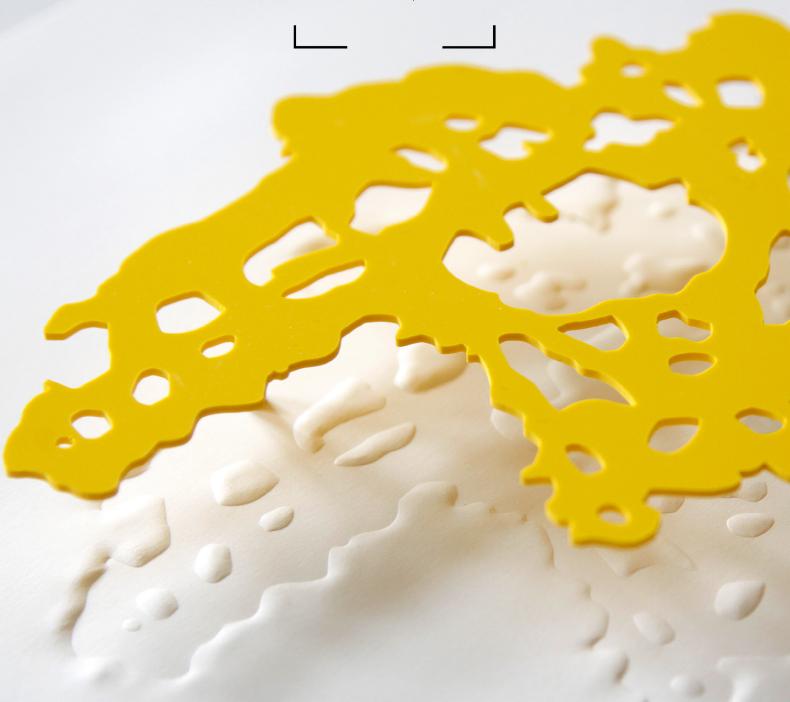
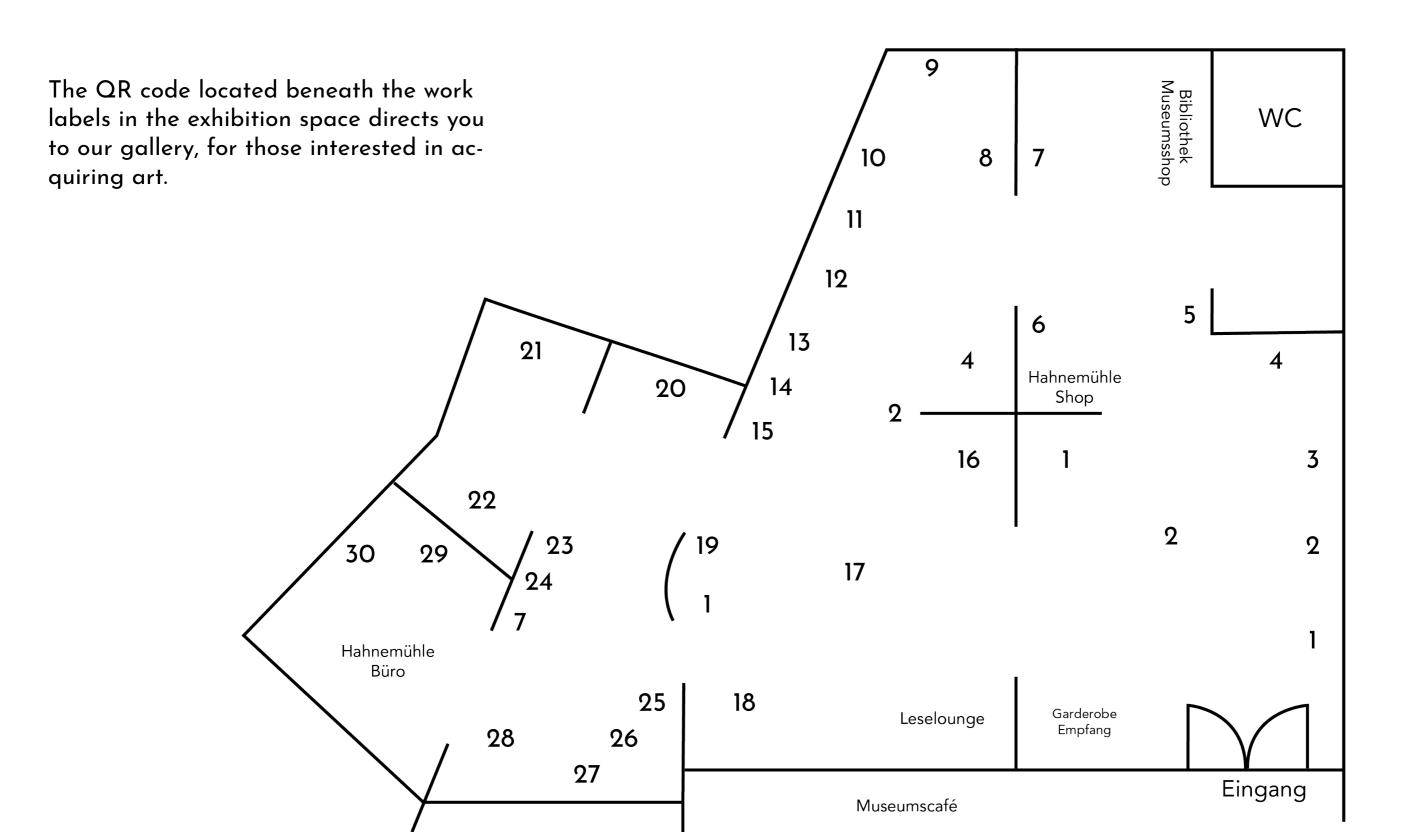
Haus des Papiers

Bildende Papierkunst



EMBOSSED AND TOSSED

08. Juni - Oktober 2023



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1 Ursula Sax

Paper relief, 1993 - paper folded and sawn

Paper relief, 2017 - paper torn, glass head pins

Untitled V, 1991 - clay paper on cardboard

Untitled (sample print), 1994 - drypoint, embossed print on uncoated paper Untitled (sample print), 1994 - drypoint, relief printing on handmade paper Untitled, 1993 - 2023 - (paper block sawn, torn) Fine Art Print on Hahnemühle Photo Rag

Paper relief, 1993 - paper torn

Modell Brücke, Berlin Park Ed. of 11 (+2), 1985 - 2023 - Fine Art Print on Hahnemühle Photo Rag

Untitled, 1993 - Paper roll, iron

Untitled (hanging sculpture), 2023 - binding paint on wrapping paper, metal eyelets

Book, 1994 - 2020 - Blind book sawn and drilled

The artist and sculptor Ursula Sax is considered one of the most remarkable German artists. She began her studies in sculpture at the age of only fifteen, became a master student at 21, and started her freelance career at the age of 25, which she still pursues today with unbroken impetus. She draws her inspiration from the materials she works with and exhausts them. Her thematic fields and working techniques are as diverse as they are complex, ranging from drawings, wood and iron positions, large sculptures in public spaces such as Looping at the Berlin Exhibition Grounds, to textile works and performances.

