kom til at hedde, har formodentlig allerede haft gang i papirproduktionen i slutningen af 1640'erne, men det har indtil videre ikke været muligt at finde noget vandmærke fra Christian den Fjerdes tid, som med sikkerhed kan tilskrives Strandmøllen.

I de efterfølgende år blev Strandmøllen mere eller mindre ødelagt indtil flere gange, dels af oversvømmelse og dels af svenskerne under krigen 1657-1660. Møllen blev dog genopbygget og produktionen fortsatte under skiftende ejere. I 1660'erne var det en kvindelig møller, Regina Hermans eller Regina Nicolaidatter, som stod for driften af Strandmøllen, og hendes navn går igen i 2 vandmærker fra den tid (fig. 2).

I 1690 blev Strandmøllen købt af Christian den Femtes dronning, Charlotte Amalie, som 3 år senere ansatte papirmageren Johan Drewsen som forpagter. Han er den første i rækken af den Drewsen-familie, som i de kommende generationer skulle komme til at sætte sit præg på dansk papirproduktion.



Fig. 1  
Watermark from Stackerup  
papermill (1641-1648)

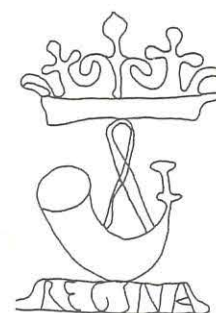


Fig. 2  
Watermark from  
Strandmøllen (1668)

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Pieter Keune is Head of Research at Jan van Eyck Academie Maastricht, conservator, and editor of KM, a magazine about materials for artists and conservators.

The language of a Central African tribe has many words for different shades of green. But they have no concept of 'blue'. One possible explanation may be that living conditions in a virgin forest make it necessary to have clear distinctions between the poisonous and the edible green plants. Or perhaps these people never see the blue sky for the heavy foliage.

In the beginning man did not regard blue as a colour at all. The ancient Greeks thought that colours originated in the battle between light and dark, white and black. This seems apparent at both sunrise and sunset when the sky is tinged with red. Blue to some extent exists on the edge of light and dark. At twilight there is a bluish afterglow just before the darkness of nightfall. In moonlight colours are neutralized and are barely distinguishable, except for blue.

The Greeks loosely called all the colours except for white, black and red, 'ocron'. The term however had a broader meaning than 'ocre' or 'yellow'. The fact that Homer made no distinction between yellow and blue led early researchers to suppose that the ancient Greeks were colour-blind. But yellow and blue figure often in early Greek paintings. Remnants of yellow and blue encaustic paint are found on ancient statues.

The way we conceive of and speak about colour is determined by our way of life. How important is it for a primitive society to have names for many different colours? Isn't it simpler to speak of blue as one of many shades of darkness? To start with there is the blue of the unfathomable depths of the sea, an unknown and dangerous darkness from which no mortal ever returns. Then there is the unreachable blue of the sky. And finally, there is the blue of the heavens at sunset when the sky approaches blackness again. Thus, logically different phenomena relating to the same sky have but one name.

We have to accept the fact that language cannot simply be interpreted as an expression of our sensory perceptions. Nowadays we regard hue and saturation as the more important characteristics of a colour. From my own experience I know how difficult it is to explain to many students the notion of value, the degree of lightness in a given hue. Undoubtedly, the characteristic of value was the most important one for the ancient Greeks.

Descriptions of palettes of ancient painters mention for the most part only four colours. (The word 'palette' is used figuratively here, since the palette as a painter's tool was unknown in ancient times.) The colour blue is always absent. For example, Pliny, who died in the eruption of Vesuvius in 79 A.D., notes in his Natural History that the basic palette of Greek painters comprised white, black, red and yellow. White chalk, red and yellow earth colours and atramentum. Atramentum is a very fine blackish soot. One property of a fine divided black is its ability to scatter blue light. As every painter knows, if you mix yellow with a little black, the result is greenish. However, if this black is applied thinly or by hatching onto another colour, it appears bluish. With this limited palette the ancient painters could create many different hues. Of course, saturated greens and blues must have been beyond the reach of such a limited palette. But it must be kept in mind that for the ancients the value of a colour was more significant than its saturation.

The scattering of blue light is a phenomenon that we often encounter. The colours of light can be characterized by their wave-length. For example, the wave-length of blue is short compared to that of red. The shorter the wave-length the greater the chance of it being deflected when it strikes a tiny particle. The atmosphere contains innumerable invisible particles which scatter the blue in sunlight. Blue light appears to be coming from all directions. Thus, against the black backdrop of the universe, the sky appears blue. The same phenomenon occurs in blue-eyed persons. Where the iris lacks pigment, the blue light becomes scattered. All the other colours are absorbed by the retina. The southern European peoples regarded the peoples of the North with considerable suspicion because they associated their blue eyes with the unfathomable heavens.

The scattering of blue light plays a roll when it comes to mixing paints, as in the above mentioned case when yellow paint with scattered blue light turns into green. But further examples can be given. By comparing the Dutch painters Rembrandt and Frans Hals we note that both used the same black pigment, but the blacks of Rembrandt are warm while those of Frans Hals are cool. Rembrandt mixed red pigment with black, while Hals added lead white (to speed up the drying process of the oil paint). Due to the scattering of light, Hals' black appears bluish. The scattered blue in the paintings of Rembrandt, on the other hand, is absorbed by the red.



Actually, there are examples of paintings from ancient times that were created by means of the limited palette described above. The blue in these paintings appears only as scattered light upon the black. But surprisingly different blue pigments are found also on ancient paintings. Why is blue so seldom mentioned by ancient writers? Maybe it's because their general philosophy regarding the harmony of the four elements – earth, air, fire, water – influenced their outlook on colours as well. Or likewise the four humours of Hippocrates, better known in the writings of Galen: blood (red), phlegm (white), choler (yellow) and bile (black). Or sanguineous, phlegmatic, choleric and melancholic respectively. Considering that blue is a shade of black, it is hardly surprising that the melancholic music of the blacks in America is known as 'the blues'.

Blue gems are a rarity in nature. They have been regarded as particularly precious throughout the ages. The blue sapphire and turquoise are very desirable gems. It's noteworthy that the ancients always preferred opaque gems, while modern man grades the preciousness of gems according to their transparency. Why this preference for opaque blue? The old conception of seeing implied that the eye sends out rays of light and receives them back. For the ancients, an object seemed more 'real' if all the rays are reflected back and no rays from the human eye are absorbed and lost by the transparency of the object.

Besides the use of blue gems, the ancients were familiar with the production of opaque blue glass. For example, the blue faience of the Egyptians. Also, the artificial pigment 'Egyptian blue' – a glasslike powder made of copper, calcium, and silica – was used extensively in the ancient world. The blue faience can be seen in the mosaics of early Christian times as well as in the arts of Islamic countries. In old Persia this turquoise-coloured faience was called 'pirush', meaning 'joy'. Its clear blue was believed to afford protection against the malicious blue-coloured eye.

A colour often is associated with opposing psychological characteristics. Evil must be opposed with its concomitant. Thus blue can mean ill-natured, but also benign. Amulettes are coloured blue in many cultures.

The most costly blue pigment is made from 'lapis lazuli'. During the Middle Ages it was considered more precious even than gold. Making a lapis lazuli pigment requires a lot of work. First the stone has to be heated. Then cold water is poured over the hot stone, causing it to disintegrate into a powder. Finally each tiny grain of blue has to be extracted. Cennini in his book 'Il Libro dell' Arte' from 1437 admonishes producers not to employ old wives for this work, but pretty young girls instead. Such a precious material is the preserve of the highest, the divine. Through the ages lapis lazuli was prescribed for the painting of the Virgin Mary's robe. The contracts with Italian painters of the 15th century always recorded the quality and amount of lapis used by the artist.

Mary's is not the only blue robe in history. Before Maria, the goddess Demeter was depicted in a blue shroud. Here blue was a symbol of heaven, the protector of earth. At the death of her daughter, Persephone, Demeter tears her robe into a thousand pieces, which then falls to earth and is transformed into blue cornflowers. Lapis lazuli was brought to Europe from the mines of Dadakshan, now a province of Afghanistan. This area for the Romans was on the far side of the Mediterranean Sea, 'ultra mare'. In 1826 (but probably earlier) Guimet in France succeeded in producing an artificial lapis lazuli, which was called 'ultramarine'. It could be made so cheaply that it was soon being used for bluing white laundry. But there is a huge difference between the natural and artificial ultramarine. Natural ultramarine actually consists of tiny prisms, whereas the artificial colouring is just a dull powder.

A magnificent paperwork made with natural ultramarine was put on display in 1987 by Helmut Dirmaicher down in the vault of the museum in Hasselt, Belgium. A dazzling blue light played in the room due to the myriad reflections off all these tiny blue prisms.

In the early Middle Ages Egyptian blue was replaced by 'smalt', also a glass powder, but using cobalt as the colouring component. Cobalt minerals were found along the border of Saxony and Bohemia. The nature of these minerals was unknown at the time, and since they gave miners considerable difficulty, they were named after the 'kobolds', the malicious, blue-coloured dwarfs associated with darkness that were believed to haunt the mines.

Smalt has been used extensively down through the ages, but not only in painting. Turner used paper made by Whatman for his large-scale watercolours. To counteract the yellowish cast of the paper, Whatman added smalt to the pulp. Besides smalt, the use of cobalt also gave rise to the development of the renowned blue stained-glass of France. According to the monk Theophilus in his book 'On Divers Arts' written in 1122, the French added "little cubical stones" to the molten glass to create this blue effect. More than likely these little stones were stolen from Byzantine mosaics. This French blue glass was of an extraordinary quality. While all the other colours of Medieval stained-glass windows have deteriorated greatly due to air pollution, the blue has withstood the ravages of time quite well.

In contrast to the use of opaque blue faience by the ancients, the men of the early Middle Ages purposefully sought the transparency of blue glass. The light passing through the stained-glass windows transported the beholder from the material world to the spiritual realm, infusing human life with the divine mystery.

A remarkable use of blue in a stained-glass window is to be found in the St. Vite Cathedral in Prague. One of the windows, redesigned in 1931 by Alfons Mucha, depicts the legend of Cyrillus and Methodius, two ninth-century saints. The colours are arranged in a particular order – red and yellow in the middle of the window, surrounded by green with blue at the outer edges. This window appears smaller than all the other windows of the exact same size, and has depth besides. Moreover, it has greater unity of design.



In order to explain the phenomenon, we have to consider the way we actually see colour. The retina of the eye contains sight-sensitive cells known as rods and cones. The rods send only white/black signals to the brain, while the cones enable us to perceive colour. The cones are located in the middle of the retina, in the fovea or yellow spot. There are three groups of cones. The first is sensitive to red light, the second to green and the third to blue. Yellow is the result of red and green cones being activated together. Mixing different coloured light is not the same as mixing paints, however. Consider, for example, how a colour television works. But the point here is that the three groups of cones are not uniformly distributed in the fovea. The red cones tend to be concentrated in the middle of the fovea, while the blue ones are more strongly represented at the edges.

The lines that could be drawn from a visual object and through the lens of the eye define the angle of view of the object. Due to the way the blue cones are distributed in the fovea, the angle of view for blue is greater than that for red. In other words, when you see a red colour you can be sure that the red object must be right in front of you. But if you are looking at blue, it's possible that this colour is outside of your direct line of vision. The psychological sense of red being a warm, aggressive and approachable colour and blue as a cool, calm and reserved colour has a physiological basis.

To return to the window of the St. Vite Cathedral: the ordering of the colours is such that we hardly need to move our eyes to perceive the whole. The movement of the eyes is associated with looking at a larger surface. So this window in particular appears smaller than the other ones. The arrangement of the colours in the window is consonant with the distribution of light cones in the eye. This makes it pleasurable to behold, engendering a feeling of well-being.

Another example of how the angle of vision can determine the way colour is perceived can be found in the painting of Claude Monet. Towards the end of his life he painted a series of large canvasses depicting waterlilies. One of these blue paintings is in the National Gallery in London. Standing right in front of the painting at a short distance, no forms are immediately recognizable. But by walking backwards slowly the flowers upon the blue water gradually take shape. Seen from afar the painting is viewed at a narrower angle than it is when standing right up close to it. In physiological terms this means fewer blue cones are being activated. It seems as though some of the blue has been subtracted from the painting such that the spots on the canvas painted with less blue colour stand out in sharper contrast against the deep blue of the pond.

We have considered some of the obsolete pigments such as lapis lazuli and smalt. Some of the pigments in use during the last century – cobalt blue, Thenard's blue, cerulean blue – also have become obsolete largely for environmental reasons. Besides ultramarine, contemporary artists have at their disposal new and more reliable pigments, including different shades of phthalocyanide-blue. Pigments appropriate for colouring paper and plastics are now available too. Synthetic indigo, used so extensively for dyeing jeans, is also at the artist's disposal. Using natural indigo, Japanese papermakers created their well-known blue papers.

Goethe, in his famous book 'Zur Farbenlehre', relates how he lit a candle while he was sitting at his desk one evening. His pencil happened to cast a shadow in the light of the candle. And this shadow was mixed with the weak twilight coming in through his window. Goethe goes on to say that this phenomenon resulted in the most beautiful blue colour he'd ever seen. This coloured shadow contributed greatly to the development of Goethe's theory of colour – a theory which influenced many artists.

No painter is likely to surpass Monet's depiction of the beauty of darkness. His blue shadows in the cathedral at Rouen or the shadows of haystacks painted at different times of day and in each of the seasons, are among the finest blues ever produced.



Older trees are like round towers, the living part being the outside cylinder ring of sap-wood. That is why a hollowed tree can go on living even though the heartwood centre has been eaten out or weathered away. The horseshoe rim of the sculpture was severed free by means of a set of large steel wedges and sledge hammers to split the inner ring of the sap-wood from the heartwood centre. Eventually the surface was worked back on the inside with the additional use of *lignum vitae* (Latin, meaning wood of life) mallets and wood sculpture chisels. The wood was treated with Thompsonite water sealer and

given a thinned, clear lacquer treatment, both to penetrate the wood surface and to preserve the wood and the subsequent skin of pigment and dyed, handmade fibre flax paper skin.

Additional thinned, clear lacquer and semi-matt beeswax were used as a protective, penetrating film.

The "Horse Shoe Round Tower" is like an architectural segment with an open door or gateway, providing a passageway in and a passageway out. The "Gateways" are like the semi-curved surface of sails blowing in the wind under blue skies, or the curved surface of a ship's or boat's prow that "plays" the blue waters of the sea. Or they could be segments of the wing of an airplane as it glides through the blue of the sky. (Many industrial prototypes are shaped out of wood prior to mass production.) Or the pronounced curvature could be that of a wooden ploughshare as it turns over the soil. On a recent trip to China – the land of many inventions, including handmade paper – I was struck during a visit to rural areas by the many tools still fashioned simply and effectively out of wood or stone. All quite timeless. Which is how I would like my art to appear.

medium: hand sculptured  
maple hard wood, pigment  
and dyed fibre flax hand-  
made paper, lacquer,  
beeswax

size: Horse Shoe Round  
Tower 136 x 114 x 76 cm  
(wall from 5 to 10 cm thick)  
weight: 60 kilograms





Gateway 1  
size 110 x 51 cm;  
30 cm deep  
(wall from 5 to 10 cm thick)  
weight: 23 kilograms

Gateway 2  
size 120 x 57 cm;  
30 cm deep  
(wall from 5 to 10 cm thick)  
weight: 25 kilograms

Gateway 3  
size 116 x 58 cm;  
30 cm deep  
(wall from 5 to 10 cm thick)  
weight: 30 kilograms



After working for many years decorating monuments using gobelin techniques, Inger-Johanne Brautaset spent the year 1987-88 at Vestlandets art academy in Bergen, Norway. Brautaset's time at the academy gave her the opportunity to experiment freely in new directions, including installations and video as well as with fibrous materials, first and foremost paper and handmade pulp, which she developed into a new personal form of artistic expression.

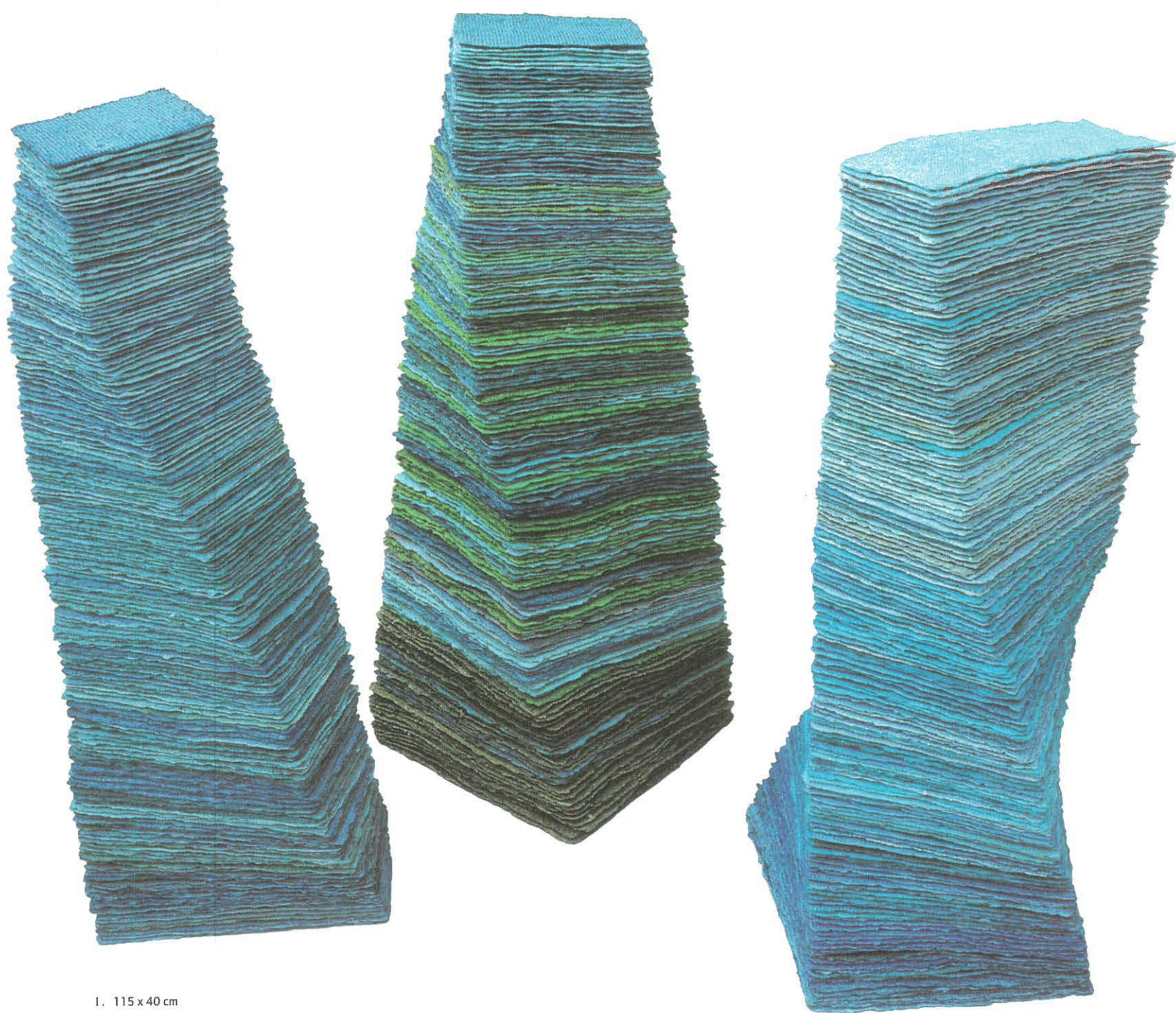
Brautaset's first major work in paper was 'Membrane', purchased by the Council for Nordic Culture in 1988. She also experimented with placing sheets of paper together in layers. One form turned out to resemble an ancient dragon tail, 'Brittle'. It looked as though it had been dug up at some a prehistoric burial site. 'Brittle' was exhibited at the 4th International Paper Biennial in Düren, Germany in 1992.

Traces of the long lost past are revealed archeologically layer by layer, era after era, or they make their appearance in petroglyphs carved in the mountainsides, creating a new mode of artistic expression. The black, grey and rusty coloured sheets lend a sense of earth and stone. 'Stratum' is a wall installation utilizing mixed techniques with torn gobelin fragments baked into pulp, or imprinted like reliefs. Or, as in the case of the free-standing three-dimensional sculpture 'Strata', the sheets are built up in layers.

The gradual peeling away of the layers of the ages is revealed on another dimension, the geological dimension, in the green and bluish depths of the glaciers, cold and dangerous to approach – a new challenge.