Sax has been working sculpturally with the material paper since the 1950s and has condensed her works since the 1980s. She can therefore be described as one of the female pioneers of paper art. Radically, as well as aggressively, she brought paper to its limits by tearing and sawing away. The plasticity of paper surfaces becomes evident in her folding works. Crucial to mention is the brutality with which she sawed, pierced, and destroyed the plates of her metal prints, ramming the metallic wounds into the paper with such force that the paper was bruised and swelled with "white", arising from the sharp-edged cuts. This is remarkable.

Sax also achieves a special presence in the room with her "flung down" yellow hanging sculpture, made out of wrapping-paper.

Ursula Sax was born in Backnang/Württemberg in 1935. She lives and works in Berlin.

Sax studied sculpture at the Staatliche Akademie für Bildende Künste Stuttgart and was a master student at the Hochschule für Bildende Künste Berlin. She held a visiting professorship there in the 1980s. Professorships at the HfBK Braunschweig and the HfBK Dresden followed. She has exhibited in various solo and group exhibitions in Germany and Europe. Sax's works are in private and public collections, including the Neue Nationalgalerie Berlin, the Berlinische Galerie, the Kunstmuseum Bonn and the Albertinum Dresden. Sax received the Paper Art Award in Gold at Paper Position Berlin 2023.

2 Ines Schaikowski

Untitled (towel), 2021 - Concrete objects with paper towel Untitled, 2018 - Concrete object with cardboard Untitled - Concrete object with sandpaper

Ines Schaikowski observes everyday objects and how we interact with them. In her works, she traces the narrative potential inherent within them. She questions how the seemingly insignificant intervenes in the various spaces of perception and action and thus influences our thinking, our lives, and ultimately our identity. Does a person influence their everyday life, or does everyday life influence a person? Schaikowski is particularly interested in the tension between the repetitiveness, inferiority, fleetingness and interchangeability of everyday things versus our growing need for individuality.

In her objects presented here, everyday fragile paper objects are placed in contrast to the rigid solidity of concrete. The release of their original context opens up a completely new understanding of incredibly familiar objects that surround us. Schaikowski arranges, stacks and adds cardboard and yellow sandpaper inside and on top of solid blocks of concrete. As in life itself, cardboard cups are literally thrown into new circumstances, become deformed, shaped by their environment, have to assert themselves and find their place.

Ines Schaikowski was born in 1981 and lives and works in Wriezen. She studied media studies, media culture and artistic production and research at the Philipps University in Marburg, the Bauhaus in Weimar and the Universidad de Barcelona. Individual works from her artistic project "Hybrid Homeland" (DE: "Hybride Heimat") have been exhibited throughout Europe and have repeatedly received awards. Most recently, works from it were shown in solo exhibitions at the Fundació Fusterin Barcelona and the Kunstverein zu Rostock, as well as in group exhibitions at the Marburger Kunstverein, the Museo de la Universidad de Alicante/Spain and the Fundació Vila Casas, Girona/Spain. In 2022, solo exhibitions were realised at the Eichenmüllerhaus of the city of Lemgo and at the Trierer Kunstverein. She is a fellow of the Paper Residency! Program 2022.

3 ISMENE

Untitled, 2021 - Analog collage Untitled, 2021 - Analog collage Überblick, 2021 - Analog collage

ISMENE arranges her own order within her collages - also by consciously working analogue. Touching, experiencing, tearing, and playing around with paper is an essential part of the creative process for the trained hand weaver. Her play with materiality and form is extremely free. The layering come across like sketches; the elements so delicately and lightly assembled, as if they could fall apart again at the slightest touch. This lightness is unique. It demonstrates ISMENE's deep understanding of the medium, enriched by her knowledge of hand weaving.

It was only a few years ago where ISMENE had diverted her way into art - which makes her works all the more impressive, both in the way she works with the medium in terms of craftsmanship as well as the compositional realisation. During her work in addiction support on the streets of Berlin, ISMENE encountered many faces and fates - some of them fragmentary, all of them multi-layered. Inspired by this, she began to create collages, first from her own photographs and later from found snippets of people, places, and sculptures. A central theme is the play with the depiction of bodies, the arousal of expectations through outlined forms and motifs. Through skilfully inserted omissions and moments of irritation, however, she succeeds in breaking these expectations and leaving them unfulfilled; a subtle negation of the voyeuristic gaze.

ISMENE was born in Bochum in 1973. She studied philosophy and completed an apprenticeship as a hand weaver. Today, she draws themes and forms of expression from both disciplines for her work as a freelance artist, which began in 2017. Exhibition participation in Berlin galleries KWADRAT, Charis Schwarz, Franzkowiak. Successful presence on Instagram, through which she immerses herself in subcultures and networks with international artist communities.

4 Christiane Feser

Partition 115, 2018 - Unique archival pigment print Circles 02, 2018 - Unique photo object Circles 06, 2018 - Unique photo object Circles 10, 2018 - Unique photo object

If you strip photography of all content, what remains? Christiane Feser pursued this question and found that what remains is light, shadow, and the material paper. From this she created her playing field. Starting with digital image processing, she has increasingly used "real" tools since 2008. She photographs, then folds and cuts the photographs, scores, stitches, adds threads and fibres to the surfaces and rearranges everything - only to capture it once again through the lens of the camera. Feser challenges the human eye with its contrast to the camera's photographic vision, a reality that "once existed". The two- and three-dimensional layers interweave into each other until the photograph achieves its transformation, finally becoming a "photo-object".