*Peter Anker, Norway*





I. 115 x 40 cm  
II. 112 x 36 cm  
III. 115 x 37 cm (x/8)  
Cotton, plexiglas, iron



For Sophie Dawson, handmade paper seems appropriate in the context of finding a material that addresses contemporary social and economic issues – ecology and conservation, aspects of permanence and disposeability. Her work “Home Planet” is about the Earth looking like a blue ball seen from space, especially when you come round from the dark side of the moon. The idea of reaching other worlds is far from new, but it is only in modern times that space research has become a practical possibility.

During the early 1960’s Earth satellites were developed that were able to send back detailed photographs of the Earth, as well as providing miscellaneous information. They were also used for communication purposes. The only means of achieving communication with other planetary systems, using existing techniques, is by radio.

Life, wherever it is found, is suited to its environment.





115 x 115 cm

Preliminary study for the  
larger work shown at the  
exhibition. Cotton and  
manila hemp.



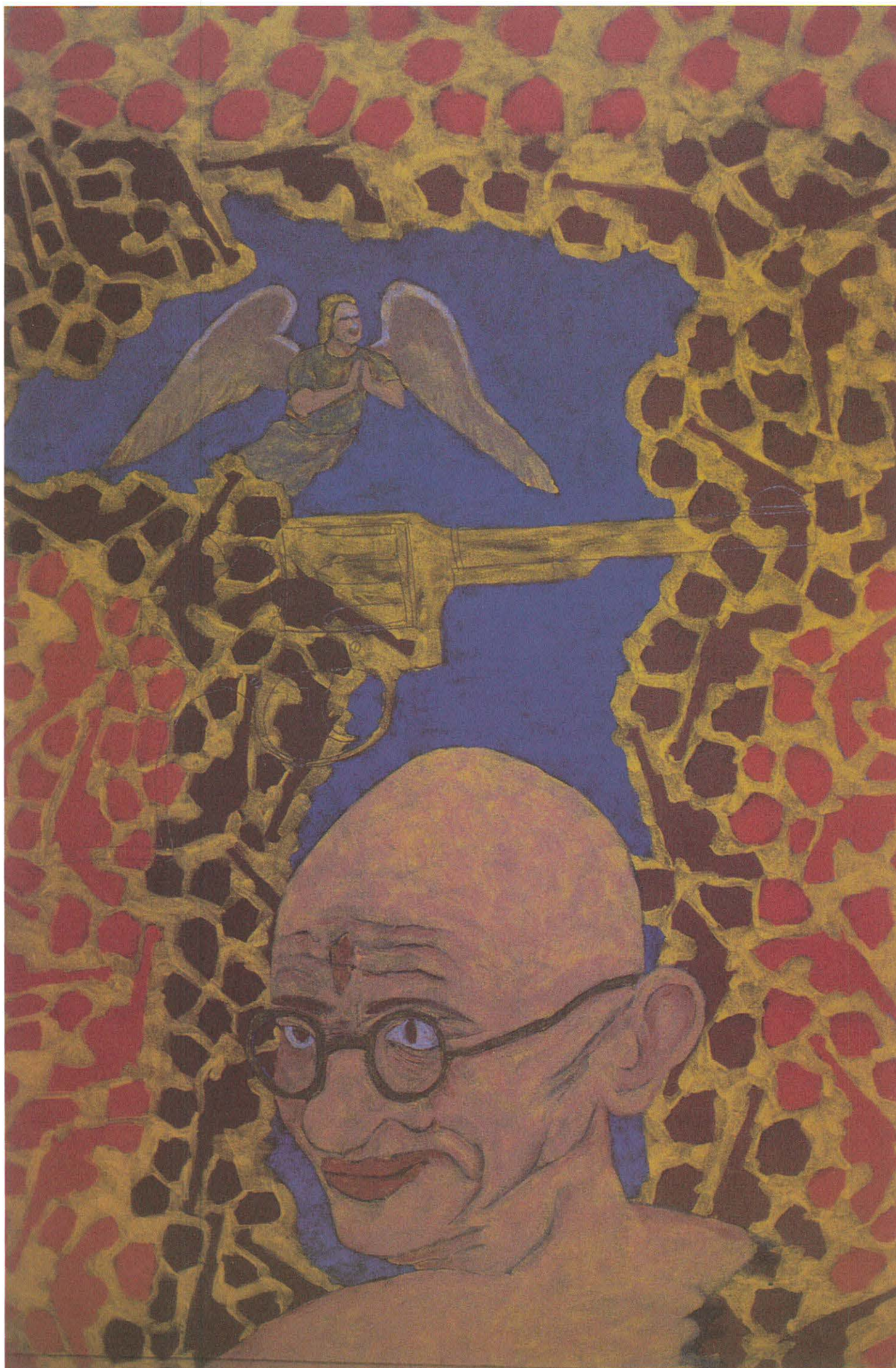
I cannot help thinking how long I have known this wirey young man sitting with me on the new grey gallery carpet in the old Pakula building in Chicago. Our beginnings are in this business of bringing meaning, expression, and material together. We are sitting in front of a pile of dental molds made of foundry wax, discussing communication. The pieces in front of us are enormous in scale for their medium of handmade paper. They are more like skins of information than sheets of paper. They are intense in color. They are optically condensing in their capturing of light, reminiscent of photography. I have watched gallery visitors enter and come close to the work to see if it is in fact flat or dimensional. Rick says this work is, "...examining what I think about", and that is true it occurs to me on both the technical and philosophical level. A chain of thoughts become examined as materials are pushed to their limits. How far can fuzziness, crispness, textures and the power of color go? And where will Rick take our minds in the process?

Our conversation turns to those thoughts. What do these dental molds say about who we are and how we are alike yet so different? Are we just a mass or do we make ourselves a mass by thinking we are one. The sun streams in on the oversized portrait of Gandhi and xerox prints of guns. What are these doing together? What do they have in common? Rick says they are about the distortion of truth. Gandhi was in fact not the pristine hero we believe and guns give our government tax dollars. Where and how do we get this information; who gives us truth and how much do we need? Television defines what we are. And the media creates a reality we allow to become us. "The things we concentrate on are educating us", Rick says, as we consider the large portrait of his grandmother. I say: "Energy becomes itself". And we agree and the work reflects this thought. And in this rush of our lives and our culture morality and spiritual goodness are forgotten. We have allowed the creation of a different "guiding light". Rick quotes Edward R. Murrow, the great broadcast journalist, "Television will become the strongest educational tool of this century.

We become overwhelmed and unknowingly jump on the bandwagon. So the quilt and "grandmother" hang on the gallery wall to remind us of a time of greater continuity when "she knew exactly what was happening in her small Iowa town". She could separate truth from media fiction. She was closer to those simple needs for sustenance: flour, salt and water. The references are everywhere in this installation. The "Fire" of the human spirit and the "Eye" of inner meaning give us an ability to know truth and goodness and balance. Yet the fire of history ignited gun powder as well as warming and cooking. Where is the energy now? On the TV? We must harness that energy to make good happen, get the destructive force back in balance. "We want to be in control, but maybe it is not our's to control." Rick again makes his point in the comment and the work. These immense pieces with their material sense and visual textures do overwhelm. "...They examine what I think about."

Marilyn Sward, Director  
Columbia College Chicago Center  
Chicago, Illinois





Painted with  
handmade paper  
238 x 177 cm



The work of Géza Mészáros is like signs of another time – signs of an archaeology of a place. You discover traces, you discover an unnoticed state of things. Through paper you arrive at other objects. Gézas paintings are like a double trompe-l'œil. His golden work like icons.







1. White Niceites  
77 x 66 cm



2. Sky-Blue Icone  
75 x 65 cm

3. Saved From the Conflagration, Detail, Measurement of Detail: 138 x 118 cm

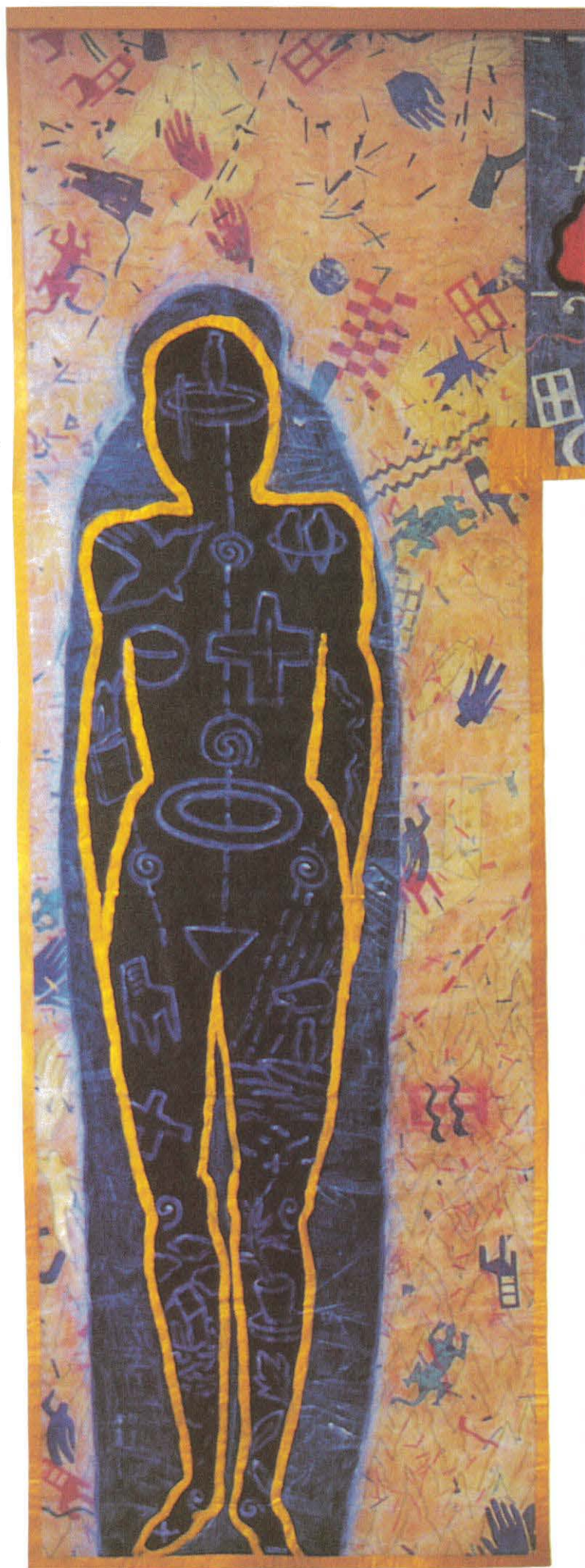
4. Gilt-Edged  
81 x 80 cm

Paperpaintings with gold effects, cellulose, pigments, gold leaf.



Born at the end of the 40's as a 5th generation Californian from a family of artists and inventors, I studied at the University of California, Berkeley and received both a Bachelor's and Master's degree at a time when so much of the world was changing. International politics collided with Free Sex, Feminism and the Back-to-Nature movement of the Hippie world. Finding the art of the times to be insensitive and macho, I crossed the line into Textile Art at Berkeley well-grounded in Bauhaus philosophy and anthropology. Little did I know that I would be part of a whole new art movement. Shortly thereafter I crossed another line into the beginning of the Paper Art Movement in the mid 70's. By the end of the 70's, I became a parent. At the same time I became a serious artist and crossed yet another boundary which ultimately blurred art and life into one in the most magical of ways.

Actively working, exhibiting and teaching for the past quarter of a century throughout North America as well as in Asia, Europe and Oceania; I've had a great opportunity to be part of a rich and varied community. So often I have been amazed by the similarities among individuals as well as the differences in culture. The power and the passion of the human is magic. Art is truly a visual form of communication which can transcend the limitations of the spoken language.







Pathways of life  
 Asking questions  
 Testing us all  
 Hear the magic

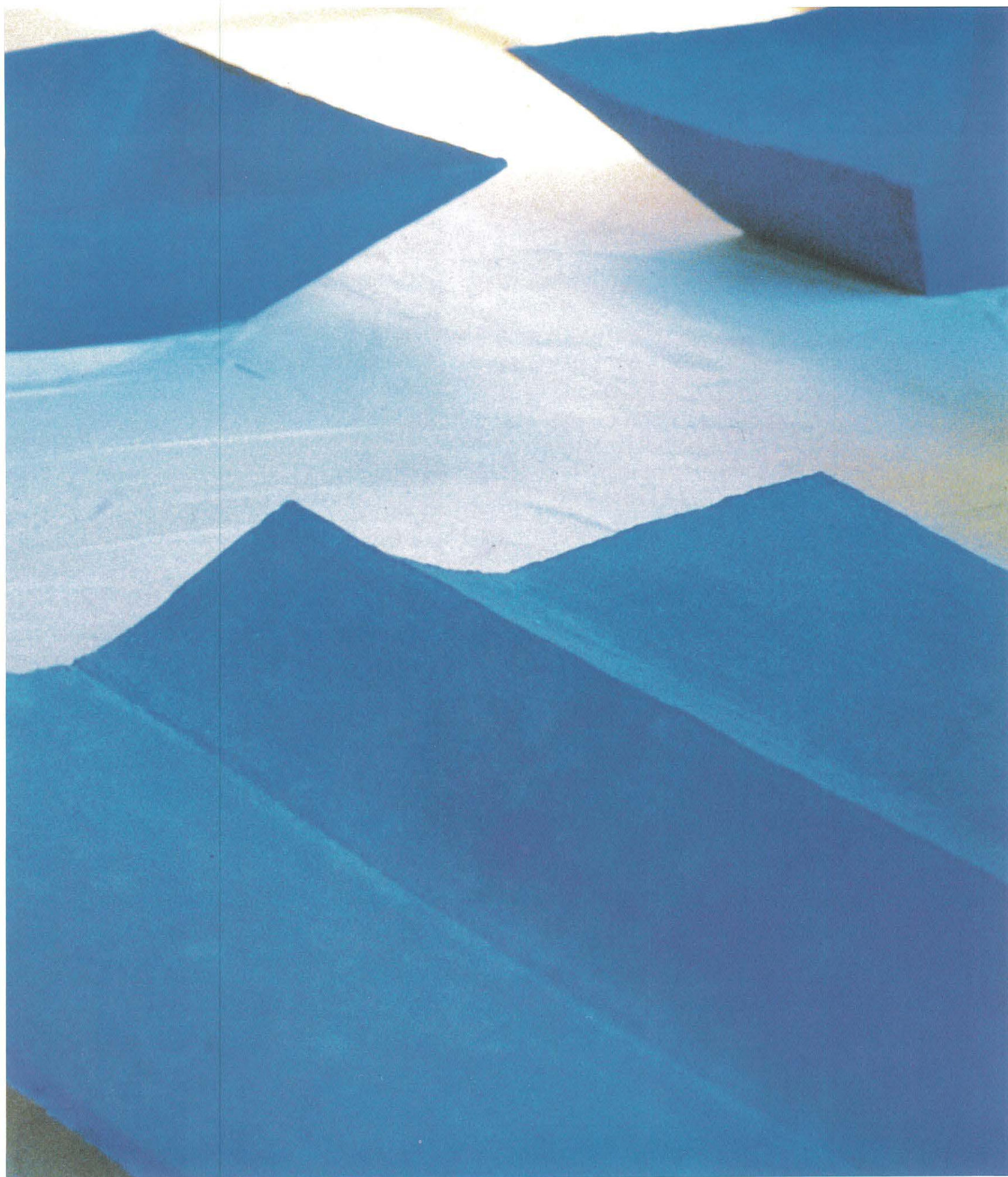
300 cm x 260 cm  
 Handmade abaca and  
 kozo paper with cloth layer



wind continuous flow  
receptive ground opening  
expectant earth waiting.  
expanding and inciting energy density  
seeds, clouds to scatter to spread – rain  
expectation ripening  
silent evolution  
slow gestation protected growth  
to germinate to nourish expansion unfurling  
emergence blossoming  
harmony rigour peacefulness  
from seed to three  
to search for the meaning







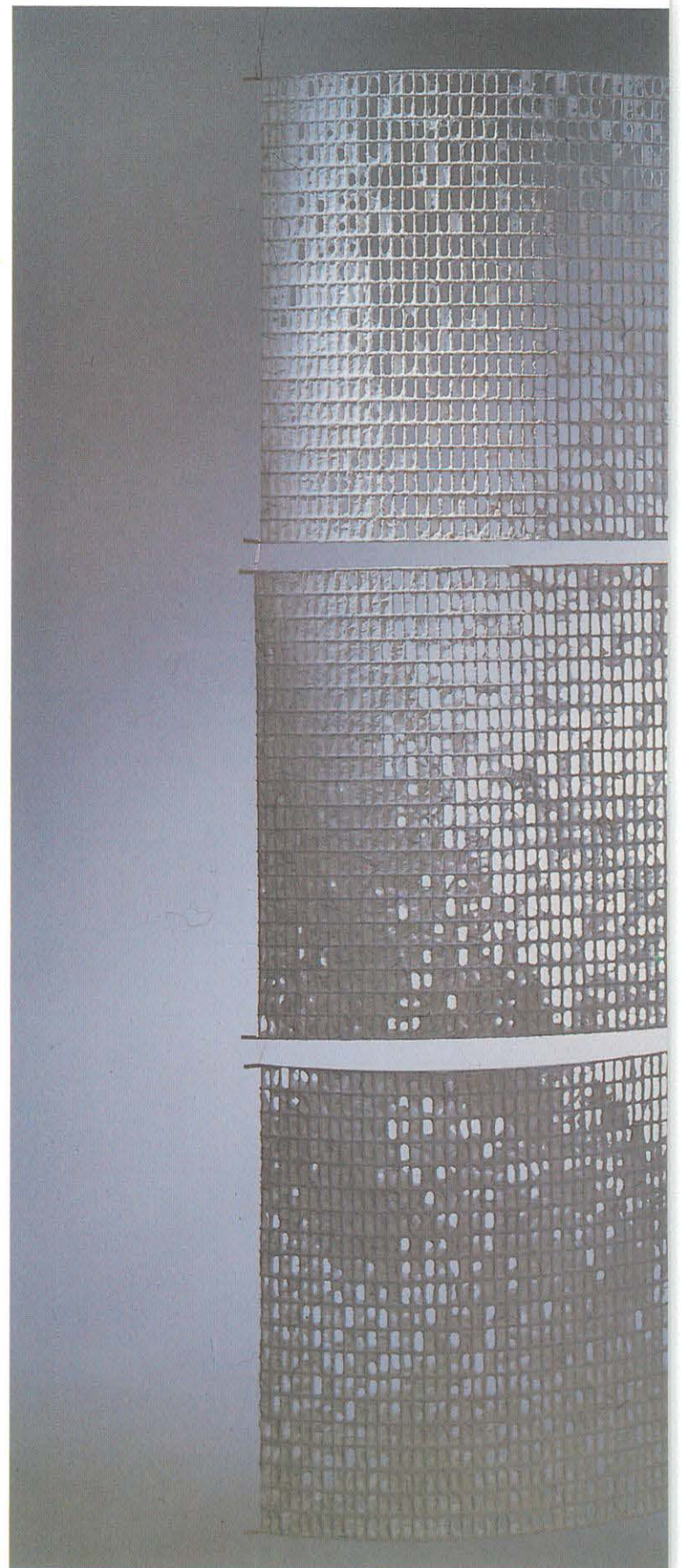
Four elements  
75 x 75 x 25 cm  
One element  
110 x 100 x 35 cm

The used material is mixed  
technique handmade paper,  
pigment.