The ongoing series Partitions began with foldings of individual paper. Over a period of months, Feser formed new models from thousands of folded A4 sheets, which she then captured through the camera and transferred back into the three-dimensional. In this way, she deepened her analytical knowledge of material, light, and shadow until she embarked on developing her highly-independent partitions. Christiane Feser's works live from her masterful command of paper as a material. In the large-format work Partition 115 presented in the entrance area, a waterfall of paper strips pours into the room, while her works at the back of the museum suggest a more straightforward aesthetic. Printed paper as well as simple tracing paper and glassine overlay each other clearly, graphically, and calculated with cleverly superimposed circles.

Christiane Feser was born in Würzburg in 1977. She studied at the Hochschule für Gestaltung Offenbach. Her works are shown in exhibitions worldwide, including the Frankfurter Kunstverein; the Getty Museum, Los Angeles; the Kunstmuseum Bochum; the Palazzo Strozzi, Florence as well as the Solomon R. Guggenheim Museum, New York. Her works are in the collections of the Guggenheim Museum, New York; the Minneapolis Institute of Art; the Mönchehaus Museum, Goslar; the ZKM Karlsruhe and the Klein Collection. Christiane Feser is the first scholarship holder of the Paper Residency!

5 Elisabeth Ehmann

N°4, 2023 - PLA, steel, paper, varnish, Taj Mahal

Why do we collect? What do we collect? What does what we collect say about our time, about ourselves? Elisabeth Ehmann dedicates her artistic work to collecting as an elementary form of human behavior. Her starting point lies in found art catalogues, antiquarian magazines, bookshops, and at markets throughout Europe. She tirelessly disassembles, arranges, then rearranges whatever she finds. By combining sculpture and collage, she takes us with on a journey through the history of images.

In the work N°4, Ehmann presents an abundance of shapes, colors, and fragmentary images such as a kaleidoscope directed towards our visual memory. The motifs are projected onto the figure of a monkey, whose skin consists of 424 digitized and precisely assembled collage elements, sealed under a total of 20 layers of varnish. At the end of numerous meticulously coordinated production steps, works emerge that seem strange, magical, playful, and yet all parts are subject to a deeper order that naturally comes together.

Elisabeth Ehmann was born in Munich in 1977. The artist lives and works in Berlin. Her work has been part of several solo and group exhibitions including

Folkestone Triennial, United Kingdom 2014, DAS ALL, Galerie The Grass is Greener in Leipzig 2018, Not Only Monkeys, Kühlhaus Berlin, 2023 as well as in 2016 at The National Monegasque Committee of the International Association of Fine Arts (A.I.A.P).

6 Cem Bora

Patchwork 43, 2023 - Cardboard and paper Patchwork 44, 2023 - Cardboard and paper on cardboard

Paper is Cem Bora's medium. Since his childhood, the artist and designer was influenced by textiles, a perpetually present theme in his everyday life as well as his parents' environment. Since teenage-hood, he enveloped himself in fashion magazines and dealt with fabrics, yarns, and colors. During this time, he developed his paper collages, in which he selectively transforms image content from magazines and daily newspapers into new motifs.

Interweaving and intertwining form paper lattices in Bora's works. What at first looks like an opaque net appears surprisingly familiar at second glance.

In his works, Cem Bora implements either colorful shopping bags or eye-catching packaging materials, takes them apart and puts them back together to form new structures. With Patchwork, the artist deconstructs packaging cartons to guide the eye through the dense web of paper with the help of intentionally inserted colorful strips. The conceptual unifying element of his works is the strict selection of his used templates: only packaging and bags that have entered his household through actual purchases or through the mail are deconstructed and redesigned.

Cem Bora was born 1965 in Istanbul and currently lives and works in Berlin. After his education at the "Fashion Institute" of the Lette Verein Berlin he worked for style agencies in Paris and Amsterdam. In the meantime, he founded his own fashion label. Since 2005, Bora has been exhibiting his works on paper, among others, in exhibitions located in Berlin, Basel, Paris, and Luxembourg. He is represented in the collection Modebild-Lipperheidsche, Costume Library, in the National Museums in Berlin.

7 Jorinde Voigt

Edition Inherited Desire (7), 2018 - Flachdruck auf BFK Rives, 250g/qm, Rand gerissen Editionsshop

Fugue (2) (The Wedding), 2021 - Grafit auf Papier, Montage auf Glasspiegel, Künstlerrahmen

From music to philosophy to art, Jorinde Voigt's works on paper are not only aesthetically pleasing, but are also considered effective carriers of information. The written way of transmitting information as practised at universities was too limited for Voigt, which is why she switched from her studies of philosophy and literature to fine arts. Inspired by musical notation, she succeeds in working through complex philosophical issues through visual language and tactfully applied handwriting.

Voigt's cuts in the paper form a rhythm. The artist's musical training also plays an important role in her work. Again and again she deals with classical compositional systems, such as the fugue in this case, and translates them into the visual. The sound, which takes place in space and thus also in a temporal dimension, is transferred to paper. The cuts thus give the paper the dimension of time, inserted into the surfaces that arch over each other into the space.

Jorinde Voigt was born in Frankfurt am Main in 1977. After studying philosophy and New German Literature at the Georg-August University in Göttingen, she completed her studies in fine arts as a master student at the University of the Arts with Prof. Katharina Sieverding in Berlin. Voigt is represented by the König Galerie in Berlin and the David Nolan Galerie in New York, among others. The artist has exhibited in all international group shows and solo exhibitions in Europe, America and Asia. Voigt is represented in important international collections such as Centre Pompidou Paris, Museum of Modern Art New York, Art Institute of Chicago, Kupferstichkabinett Berlin, Bundeskunstsammlung Bonn, Hamburger Kunsthalle and Graphische Sammlung Munich. Voigt is a professor of painting/drawing at the Hochschule für Bildende Kunst in Hamburg.

8 Amparo Sard

Thin Skin, 2022 - Perforated paper My Mirror, 2023 - Perforated paper

Amparo Sard uses her works to examine the human condition. In her pictorial compositions, she explores the juxtaposition and coexistence of her own being with the collective world of thought that surrounds her.