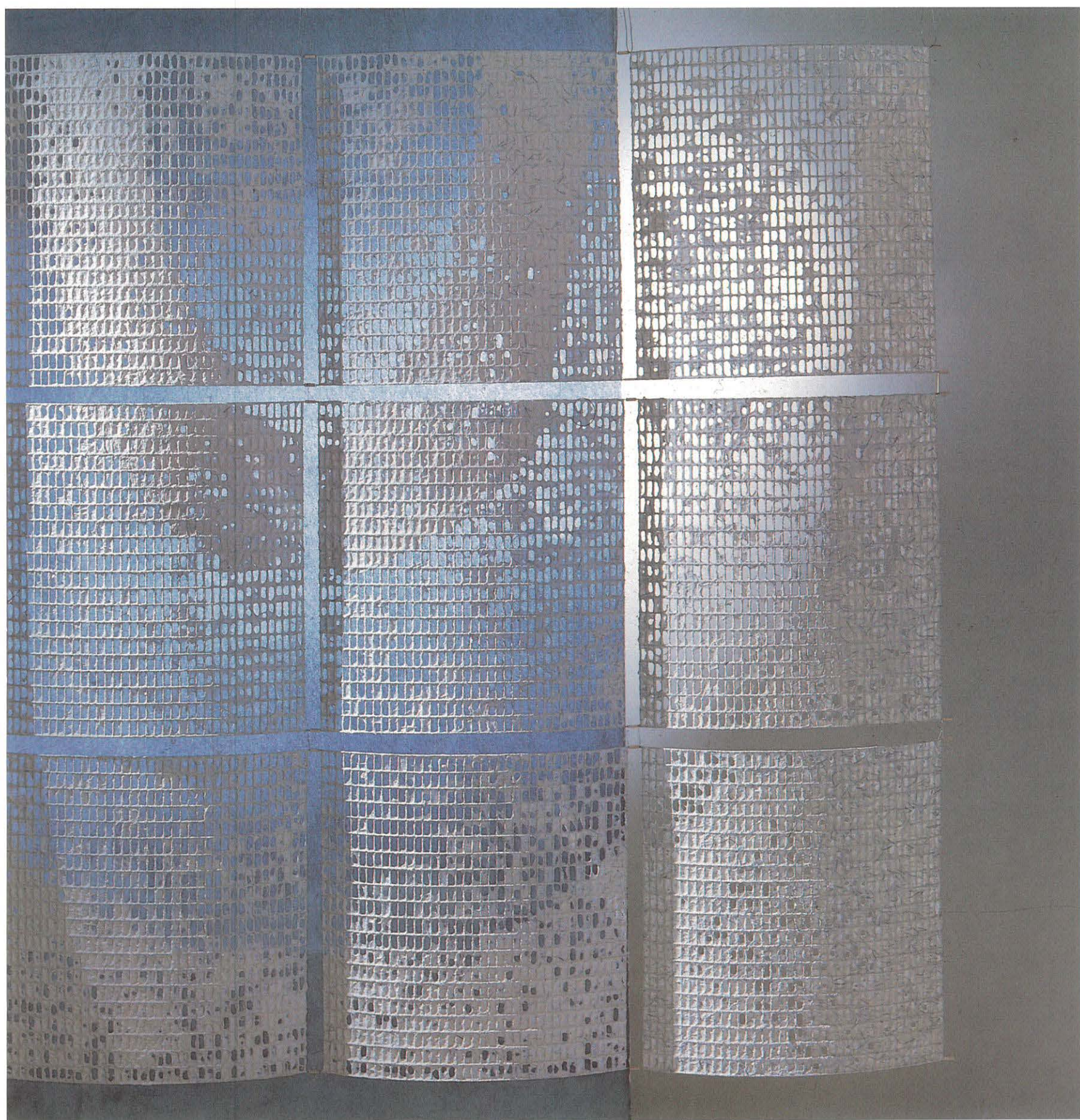


The paperworks of Irina Pätt are about the magic of northern light, the snow and the winters of the Northern peoples. In her latest module installation, the complexity of the man-made grid creates a dialogue with the opaque paper pulp. The opposition of translucence and reflection is planned, introducing a geometry that results in system and order, but also flow as opposed to geometry. "18.000 and One Holes" was inspired by the painting "Starry Night" by Vincent van Gogh.

For Irina, working with 18.720 holes represents a symbol of the "uncountable", normally attributed to the stars and the phenomena far beyond. The results reflect Pätt's subtle explorations into what happens when light meets paper, connecting her with the three-dimensional aspects of paper.







300 x 200 cm,  
24 pieces, each 50 x 50 cm,  
Galvanized metal grid  
covered with paper made  
of flax, sisal and kozo,  
1995



In the strife-ridden days leading up to South Africa's first democratic elections, many people gathered to pray for peace and sing songs about freedom. Many believe that these gatherings had a strong influence on the peaceful and successful outcome of the elections. In my work prior to the elections I often dealt with mass-action – scenes which had hopeful as well as sinister implications. In the work for Round Tower I celebrate the new South Africa and pay homage to the power of positive thinking.





150 x 83 cm  
wood, cotton seed paper,  
palmfiber and gold leaf



Josephine Tabbert's work reflects a sculptural approach. It is like three-dimensional writing, using the specific biologic properties of plants. She wishes to go behind matter. Planes cast shadows upon the earth, bringing death and destruction. Shadows are like human beings.

May I always remember the perfume of the wonderful bloom, "Bella di Notte", in the night. The next morning she shows a prickly green fruit.

*Josephine Tabbert*





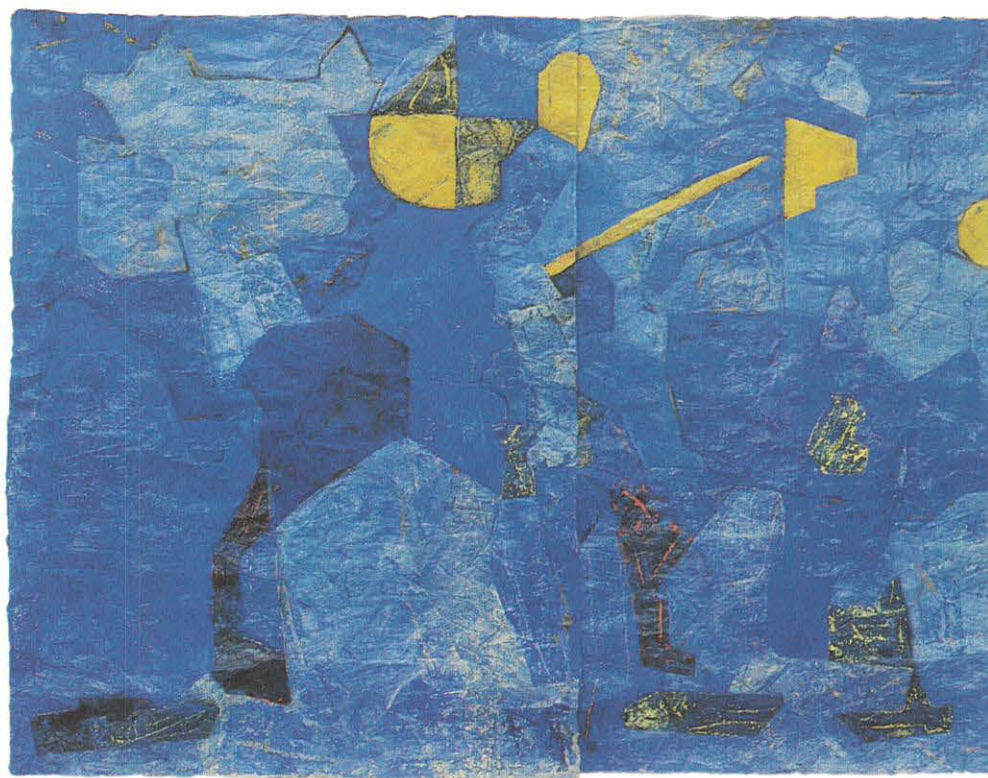


280 x 345 cm,  
25 planes on the wall,  
one plane 66 x 67 cm,  
Lygeum spartum -  
spanish gras



Several Danish paper mills were erected by permission of King Christian IV. He to a high degree was instrumental in the introduction and development of the papermaking trade in Denmark. The year 1996 is the 400th anniversary of Christian IV's coronation – but it is also the 400th anniversary for the period during which Denmark had the greatest number of paper mills.

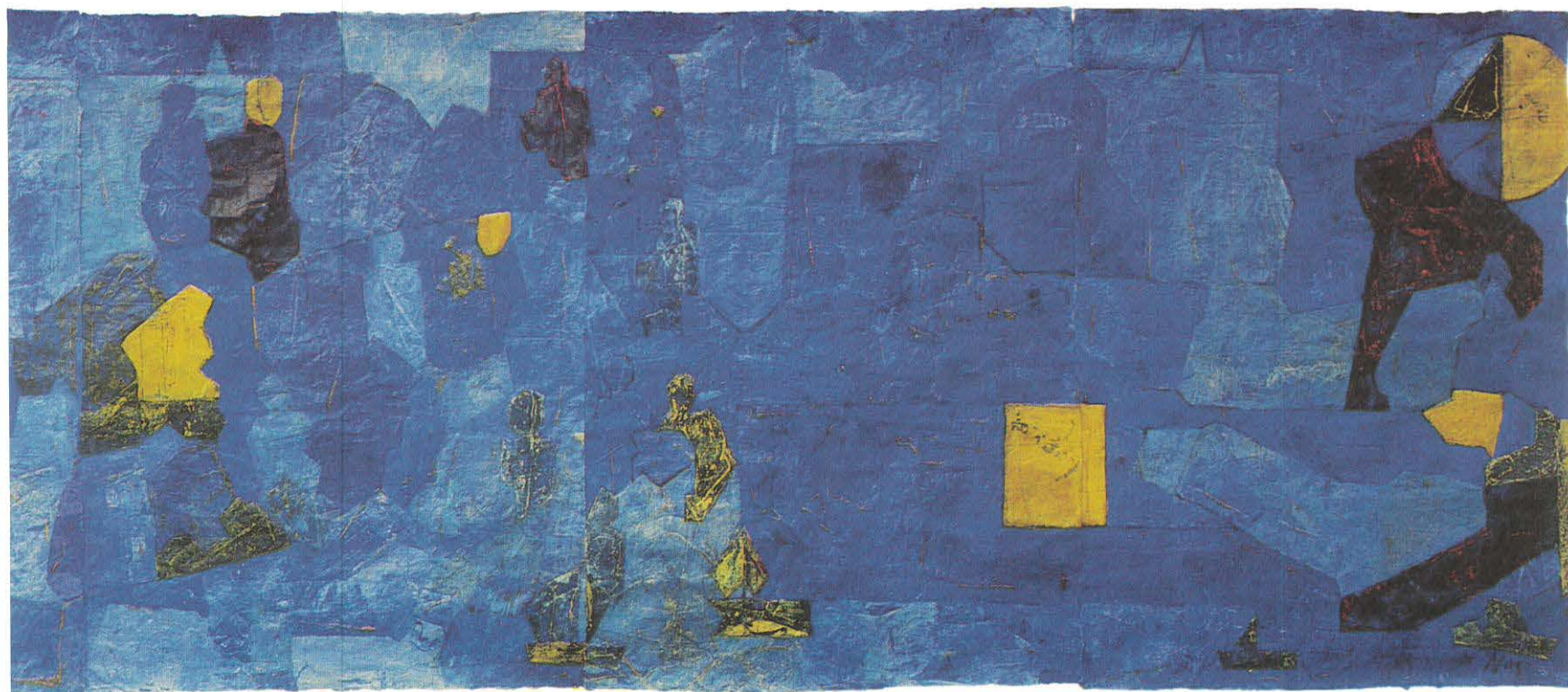
Inasmuch as King Christian IV was a remarkable person in many other areas as well, my painting is a tribute to him. The themes of my paintings often are of an historical nature. In other words, my inspiration, my sketches are worked out with historical time as a starting point – from that point when man first began to write down his own history – the history of mankind, of animals, the history of particular countries and so on. Long sequences of pictorial compositions from series, overlapping onto even further sequences of events.



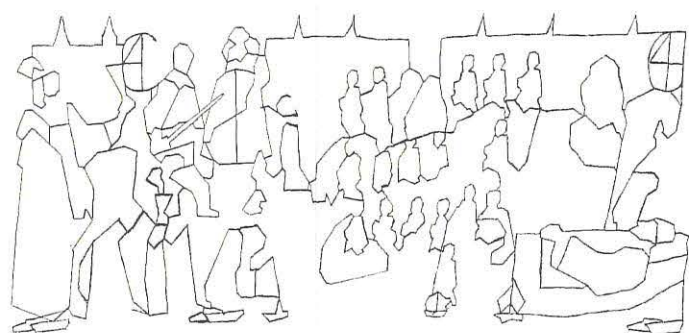
Anne Vilsbøll's paintings radiate strength and composure. Her very special working techniques are revealed through the continuity of an exhibition. A continual adaptation of colour built up from her own hand-made paper creates the impression that each painting is repeated in the next one in an ongoing process. That which at first appears to be immovable reveals itself as an imperceptible motion, seemingly unaffected by human hand. Colour and form grow in strength and purity into a simultaneity, creating a composition of prevailing unity.

*Christian Zingg, Switzerland*

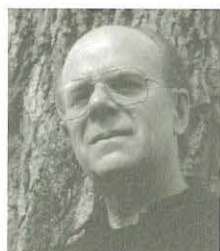




200 x 750 cm  
Daphne, fig tree, straw and  
heather, pigments and oil.  
Mounted on canvas.







Helmut Becker  
Canada

R. R. 4, Komoke, Ontario  
Canada NOL 1R0  
Phone 519 666 60 24,  
Fax 519 666 06 24

#### Education

University of Saskatchewan, (B.A. with distinction)  
University of Wisconsin, (M.S. in Art Education)  
Academy of Fine Arts, The Hague, The Netherlands

#### Teaching

1964-1965 Nova Scotia College of Art, Halifax, Nova Scotia  
1966-1970 University of Calgary, Canada  
Since 1971 Department of Visual Arts, Full Professorship,  
The University of Western Ontario, London, Canada

#### Professional Activities

1974-1975 President of the Canadian Society of Graphic Art  
1970, 1983, 1990 Grants from the Canada Council  
- has an extensive career history of exhibitions, research and publications for which he has acquired an international reputation;  
1990 one-man exhibition, Sun Structures, Museum of Indian Archaeology, London;  
Half hour documentary on Helmut Becker: From a Field of Flax, TV Ontario, shown on the Hand Over Time series;  
In the Autumn of 1990, he was part of a small Handmaking Paper delegation to China, to visit rural paper villages;  
Helmut Becker is currently Vice-President of the International Association of Hand Papermakers and Paper Artists - IAPMA



Inger-Johanne Brautaset  
Norway

Nyhaugveien 12,  
N-5032 Minde, Bergen

#### Education

1964-1968 National College of Arts and Crafts, Oslo  
1968-1969 National College of Art Teachers, Oslo  
1970-1971 Bergen College of Arts and Crafts  
1987-1988 West Norway Academy of Art, Bergen, Norway

#### Solo exhibitions

1978 Stavanger Society of Art, Norway  
1981 Oslo Society of Art and Tromsø Society of Art, Norway  
1984 Galleri Vikerødegården, Hamar, Norway  
1987 Galleri Langegaard, Bergen, Norway;  
Georgernes verft, Bergen, Norway  
1991 Kunstnerforbundet, Oslo  
1993 Jazz Festival Exhibition, Møre og Romsdal Artists' Centre,  
Molde, Norway  
1994 Sunndal Culture Hall, Sunndal, Norway

#### Group exhibitions

1977 Visuelt, Blomquist Gallery, Oslo  
1977, 1979, 1980, 1988, 1993 The State Autumn Salons, Oslo  
1979, 1982, 1985, 1988, 1992 The Nordic Textile Triennales  
1984 Michoacán International Exhibition of Miniature Textiles,  
Morelia, Mexico;  
Hexagon, 6 Nordic textile artists, Travelling exhibition in  
Sweden-Norway-Iceland  
1985-1988 The International Triennales of Tapestry,  
Łódź, Poland  
1988 Audio Visual Experiment Festival, Arnheim,  
The Netherlands;  
Tekstil vest, UKS Gallery, Oslo  
1989 Norwegian Textile Art, Moscow;  
Perspective on Paper, Maihaugen, Lillehammer, Norden-  
fjeldske Museum of Applied Art, Trondheim  
1990 Nordform 90, Malmö, Sweden  
1991 Crossing Borders, Russo/Norwegian Textile Art,  
Galleri F 15, Moss, Norway;  
1991-1993 Square textile group: Christianssand  
Society of Art, Gallery Hå, Jæren, Nordenfjeldske Museum  
of Applied Art, Trondheim

1992 The IVth International Biennale of Paper Art,  
Düren, Germany;  
Textile Artists of Norway - 15 Years' anniversary  
exhibition, Buskerud Art Centre, Drammen, Norway;  
Year of the textile art, Møre og Romsdal Art Centre travel  
ling exhibition in Møre og Romsdal County, Norway;  
Recent Norwegian Tapestry weaving, Nordenfjeldske  
Museum of Applied Art, Trondheim, Norway;  
Kryss, Textile art from Sweden - Germany - Latvia -Norway,  
Bergen, Norway  
1993 Célébration Papier, Montreal, Canada (selected)  
1994 Russian Museum of Decorative and Folk Arts, Moscow;  
Nordic Art, Frederikshavn Art Museum, Denmark;  
Papier Manifestatie, Museum Aemstelle, Amsterdam,  
The Netherlands  
1995 Norwegian Contemporary Art, The Jordan National  
Gallery of Fine Arts, Amman, Jordan





Sophie Dawson  
United Kingdom

Rainthorpe Hall, Tasburgh,  
Norfolk NR15 1RQ,  
Phone 01508 470 618,  
Fax 01508 470 793

#### Education

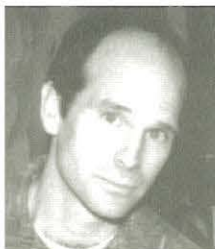
1976-1979 University of East Anglia, BA Hons Fine Art & Music  
1981-1984 West Surrey College of Art & Design, Diploma Art  
& Design Textiles

#### Exhibitions (Selection)

1988 2nd International Biennale of Paper Art, Leopold-Hoesch-  
Museum, Düren, Germany;  
Direct Design Show, London;  
Devon Paperworks, Brewhouse Arts Centre, Taunton  
1989 Paper 1989, Sheppard Gallery, University of Nevada,  
Reno, USA  
1990 3rd International Biennale of Paper Art, Leopold-Hoesch-  
Museum, Düren, Germany  
1991 Arbeiten mit Papier, Galerie Siegart, Basle, Switzerland  
1992 Medium: Paper, Budapest Museum of Fine Arts, Hungary;  
European Paper Artist, Handwerkspflege in Bayern,  
Munich  
1994 PaperSpeak: A Global View, Exhibition of contemporary  
handmade paper by artists from the Commonwealth as  
part of the XV Commonwealth Games, Arts & Cultural  
Festival, The Works Festival, Victoria, B.C., Canada

#### Publications

The Art & Craft of Papermaking, 1992, The Running Press (USA),  
Aurum Press (UK), Simon & Schuster (Australia), Christophoros  
Verlag (Germany), 1993, Fleurus (France), 1994;  
A Hand Papermaker's Sourcebook, 1995, Estamp (UK) and  
(USA)



Richard Hungerford  
USA

P.O. Box 66  
Keswick, Iowa 50136  
Phone 319 738 2206

#### Education

1979 BFA University of Hawaii, Honolulu, HI.  
1982 MFA University of Illinois, Champaign, IL.

#### Exhibitions

1979 Artists of Hawaii, Honolulu Academy of Arts,  
Honolulu, HI.  
1981 Space, Matter, Subject: Installations, University of Illinois  
Stock Pavilion, Champaign, IL.  
1982 The Paper Object, The Art Center, Virginia Beach, VA.  
1984 Works of Paper, Illinois Arts Council, Chicago, IL.  
1985 On/Off the Wall, SUNY, New Paltz, NY  
1986 Post-Rustic, Design Center of Los Angeles, Los Angeles, CA.  
1987 Contemporary Prints in Paper, Plum Gallery,  
Kensington, MD.  
1988 On/Of Paper, University of Hawaii Art Gallery,  
Honolulu, HI.  
1989 Vestige, The Paper Press, Chicago, IL;  
Paper 89, University of Nevada-Reno, Reno, NV.  
1990 After 300 Years, Rosenfeld Gallery, Philadelphia, PA.  
1991 Let The Work Speak For Itself, NIU Art Museum Gallery,  
Chicago, IL;  
Collaboration, Printmaker/Papermaker, Anchor Graphics,  
Chicago, IL.  
1992 A Salt of Life, Whitman College, Walla Walla, WA.,  
1993 Crossing Over Changing Places, Arts America  
International Exhibition  
1994 Evolution of the Print, Addison/Ripley Gallery  
Washington, D.C.  
1995 Sleeping with a Peaceful Giraffe

#### Publications

1989 Handmade Paper, The Exploration Continues, Fiber Arts  
Magazine, Sept/Oct 89  
1991 Fiber Arts Design Book Four:  
1991 Crossing Over Changing Places: Crossing Over Consortium  
Exhibition Material  
1993 Interview with Rick Hungerford, Hand Papermaking Vol.8,  
Number 1, Summer 93  
1994 Design and Pattern in Decorative Papers, Hand Paper-  
making, INC.