Her finely engraved works on paper consistently feature self-portraits combined with recurring symbols and visual elements. She leaves the interpretation of her sometimes highly enigmatic and thus - despite all realistic elements - abstract pictorial compositions to the viewer.

The paper-engraving technique she developed and perfected enables her to depict dreamlike and nightmarish scenes and beings with precision. She creates mixed creatures: humans who merge with plants, places, clothing, or situations. Beings whose limbs appear natural, but could never organically exist.

In her works, she makes use of the yielding and malleability of the compliant material. Through needle, body heat, and the guided pressure of her hands, she is able to form her pieces into three-dimensional stories.

Amparo Sard was born in Mallorca, Spain in 1973. She studied at the Universitat de Barcelona and at the New School University in New York, and obtained her PhD in 2018 from the Universitat de Barcelona. She has received several awards including the Golden Medal Award by the Italian government and the First National Award, Deutsche Bank Identity Competition in Berlin.

She has solo and group exhibitions worldwide in the USA, the Netherlands, Portugal, Germany, and Morocco.

9 Conrad

Counterclockwise, 2022 - Handmade paper, embossed, ink, acrylic paint.

Conrad uses embossing as a technique to expand the medium of painting. Through his motives, the artist makes use of fundamental human experiences and assembles them into a new whole in his works.

His work Counterclockwise shows Conrad's engagement with the phenomenon of time. The embossed imitates the shape of fossils that stretch across the work's surface, bearing witness to a past process. Like looking through a microscope, we examine circles scattered across the surface, hovering above complex structural details. The unique imprints resembling fossil-like textures are in fact a result of a machine that Conrad fashioned himself.

The assembling and constructing of mechanical objects that interlock its gears and simultaneously emboss their movements on paper are an integral part of his working methods.

Conrad was born in Wuppertal in 1992. The artist currently lives and works in Frankfurt am Main. In 2014, he initially began studying architecture at the Bergische Universität Wuppertal, but then dedicated himself to studying painting at the Kunstakademie Düsseldorf. His first group exhibition, Klasse Katharina Grosse, at Kunstverein Lippe in 2017 was soon followed in the same year by others in Düsseldorf as well as Cologne and later in Munich, Frankfurt am Main, Hamburg, and Berlin. Since 2020, his works have been presented in solo exhibitions in Cologne and Düsseldorf.

10 Jia

Untitled (from the series The Chinese Version), 2015 - Embossed handmade paper

As a multimedia artist, Jia's practice encompasses installation, sculpture, photography and performance. Jia, who has studied and worked in China and the U.S. and currently lives in Berlin, reflects both Western and Chinese cultural norms in her work. Jia questions how our cultural context affects the way we discern an image, as well as the impact of technological developments on intercultural communication.

Jia is not only interested in the visual language. In her series "The Chinese Version", for example, she explores the connections between the aesthetic qualities of Chinese characters and their semantic function. In 1952, Mao Zedong enacted the simplification of Chinese characters under the pretext of improving the literacy of the people. Jia considers this claim to be a fallacy, not only because literacy has not increased since then, but also because of the resulting loss of self-expressions. The simplification of Chinese characters, Jia argues, has undermined the centuries-old ability of calligraphy artists to convey complex ideas that draw on both the visual and semantic potential of the written text. Jia argues that by restricting written language, we restrict critical thinking - a mechanism for controlling an entire population. In the works in The Chinese Version series, Jia uses both simplified and "lost" or forbidden characters. Although they appear to be printed, Jia has carefully painted each character with a brush. The work exhibited at the museum is an edition in which the characters are embossed on paper.

Born in Beijing in 1979, Jia is a co-founder of The Practice Society (of Independent Film) in China. After studying architecture at the North China University of Technology (Beijing), she completed her master's degree in traditional Chinese drama at the Chinese National Academy of Art (Beijing). Jia has lived and worked in Berlin since 2009. Jia has participated in numerous international group and solo exhibitions in galleries and museums. In 2022, Jia was selected by ArtConnect as one of the Artists to Watch'22.

11 Ken'ichiro Taniguchi

11. KEN'ICHIRO TANIGUCHI

Brunnenstr. 10, #1, Berlin, Germany, 2007 (Hecomi 2006) Edition 2/3 - Embossed paper

Schönhauser Allee 161a, Berlin, Germany, 2023 (Hecomi 2006) Edition 2/5 -Embossed paper

Ken'ichiro Taniguchi is fascinated by the traces of life. Urban spaces are alive and ever-changing. These changes can take form in cracks, furrows, and cavities - also known as "hecomi" in Japanese - which inspired Ken'ichiro Taniguchi to create his Hecomi Study Project. Since 2000, the artist has been meticulously and consistently investigating, collecting, and mapping the traces that time has left on architectural surfaces and urban streets.

The works presented here show two Hecomis from the Berlin's cityscape transformed into white paper. The structures selected by Ken'ichiro Taniguchi were first transferred by him onto transparent film. Building upon the foundation of the recorded transparent film, he next created his characteristic yellow positive shapes by hand from recycled PVC. The artist transfers these contours to the paper with the force of his bodyweight.

The negatively connotated process of ageing and wear becomes neutralised through the white paper, presenting a new, unbiased perspective on the embossed web of lines and shapes that unfolds before our eyes.

Ken'ichiro Taniguchi was born in 1976 in Sapporo, Japan, and lives and works both in Berlin and Sapporo. Through numerous group and solo exhibitions, he has established himself as an internationally recognised artist. At Paper Position Berlin 2023, he received the Paper Art Award in bronze.

12 greenlab KH Weißensee

Fecal Matters, 2019 - Cellulose, pectin, natural dyes Lobke Beckfeld, Elisabetta Goltermann, Nicholas Plunkett, Melissa Kramer 11 percent, 2020 - Recycled cellulose paper china, porcelain, glaze Nicholas Plunkett

Can we wear recycled tissue paper as clothing or even use it as tableware? Where do our reservations about this recycled material come from, and can they be overcome? Nicholas Plunkett, Elisabetta Goltermann, Melissa Kramer and Lobke Beckfeld addressed these questions in the greenlab research laboratory at the Kunsthochschule Weißensee. The overriding research topic of the greenlab focuses on the Circular Economy. The circular economy model opposes the linear recycling model with the basic idea of cyclic reuse: non-biodegradable materials should be kept continuously in the production and recycling cycle, while biodegradable material is returned to nature and serves as a nutrient.