Géza Mészáros  
Hungary

Kelenhegyi Ut 12-14,  
1118 Budapest,  
Phone & Fax 361 1866 789

#### Education

- 1969 Diplom an der Hochschule für Bildende Künste in Budapest
- 1967-74 Freskenstudien bei Professor Aurél Bernath
- 1978-79 Stipendium der Academie Royale des Beaux-Arts in Brüssel
- 1981 Erste Papierwerke, Werkstatt in der Kartonfabrik Budafok
- 1986 Initiator und Gründungsmitglied der IAPMA (International Association of Hand Papermakers and Paper Artists) in Dören, Germany
- 1990 Gründung der Mint Stiftung (Foundation Mint, Art, Paper Art & School) zusammen mit seiner Familie
- 1992 Organisation des IAPMA Kongress und der Internationalen Papierkunst Ausstellung Medium: Papier in Budapest
- 1994 Direktor der Bildteppich Stattwerk Hungaria Gobelin GmbH in Budapest

#### Solo exhibitions

- 1977 Kunsthalle Budapest
- 1981 Galerie Hotel Thermal, Budapest
- 1982, 1983 Budapesti Tavaszi Fesztivál
- 1986 Galerie Meros, Darmstadt;  
Galerie für Moderne Kunst, Hamburg
- 1987 Sala Gaudi, Barcelona
- 1988 Galerie D'Orsay, Paris
- 1990 Budapest Galéria, mit Hachiro Kanno;  
Vigado Galéria, Budapest
- 1991 Galerie Eremitage, Berlin
- 1992 Open Air Exhibition in the Papermill, Budafok
- 1994 Haus Ungarn, Berlin; Kultur- und Informationszentrum der Republik Ungarn, Stuttgart, gemeinsam mit Sylvia Farago

#### Group exhibitions

- 1974 Paris, Berlin, Karl-Marx-Stadt
- 1976 Baghdad, Kassa
- 1978 Paris (Grand Palais), Moskau, Arras, Istanbul
- 1979 Hamburg (Interversa)
- 1980 Wilhelmshaven
- 1981 London (Royal Society Painters of Watercolours)
- 1982 Cagne-sur-Mer, XV. Festival International de la Peinture
- 1983 Gauting bei München; Arteder '83, Bilbao
- 1984 SIAF - Stockholm; Wien
- 1986 Landesbank Galerie München; I. Internationale Biennale der Papierkunst, Dören; Pori Finland
- 1987 3. Internationaler Farb-Design-Preis, Stuttgart; Galerie Meros, Leimen; Helsinki; Tbilis, Grusinien; Moskau
- 1988 Galerie Meros, Karlsruhe; 2. Internationale Biennale der Papierkunst, Dören; Aalborg, Utrecht
- 1989 Södertälje, Sweden
- 1991 IAPMA Basel
- 1992 Medium:Paper, International Paper Art Exhibition, Budapest; Quatre Artistes d'Europe, Atelier-Musée du papier, Angoulême
- 1993 Paperworks, Georgia Institute of Technology Galleries, Atlanta, USA

Financial help to attend the exhibition by  
Hungarian National Cultural Found.



Nance O'Banion  
USA

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#### Solo exhibitions (Selected listing)

- 1983 Gallery Coco, Kyoto, Japan
- 1984 Coastal Strata: Painted Paper and Wood Structures,  
B. Z. Wagman Gallery, St. Louis MO
- 1985 Windows, Curtains, Maps and Rocks, Kaufman Gallery,  
Houston TX
- 1986 Science in Action, B. Z. Wagman Gallery, St. Louis MO
- 1987 Science in Action, At Home, The Allrich Gallery,  
San Francisco CA
- 1988 Actual Size, The Allrich Gallery, San Francisco CA
- 1989 Monterey Art Museum, Monterey CA
- 1991 Day Dreams In 3-D, The Allrich Gallery, San Francisco CA
- 1993 Correspondence Course Carnival, The Allrich Gallery,  
San Francisco CA

#### Group exhibitions (selected listing from last 10 Years)

- 1985 Architectures '85, Musée des Arts Decoratifs, Paris, France
- 1986 Craft Today: Poetry of the Physical, American Craft  
Museum, New York NY;  
Between Painting and Sculpture, Palo Alto Cultural  
Center, Palo Alto CA;  
Internationale Biennale der Papierkunst: Handge-  
schöpftes, Leopold-Hoesch Museum, Dören, Germany;  
Postscriptum Fibre Books, Studio E Gallery, Rome, Italy
- 1987 Interlacing, American Craft Museum, New York NY;  
Present Perspectives: 1975-1985/a Survey of Californian  
Woman Artists, Fresno Art Museum, Fresno CA
- 1988 New Approaches to Landscape Art, Brockport Art Gallery,  
State University of New York, Brockport NY
- 1989 Craft Today USA, Musée des Arts Decoratifs, Paris, France;  
Fiber Art '89 International, Pittsburgh Center for the Arts,  
Pittsburgh PA
- 1990 Two-sided Ricochet: Angelita Surmon and Nance  
O'Banion, Southwest Craft Center, San Antonio TX;  
Oakland's Artists, Oakland Museum, Oakland CA;  
From Tapestry to Vessel, Palo Alto Cultural Center  
Museum, Palo Alto CA;  
Fiber Directions: West Coast, Schneider Museum of Art,  
Ashland OR
- 1991 Eleven at 1111, Oakland Museum, Oakland, CA; Explor-  
ing Paper, California Craft Museum, San Francisco CA;  
Mythical Figures and Fantastics Facades, O'Banion and  
Winter, San Francisco Folk & Craft Museum, San Fran-  
cisco CA





Claudine Peters-Ropsy  
Belgium

Chemin du Catty 10,  
1380 Ohain  
Phone 32 2 653 68 17

- 1992 Renaissance of Paper: Bridging the Gap, Kaho Machi Museum, Kyushu, Japan;  
Works on Paper, the Craft Artist as Draftsman, Renwick Gallery of the National Museum of American Art, Washington D.C.;  
Craft Today USA, Zappeion Museum, Athens, Greece (also Slovak National Museum, Bratislava, Slovakia;  
Grassi Museum, Leipzig, Germany; Sala Sant Jaume de la Fundacio Barcelona, Spain)
- 1993 Handwriting: Thomas Wojak and Nance O'Banion, California Craft Museum, San Francisco CA;  
Fiber Arts, Alden Biesen Museum, Bilzen, Belgium;  
Hybridization: Contemporary Northern California Crafts 1975-present, Oliver Art Center, Oakland CA;  
State of the Art Contemporary Fiber, Loveland Museum, Loveland CO
- 1994 Lines of Correspondence, Angelita Surmon and Nance O'Banion, Hoffman Gallery, Oregon School of Arts and Crafts, Portland OR;  
The chair, Oakland Museum, Oakland CA;  
Contemporary Crafts and the Saxe Collection, Newport Harbor Museum, Newport Harbor CA (exhibition opened in 1993 at the Toledo Art Museum, Toledo OH and will travel to Saint Louis Art Museum and the Renwick Gallery of the National Museum of American Art in 1995)

#### Publications (selected listing)

- 1990 O'Banion, Nance, Domestic Science: Pop-up icons and idioms, Flying Fish Press, Berkeley CA (limited edition)
- 1993 O'Banion, Nance, Correspondence Course, Flying Fish Press, Berkeley CA (limited edition);  
O'Banion, Nance and Thomas Wojak, Hand Writing, California Craft Museum, San Francisco CA (limited edition)
- 1994 O'Banion, Nance and Angelita Surmon, Lines of Correspondence, Oregon School of Arts and Crafts, Portland OR (limited edition)
- 1995 O'Banion, Nance, Weather: Metaphorical Meteorology, Permanent Press, Oakland, Calif (limited edition);  
O'Banion, Nance, Chemistry, Vol. 1, Permanent Press, Oakland CA (limited)

#### Education

Graduated from Visual Arts La Cambre - ENSAAR - Brussels

#### Exhibitions

- 1980 Seventh biennale, Interieur- Courtai, Courtai;  
Gallery Het Coorenmeterhuys, Gent
- 1981 Petits formats, Malou Castle, Brussels
- 1982 24 h de Fibre et Fil, Brussels
- 1983 Papier etc..., Gallery, Brussels;  
Laine et Papier, The Hilton Art Gallery, Brussels
- 1984 Transparence du réel, Congress Hall, Brussels;  
Environnement suggestif, Installation Transparency Group, Parc du Mont des Arts, Brussels
- 1985 Transparence, Corps, Espace, Arts Center, Tournai
- 1986 First International Paper Art biennale Léopold Hoesch Museum in Düren, Germany;  
International biennale Bratislava, Czechoslovakia
- 1987 Third international engraving Modern Art Museum Liège, Belgium
- 1988 Papier in Beeld, Vier Linden Gallery Asperen, The Netherlands;  
Textile 88, Esch sur Alzette, Luxembourg;  
Papier in Beeld, Leeuwarden, The Netherlands;  
International Paper Artists, Collaborative Workshop, Heimbach Castle, Germany;  
Ombre et Lumière, Budapest Gallery, Hungary
- 1989 International Paper Art Biennale, Paper in Art, Nysted, Denmark;  
International Petit Format de papier, Musée du petit Format, Cul-des-Sarts, Couvin, Belgium;  
Gallery Prêt d'oeuvres d'art, Médiatime Installation Contemporary Art Center of Belgium Luxembourg;  
About paper, Virton, Belgium

- 1990 Only Sculptures, Marie-Christine Haumont Gallery, Brussels;  
Paper Artists, National Paper Museum, Malmedy, Belgium
- 1991 Art in Europe, Configura 1, Erfurt 91, Germany;  
I.A.P.M.A., Bel étage Gallery, Basle
- 1992 Papiers Libres, Le site du Grand-Hornu, Belgium;  
Sensitive threads, International Prize Betonac Provincial Museum, Hasselt, Belgium;  
Paper Art, International exhibition, The Budapest Museum of Fine Arts;  
Mail Art, The National Library, Budapest
- 1993 Sensitive Threads, International Prize Betonac Textile Museum, Börs, Sweden;  
Textil Museum, St Gallen, Switzerland;  
Kreditbank, Grand-Place, Brussels;  
Mail Art, Gallery VAV, University of Concordia, Montréal;  
Biennale Flexibel, 1. PAN European Art, Sportspark, Beyreuth, Germany;  
Netherlands Textilemuseum, Tilburg, Holland
- 1994 Quarry Bank Mill Museum, Cross-Manchester, Angleterre;  
Musée d'Architecture, Wrocław, Poland;  
Eros Végétal, Landcommanderij Alden Biesen, Belgium
- 1995 Fibrae Caelestes, Cabinet de curiosités National Botanic Garden, Meise, Belgium





Irina Pätt  
Finland

Hiiralankaari 2C,  
02160 Espoo  
Phone +358 0 452 28 94,  
52 09 63

#### Education

1970 Graduated (B.A.), Institute of Industrial Arts, Helsinki;  
1990 (M.A.) University of Industrial Arts, Helsinki;  
1986-1990 Studies in Canada  
1980-1985 Complementary courses in sculpture, University of Industrial Arts, Helsinki