In their Fecal Matters design project, Nicholas Plunkett, Elisabetta Goltermann, Melissa Kramer, and Lobke Beckfeld examined the design potential and possible areas of application of toilet paper cellulose recovered from sewage.

Around 83 million rolls of toilet paper are produced every day worldwide, for the production of which around 27,000 trees are felled daily for international consumption. On an experimental and practical level, the project researches ways of rebirthing the cellulose into another life cycle such as through textiles.

In his master's thesis 11 percent, Nicholas Plunkett extends the Fecal Matters concept. The tableware set is made from recycled porcelain and reclaimed cellulose. The cellulose fibres consist of 11 percent residual water from municipal sewage. These may contain traces of feces, hormones, medications, and other minerals. These residues sinter in the porcelain and appear as black inclusions. The crockery is hygienically safe as it is fired at 1,250 degrees Celsius. Nevertheless, the knowledge of the origin of the cellulose remains. With 11 percent, Plunkett questions socially established boundaries of disgust and brings the digested food back to the table in the dishes immortalized.

The greenlab laboratory of the design departments at the Weißensee Kunsthochschule Berlin connects practice-oriented research projects and industry with the aim of jointly developing innovative concepts for sustainable and environmentally friendly products and services. The initiators and founders of greenlab are Prof. Dr. Zane Berzina, Prof. Susanne Schwarz-Raacke, and Prof. Heike Selmer.

13 Ulrike Mohr

Meteorite paper, - Printing paper charcoal, matt or glossy coated.

Ulrike Mohr first made her appearance with public-space projects. Her works are partly conceptual, partly guided by observations of nature and the environment of the respective place. Drawing, space, and time are the thematic aspects of her installations. The material texture is as much in the foreground as the poetic component of fleetingness inherent in many of the substances she uses. Since 2012, Mohr has increasingly involved herself with the process of charcoal burning fabrics.

The two objects in the Meteorite Paper series show various types of charred paper and plastic-coated compounds. Altering the material through slow heating creates unique objects made of (about 80%) carbon. By charcoal burning, Mohr constructs musical objects frozen in motion. Velvety matt surfaces are in the foreground, vulnerable to destruction when touched, such as the surfaces of butterfly wings. Small areas with a metallic shine emerge, or fragile, dissolving crackles. Craftsmanship and skill are paired here with the fascination of the seemingly coincidental. They are extremely delicate moments, presented in simple plexiglass display cases, the dimensions of which correspond to the dimensions of the paper before its burning. The display cases impressively demonstrate the paper sheets' varying degrees of shrinkage.

Ulrike Mohr was born in Tuttlingen in 1970. She studied fine arts and sculpture at the Kunsthochschule Berlin-Weißensee; and was a master student taught under Inge Mahn and Karin Sander. Her works are shown in exhibitions worldwide: Goethe Institute, Milan; Young Art Wolfsburg; art space Kreuzberg-Bethanien and sculpture park, Berlin; Art Association Heidelberg; WAM Wäinö Aaltonen Museum of Art, Turku/Finland etc.

14 Burçak Bingöl

Once Here, 2021 - Porcelain tableau, erased paper, dried plants

The works of the Turkish ceramic artist Burçak Bingöls are created in a labor-intensive process of finding, copying and rearranging. The pronounced sense of order and interest in patterns are reflected in her ambitious ceramic works, for which she is best known, as well as in her drawings. She draws from Eastern and Western traditions only to break them again. For example in the work Broken II, purchased in 2016 for the collection of the Metropolitan Museum of Art, where Bingöl broke many elements painted in the history-steeped tradition of Ottoman and Iznik pottery into shards and transformed them into a colorful contemporary mosaic object transformed. In doing so, she challenges us to rethink the boundaries between art and craft, between high and low.

When we asked Burçak Bingöl to create a ceramic using paper for the Museum, this request did not cause any irritation. paper, ceramics, heat. At first glance, these components seem to have nothing in common. It took Bingöl many attempts to combine the various burning and burning processes in a single form in a controlled manner. In the work Once Here, which is based on a DIN A4 sheet of paper, paper is a quotation, a negative form, which nonetheless, similar to cut outs, only arises when it is taken away and disappears, as a space within its boundaries, as an inner form of an outer form, visible at second glance. The nonexistent, as in real life, develops a more powerful attraction than the daily visible. It serves our imagination and longing. Bingöl thought outside the box and created the extraordinary.

Burçak Bingöl was born in 1976 in Görele/Turkey. She has a PhD in ceramics and studied photography in New York. Worldwide exhibition presence, including solo projects in New York, Ankara and Istanbul; Fairs and group exhibitions in Dubai, Hong Kong, 15th Istanbul Biennial, 2017. Her works are represented in public collections in Europe, USA, the Middle and Far East: 21C Museum, Lexington, KY; Salsali Private Museum, Dubai; Baksı Museum, Bayburt, etc.

15 Fiene Scharp

Untitled, 2019 - Paper cut, graphite dust, soda glass, fixative

The grid pattern is Fiene Scharp's artistic medium. Delicacy - a condition of her works. She transforms the two-dimensional drawings of grid paper of all kinds into three-dimensional spaces through microscopic incisions. With the almost complete removal of the white spaces, filigree net-like structures emerge. These works are pervaded by a tension that is faint and only gradually noticeable: on the one hand, there is always the same structure of an industrially produced leaf; on the other hand, the repetition is disturbed by the minimal variance and tiny wounds in the hand-made cuts. However, these inevitable fractures, offset curvatures, and folds are not a flaw, but delicate traces of each sheet's individual character, which can only be discovered on closer inspection.

Paper usually behaves as a medium for thoughts, calculations, drawings, and much more. Fiene Scharp changes our view of the purpose of the sheet and its texture. Through targeted cuts, she removes exactly those areas of the grid paper that are intended for writing information. The starting point for the presented work are paper cuts made from checkered paper, which has then been coated with graphite. Graphite is a stable form of carbon and one of the basic building blocks of our world. In Fiene Scharp's works, the shiny metallic mineral completely encloses the extremely fine paper cuts. The element begins to flow, and apparently so does the paper, until it freezes in an endless dance. Delicate lines stand next to encrusted areas, which reveal some of the graphite dust's porosity. Fiene Scharp detaches the two-dimensional pencil or graphite drawing from the paper surface and transforms the pencil lines into three-dimensional space.

Fiene Scharp was born in Berlin in 1984. She studied fine arts and literature at the University of the Arts and the Humboldt University in Berlin. In 2012 she received the Master Student Award from the President of the UdK; she received grants from the Else-Heiliger-Fonds of the Konrad-Adenauer-Foundation and the Stiftung Kunstfonds. Her work has been featured in exhibitions in Europe, North America and Asia: Center for Recent Drawing, London; art gallery Bremerhaven; Art Museum Stuttgart; Museum of Concrete Art, Ingolstadt; Stedelijk Museum ,s-Hertogenbosch (NL), et al. At the Paper Positions Berlin art fair in 2021, she was awarded the Paper Art Award in Gold.

16 Monica Bonvicini

Silver Square, 2022 - Two types of silver paper on silver PVC

Monica Bonvicini is one of the most exciting artists of today. Her cross-media conceptual works confront social and political circumstances in a way that ranges from playful and humorous to bold and provocative, questioning the effects on language and society. Through drawing, sculpture, photography, video and installation, Bonvicini examines the relationship between architecture, power, gender roles and the ideal of freedom. Disclosure and criticism of patriarchal structures, references to queer subcultures and civil rights movements are constantly recurring themes in her works, as is a site-specific examination and the integration of the viewer's perspective into her artistic process.

In the eponymous silver square of the work Silver Square, numerous small matt and shiny squares stand out. On closer inspection, the English word "GUILT" emerges from the silver mesh. With this work from the series of the same name, Bonvicini refers to her language-based works.

She asks us the questions: What is guilt, how do we make ourselves guilty and can we free ourselves from guilt?

We learn the concept of guilt as children and it shapes our form of social coexistence. It is a fundamental idea in juridical systems and in religious systems. At the same time, it is an abstract term that is interpreted differently historically and culturally and is always changing. It cannot be clearly defined and leaves room for interpretation. The transitions flow into each other like the letters. The distorted image of the viewer appears in the reflections of the shiny silver material and immediately throws the concept of guilt back at them.

Monica Bonvicini was born in Venice in 1965. She studied at the Kunsthochschule Berlin-Weißensee and at the California Institute of the Arts in Valencia/USA. Since 2003 she has held a professorship for performative art and sculpture at AdK Vienna and since 2017 for sculpture at UdK Berlin. Numerous awards, the most important to date: Golden Lion at the Venice Biennale in 1999 and the Berlin National Gallery Prize for Young Art in 2005. Solo and group exhibitions worldwide, including

Bonniers Konsthall, Stockholm; Institute of Chicago; CAC Centro de Arte Contemporáneo, Malaga; Deichtorhallen Hamburg; Fridericianum, Kassel; Hamburg train station, Berlin; Basel Art Museum; MoMA, New York; MUSEION, Bolzano; Museum Ludwig, Cologne; Palais de Tokyo, Paris, Pinakothek der Moderne, Munich, etc. Significant participation in the Biennale in Berlin (1998, 2004), Venice (1999, 2005, 2011), Vienna Secession (2003). Her sculptures are on permanent display at Queen Elizabeth Olympic Park, London; in front of the Oslo Opera House and in the Istanbul Museum of Modern Art.

17 Goekhan Erdogan

Untitled, 2021 - Prints, glue and wax

Reduction to the essentials, variation and repetition, forms dictated by the manufacturing process - these are just a few aspects of Goekhan Erdogan's works. He often works in series, and the work is often based on a passport photo. Dealing with one's own self-portrait is shaped by many philosophical, art-historical and socio-historical aspects; the result of these considerations is often extremely minimalist. Erdogan lifts the photographs out of their formal framework, forces the paper into unusual states of design or transforms the motifs to the point of complete dissolution, until they are only inherent in the work as an abstract idea.

Such an examination of the material, guided by the production process, is his "Stones" series. What appear to be polished stone are actually offset prints of various sizes of his passport photo motif, coated with glue, pressed and dried into a mass. The former motif of the printed surface is completely enclosed in the new form. Here, Erdogan works with the material paper like a sculptor – he shapes, removes, polishes. There remain sensual objects, pure natural forms that are difficult not to touch.

Goekhan Erdogan was born in Frankfurt am Main in 1978. He studied at the HfbK Städelschule in Frankfurt and the Hochschule für Gestaltung in Offenbach. Winner of the Dieter Haack Award 2011. Regular solo and group exhibitions in galleries and art associations in Germany, especially in the Rhine-Main area, as well as at various locations in Europe.

18 Angela Glajcar

Terforation 2020-003, 2020 - Torn paper, 400 gram

The sculptress Angela Glajcar broke away from the classic materials of sculpture, steel, and wood soon after completing her studies. Instead, she creates fluid, often site-specific installations made of paper, light, and space. The torn paper sheets gain a three-dimensional presence through its layers and curvatures and, with the help of incoming light, become bodies that appear to glow from within. Glajcar then tears holes in the centre of the sheets, further uncovering layered perspectives and depths within the spatial structure. It can be alternatively understood that her hand-torn effect allows the edges of the paper to fray a generous amount, exposing its internal structure. The interplay between light and shadow transforms the work into a multidimensional piece elicited by its atmospheric effect. All works, whether tiny or room-sized, remain true to the principles of formal severity, simplicity, transparency, and absence of color - making Glajcar's style so distinct.

Angela Glajcar was born in 1970 in Mainz. She studied sculpture at the Academy of Fine Arts in Nuremberg and was a master student with Tim Scott. She has received numerous grants and awards, including the ZONTA Art Prize in Mainz, the Emy Roeder Prize, and the Audience Prize from the Regionale in the Wilhelm Hack Museum in Ludwigshafen. Her work is regularly featured in exhibitions in museums, galleries and other art venues in Europe, the US and Hong Kong, including: Abbaye d'Alspach, Kayserberg (FR); Andipa Gallery, London; Gutenberg Museum Mainz; State Library and Art Association Speyer; art gallery Koblenz; Art Station Sankt Peter, Cologne; Wiesbaden Museum; Austrian Paper Museum, Steyrermühl.