#### Solo exhibitions

1973-1985 Several solo exhibitions in Lohja-district  
1983 Svenska Dagen expo, Virkkala  
1985 The Lohja Museum, Lohja;  
Focus Gallery, Karjaa  
1992 Design Forum Finland, Helsinki  
1993 Espoo Cultural Centre  
1994 The Gallery of the Sculptor's Society of Canada, Toronto

#### Group exhibitions

1982 St. Laurentius Gallery, Lohja  
1989 International Exhibition of Miniature Art, Metro Toronto Convention Centre, Canada;  
Artisan Gallery, Mississauga, Ontario, Canada;  
Del Bello Gallery, Toronto, Canada  
1991 Espoo Design, Espoo;  
Espoo Designers Autumn Exhibition  
1992 Craft Museum, Jyväskylä;  
Public Design, Espoo;  
Espoo Design, Espoo;  
International Exhibition of Paper art,  
Museum of Fine Arts, Budapest, Hungary  
1993 Novem, Pohjanmaan museo, Vaasa;  
Materia, Taidehalli, Helsinki;  
Paperipursi, Myllysaari Museum, Valkeakoski  
Novem, Kluuvi Gallery, Helsinki;  
Näytön paikka 2, Laura Korpikaivo-Textilmuseum,  
Laranta;  
Etappi, Art Museum, Lappeenranta  
1994 Etappi, Craft Museum  
1994 Novem - Finish Craft, Form/Design Center,  
Malmö, Sweden  
1994 Pro Cultura Espo  
1995 Paperin Paino, Verkaranta, Tampere



John Roome  
South Africa

28 Cullingworth Road  
Sherwood 4091  
Durban  
Phone 273 128 5289

#### Education

1974 B.A. in Fine Art, Rhode University  
1975 M.A. in Fine Art, Rhode University  
1976 Appointed Lecturer, Painting, Rhode University,  
1977 Appointed Lecturer, Painting, Department of Fine Art,  
Technikon Natal  
1980 Appointed senior Lecturer, Painting, Department of  
Fine Art, Technikon Natal

#### Solo exhibitions

1977 N.S.A. Gallery, Durban  
1978 Stable Gallery, Durban  
1982 Gallery 567, Technikon Natal, Durban  
1984 Cafe Gallery, Durban  
1986 Grassroots Gallery, Westville  
1987 Strack von Schyndal Gallery, Johannesburg  
1989 Elizabeth Gordon Gallery, Durban  
1991 N.S.A. Gallery Durban  
1994 Technikon Natal Gallery, Durban

#### Group exhibitions

1976 R.S.A. Touring Exhibition  
1977 Technikon Natal Fine Art Lecturers Exhibition,  
Walsh Marais Gallery, Durban  
1978 Raven Press Group Exhibition  
1979 Technikon Staff Exhibition, N.S.A. Gallery, Durban  
1980 Communal Painting, N.S.A. Gallery, Durban  
1981 Staff Exhibition, Gallery 567, Durban  
1982 Natal Artist Exhibition, Durban/Pietermaritzburg  
1983 Natal Fine Art Lecturers Exhibition,  
Johannesburg/Pietermaritzburg  
1984 Hand-Made Paper Images with Anthony Starkey,  
Elizabeth Gordon Gallery  
1985 Technikon Natal, Fine Art Centenary Exhibition  
1986 1st International Biennale of Paper Art, Düren, Germany  
1987 Paperworks with Tony Starkey, Carmel Gallery, Cape Town

1988 Miniatures Exhibitions, E.P.S.A., Port Elizabeth;  
Drawing Exhibition, Invited Artist, Grassroots Gallery,  
Durban;  
Human Rights Exhibition, Community Arts Workshop,  
Durban  
1989 Technikon Staff Exhibition, Technikon Natal Gallery,  
Durban and University of Natal (Jack Heath Gallery),  
Pietermaritzburg  
1989 Maps Sights and Places, N.S.A. Gallery, Durban  
1990 Three Institutions Exhibition, Technikon Natal Gallery  
1991 Natal Arts Trust Biennale 4, Tatham Art Gallery,  
Pietermaritzburg (on tour);  
Three Institutions, Technikon Natal, Durban;  
Natal Route, Ferguson Fine Art, Johannesburg  
1992 Three Institutions, Jack Heath Gallery, University of Natal,  
Pietermaritzburg;  
100 Years of Pictorial Art in Durban 1892-1992,  
Durban Art Gallery  
1993 Grand Prix International D'Arts Plastique, Nice, France;  
Momentum Art, Pretoria Art Museum, Pretoria;  
Natal Arts Trust Biennale 5, Tatham Gallery,  
Pietermaritzburg (on tour)  
1994 Three Institutions Exhibition, University of  
Durban/Westville;  
Suitcase Art Show, I.A.P.M.A. Congress, The Netherlands;  
Stepping Stones Press Group Exhibition, Anthea Martin  
Gallery, Westville;  
Artists Invite Artists, Durban Art Gallery, Durban





Josephine Tabbert  
Germany

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Fax +8151 153 54

#### Education

1953-1957 Graphic Design  
1957 Examination Graphic Artist

#### Exhibitions (Selection)

1989 Galerie der Lothringerstrasse 13, Förderpreis der Stadt München  
1990 3. International Biennale of Paper Art, Leopold-Hoesch-Museum, Düren  
1990 Bayrisches Nationalmuseum, München;  
Galerie im Körnerpark, Berlin  
1991 Neuer Kunstverein, Aschaffenburg;  
Neckarwerke, Göppingen  
1992 Museum of Fine Arts, Budapest  
1993 Emschertal Museum, Herne;  
Neue Residenz Bamberg, Museum, Bamberg  
1994 King St. Stephen Museum, Szekesfehrvar, Hungary;  
Suitcase Art, Leewenhorst, The Netherlands;  
Mail Art, Leewenhorst, The Netherlands

#### Publications

1989 Förderpreis 1989, Monographienreihe des Kulturates der Landeshauptstadt München  
1990 Innovation Papier, Galerie im Körnerpark, Berlin;  
3. International der Papierkunst, Leopold-Hoesch-Museum, Düren;  
Papierspuren, Galerie Frerick  
1991 Papierkunst der Gegenwart, Sylvia Bohn, Pädagogische Hochschule Freiburg;  
Papier-Kunst, Forum Aschaffenburg;  
Papier-Kunst, Materila und Medium, Neckarwerke, Göppingen  
1992 IAPMA, International Association of Handmakers and Paper Artists, Leopold-Hoesch-Museum and Papiermuseum Düren;  
The Art and Craft of Papermaking, Sohie Dawson, Aurum Press Limited, London 1992;  
Medium Paper, Mint Foundation Budapest, Ungarn  
1993 Papier, Geschichte und Buchobjekte, Emschertal Museum, Herne;  
Book Art, Kathy Crump, Stockton, USA  
1994 2nd International Artisats Book Exhibition,  
King St. Stephen Museum, Szekesfehrvar, Hungary;  
Suitcase Art, IAPMA, Leewenhorst, The Netherlands



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#### Education

1970-1972 French and Art History at the universities of Copenhagen and Aix-en Provence  
1972-1976 Jonstrup Teacher-Training College, Lyngby, Denmark  
1980-1984 Haystack Mountain school of Arts and Crafts,  
Deer Isle, Maine, USA;  
College of Art, Paper and Prints, Buffalo, New York;  
Fiberworks and Kala Institute, Berkeley, California  
1984-1995 Research on paper in USA, China, Japan, Burma, Nepal, Thailand, the Philippines, Argentina, South Africa, Zimbabwe and Europe  
1986-1990 Editor for International Association of Hand Papermakers and Paper Artists IAPMA  
1994-1996 Committee member IAPMA;  
1984-1996 Guest lecturer at art academies and schools of arts and crafts in Scandinavia

#### Selected exhibitions

1979, 1981, 1986 Århus Art Building, Easter exhibition, Århus, Denmark  
1984-1986 Charlottenborg Spring exhibition, Copenhagen, Denmark  
1985 Den Frie (The Free) Autumn exhibition, Copenhagen, Denmark  
1986 \*Gentofte Library of Art, Abaca Sheets, Wall Installation, Hellerup, Denmark;  
1st International Papierbiennial, Leopold-Hoesch Museum Düren, Germany  
1987 Overgaden, Wall Installation, Copenhagen, Denmark  
1988 \*Ordrupgaard Museum, In the Hothouse, Installation, Denmark;  
\*Nikolaj, Les Fleurs du Mal, Copenhagen, Denmark;  
5th Scandinavian Textile Triennial, Scandinavian Countries  
1989 \*Himmerland Museum of Art, Charta, Jutland, Denmark;  
Charlottenborg, guest at PRO, Copenhagen, Denmark;  
Sheppard Gallery, Paper 89, Reno, Nevada, USA  
1990 Århus Art Building, Shakti, Århus, Denmark;  
Brandts Klædefabrik, Symbol of Our time, Odense, Denmark

1991 \*Nordenfjeldske Museum of Industrial Design, Dynamite, Trondheim, Norway;  
Galerie Siegert, Arbeiten mit Papier, Basel, Switzerland  
1992 Museum of Fine Art, Medium Paper, Budapest, Hungary  
1993 Vejen Art Museum, Jutland, Denmark;  
Danish Art Fair, Copenhagen, Denmark  
1994 The Sandvig Collection, Maihaugen, In Touch, Lillehammer, Norway;  
Nordic Profiles, National Museum, Stockholm, Sweden, travelling exhibition Scandinavia;  
Gemeente Amstelveen Museum, Papermanifestation, Amstelveen, The Netherlands;  
\*Galleri 11, DR-TV;  
Art Copenhagen, Denmark  
1995 Sophienholm, Dansk Design Aktuelt, Denmark;  
City Art Centre, From the Golden Age to the Present Day, Edinburgh, Scotland;  
Art Copenhagen, Denmark;  
FIAC, Paris, France

#### \*separate exhibitions

Represented at Gallery Egelund, Copenhagen; Gallery NB, Viborg, Jutland; Gallery Rasmus, Odense, Fyn

#### Selected publications

Papermaking, Handmade Paper, Borgens Forlag 1985;  
Papermaking, Art and Technique, Borgens Forlag 1981;  
Papermaking, Papermakers of the Future, Borgens Forlag - for release in Spring 1996