Winner of the Paper Art Award 2021 in bronze.

19 Brian Dettmer

Physiographie, 2022 - Hardcover book, acrylic varnish

In his works, the book artist Brian Dettmer takes up one of the challenges of our time: dealing with information. On a daily basis, the media sweeps us away with a flood of texts and images. What can we believe, what can we hold on to?

A few decades ago, encyclopaedias were considered the foundation of verified knowledge. Today, these printed reference works are slowly disappearing. By deliberately removing or disclosing information, Dettmer raises the question of the production and stability of supposed facts, exemplified through a printed book. Using knives, tweezers, and surgical tools, he exposes layers and layers hidden between the book covers. Dettmer uses the book as a vessel of information, which he reassembles by simply cutting it out. Through this process, which he describes as "revelation through erasure", wholly individual, free stories emerge.

Brian Dettmer was born in Chicago, Illinois in 1974 and lives and works in New York City. His work has been exhibited at the Museum of Arts and Design (MAD), NY; the Renwick Gallery of the Smithsonian Institute, DC; the Chicago Cultural Center, IL, among others. In 2014, Brian Dettmer was the subject of a ten-year retrospective. Dettmer's sculptures are in the permanent collections of several notable institutions, including the Smithsonian American Art Museum, DC; the Art Institute of Chicago Ryerson; and the Yale University Art Gallery, CT. He received the Paper Art Award in Bronze at Paper Position Berlin 2023.

20 Rosemarie Trockel

Cluster, 2021 - Installation of 20 record sleeves, wrapped in cellophane

Rosemarie Trockel is one of the most important and influential German artists of our time. Her status as one of the world's highest-ranking artists within the contemporary and conceptual art scene has been upheld for more than three decades. Her wide-ranging oeuvre consciously eludes a clear assignment and includes collages, video installations, drawings, ceramics, and knitted pictures. These works made Trockel world-famous from the mid-1980s: The machine-made "wool pictures" and "knitted helmets" with often culturally and politically charged motifs and patterns ironically alluded to the cliché of typical "women's work" and hit the nerve of the time. Trockel never fails to comment on the role of women in society and in the art world, as well as its reversal. She probes social criticism, sometimes in a subtle, sometimes in a humorously provocative way.

When asked about the material of paper, Trockel answers with the art of packaging. So here we encounter the material in an already industrially recycled form. "If the cellophane remains sealed, it is art. If you rip it open, it becomes an everyday object."

Trockel provides the museum with a Cluster of strictly composed and conceptually arranged vinyl covers. The motifs on the individual packaging objects correspond to each other, and the dialogue creates a background noise emitting chains of associations. There is no escape; the viewers are forced to deal with encoded pictorial messages and to position themselves. Do I agree? Am I against it? In our modern everyday language, mutilated by icons and emoticons and reduced to simple images, Trockel's complex image fragments touch on the collective subconscious. Her messages are not simple. They disturb.

Rosemarie Trockel was born in 1952 in Schwerte. She studied at a Cologne factory school, but went her own way in the early 1980s. After solo exhibitions in Cologne and Bonn, her work attracted a great deal of attention, especially in the USA, with exhibitions at MoMA, New York; Museum of Contemporary Art, Chicago; Institute of Contemporary Art, Boston, etc. Numerous important awards and exhibition projects, including she was the first woman to be exhibited in the German Pavilion

at the Venice Biennale in 1999; Sculpture.Projects Münster, 2007, Documenta X and XIII, Kassel. Museum retrospectives at the MMK Museum for Modern Art, Frankfurt am Main and Museum Ludwig, Cologne, among others. Many works are part of important collections worldwide. 1998-2016 professorship at the art academy in Düsseldorf. In 2012 she co-founded the Cologne cultural institution Academy of the Arts of the World.

Fellow of the Paper Residency!

21 Jessica Maria Toliver

Emphaty test (dried), 2023 - Hahnemühle Rice Paper, homeopathic solutions of various body fluids, glass, archival cassettes, steel

Jessica Maria Toliver communicates with paper as if it were a breathing organism. Her dialogue with the material incorporates found or manipulated structures, which she transforms into paper cuts, drawings, space-oriented installations, and sculptures. Most recently, Toliver has been working on multi-layered cycles of works in which she explores the dichotomy of rough, archaic form, and delicate fragility. The working method allows her to explore paper on a sometimes highly abstracted and conceptual level of design.

In the 2022 summer residency, Jessica Maria Toliver's artistic exploration focused on water as the source of life, posing questions about the origin and end of all living things. From this arose sixteen days of recording water, a complex conceptual work. Within the water of two glass containers she had stored intimate information, namely amniotic fluids and death water from real individuals, each of which was transferred through a drop of self-arranged mixtures consisting of homeopathic D12 solutions. She then placed the rice paper sheets above the water surface's tension, indirect to the water itself. They remained completely dry and yet were marked by highly potentized information in the water. The paper changed during this experimental process, which was on display in the Waterfalls and Spirits exhibition. New life developed itself in the form of red and black islands. The sheets were changed in a total of three times. Toliver exhibits her initial results in the archival glass-covered linen cases.

Jessica Maria Toliver was born in Coburg in 1976. She lives and works in Schwerte, North Rhine-Westphalia. After working as an equipment assistant in Dortmund and Berlin, she decided to pursue fine arts in 2008 and has been working with paper ever since. Her works can be found in museum collections such as the Gustav-Lübcke Museum Hamm and the House of Paper Berlin, as well as in the Bürgerstiftung Rohrmeisterei, Schwerte, the Protestant Church of Westphalia, the Church of St. Ludgerus, Albersloh, and numerous private collections, among others. In 2022 she was a fellow of the Paper Residency! program.

22 Gisoo Kim

Tree branches, blue (1), 2022 - Stitching on photo collage Tree branches, yellow, 2023 - Stitching on photo collage Landscape jug (3), 2022 - Stitching on photo collage

In the history of photography, the photograph has long been regarded as a representation of the subject. It conveyed a seemingly objective view of the world. And yet, photographs are always only a detail, showing an individual or even calculated perspective on what is being depicted. Gisoo Kim adds another dimension to her individual photographic gaze with needle and thread. When creating her photo collages, she works manually, purposefully placing each needle stitch by hand.

In the works presented here, Gisoo Kim uses thread as a drawing gesture. Lines either separate or intertwine the elements of her analog photographs. The stitches can then be interpreted as injuries or repairs. In her photo collage object Landscape Jug, the threads serve to form individual photographs into a vessel-like structure. Metaphorically, this vessel serves to receive, to take in, and at the same time is literally composed of individual photographic images. From a distance, it gives the impression of a limited container, but as one approaches, one looks inside at lush, green landscapes. Different places and situations are linked together, offering a glimpse into a new world of their own.

Gisoo Kim was born in 1971 in Seoul, South Korea, and now lives and works in Essen, Germany. After studying sculpture at Seoul Municipal University, travel grants took her to Germany, Hungary and Poland. Afterwards, she studied free art at the University of Fine Arts in Hamburg as well as at the Academy of Arts in Düsseldorf. Her work has been featured in numerous solo exhibitions in Germany, Portugal, and France, as well as international group exhibitions in the U.S. and China, among other countries. In 2023 she received the Paper Art Award in silver at Paper Position Berlin.

23 Sascha Nordmeyer

Lichtregen weiß-blau, 2022 - One-of-a-kind hole-punched embossing made of handmade paper, partially blue colored reflectors on the reverse side

Powerful and consistent, artist and designer Sascha Nordmeyer explores the effect of light on white paper. He designs geometric structures using digitally generated cut files. The digitalizations are then next stamped by hand. Nordmeyer specifically aligns each individual stamped imprint - called "reflectors" - composing symphonies of light, in this way developing "light-active" works.

When observing Lichtregen weiß-blau, it seems as if countless spots of light are floating above white paper. Depending on the angle, ranges between stronger and more subtle reflections luminate; some areas shimmer a delicate blue, brought out by the white paper's glare. The intentional placement of the circular shapes makes the points of light pulsate in constantly new rhythms, encouraging the viewers to move themselves. In this way, the strictly geometric work transmits an enormous dynamic force and becomes a living organism.

The German-French artist Sascha Nordmeyer was born in Offenbach am Main in 1977. After studying industrial design at the École Supérieure d' Art et de Design, he worked for the luxury brand group S.T. Dupont, where he designed accessories for the James Bond film Casino Royal, among other things. In 2009, he founded a design studio and in the same year presented his communication prosthesis in the Talk To Me exhibition at the Museum of Modern Art (MoMa), New York. As an artist, Nordmeyer established himself through the Espace-Temps series. He is regularly exhibited at fairs such as Art Paris and paper positions Berlin and is represented internationally by galleries in Paris, Düsseldorf, Geneva and Brussels.

24 Lisa Tiemann

Couple, 2022 - glazed ceramic, papier-mâché, steel

Lisa Tiemann captures her abstract sculptures in their movement. They find themselves frozen in the moment of bending, twisting, stretching, and embracing. In her works, the sculptor places elements of steel, ceramics, and paper in relation to one another and in doing so seems to abolish the laws of gravity. The tension between the materials and their varying textures, stability, and colors frames the focus of her artistic practice.

Lisa Tiemann has been working on the sculptural works from the Couples series since 2016. In it, she focuses primarily on the materials paper and ceramics and consistently explores the limits of material properties. The series was initially based on simple drawn lines, which the artist then translated into space. In this way, sculpture pairs were created to capture the moment of an intimate connection. Simultaneously, however, Lisa Tiemann questions the nature of this connection and thus our understanding of it. Her works address attraction and repulsion, connections and separations. The fractures, gaps, and shifts between the forms are as important as the forms themselves and constitute the fundamental components of their conception of unity.

Lisa Tiemann was born in Kassel in 1981 and lives and works in Berlin. She studied at the University of the Arts in Berlin and graduated her masters in 2008. Her works can be regularly seen in exhibitions by galleries and art associations in Germany and abroad, including the Haus am Lützowplatz in Berlin, the Gewerbemuseum Winterthur, the Halberstadt Biennale, and Stephanie Kelly in Dresden. Outdoor sculptures were presented at the Schlosspark Stammheim Sculpture Park in Cologne and at the Eisenberg Sculpture Park in Austria. Her works will be shown at documenta fifteen as part of the ruruHaus program. She received the Bronze Paper Art Award at Paper Positions Berlin 2022.

25 Afshan Daneshvar

Khoda poshto panahet, 2022 - Silk paper on museum board, braided

Afshan Daneshvar's artistic works exude a powerful contemplative sense of calm. The works exactly reflect what the artist flows in during the process of creation: patience, observational skills, and a meditative immersion in oneself. Her work is largely based on the principle of repetition. She is inspired by Persian exercise sheets known as "Siah-mashgh", in which words and letters are constantly repeated, regardless of their meaning and solely for the sake of perfection. Since 2015, Afshan Daneshvar has mainly devoted herself to paper as a medium for her work.

Khoda poshto panahet gives an impression of her calligraphic practice. The Farsi title translates to "May God be your protector". The artist is not concerned with its religious meaning, rather with the nostalgic role of this idiom that was often used as a blessing while growing up, given by her grandparents when leaving the house. The repetition of the words connects the past with the present. It almost seems as if the writing were protruding out of the wall upon delicate strips of paper and spilling onto the floor. The letters are endlessly reassembled, interweaving webs consisting of words and patterns. Experiencing the work means slowing down, looking patiently, observing calmly, and stepping in a little closer.

Afshan Daneshvar was born in 1972 in Tehran/Iran. The visual artist lives and works in San Francisco. She has participated in numerous exhibitions in Europe and the Middle East, including at Albareh Art Gallery in Adliya, Farjam Foundation in Dubai and Ibu Gallery in Paris, among others. At the art fair Paper Positions Berlin she was awarded the Paper Art Award in Gold in 2022.

26 Katharina Grosse

Untitled, 2021 - Pigment print on fine art paper, Hahnemühle rice paper, aluminum, Edition, print run size: 40 + 8 aps

The characteristic works of Katharina Grosse are characterized by their monumentality and intense colourfulness. Katharina Grosse has enjoyed international renown for more than twenty-five years and is considered one of the most important artists in the contemporary art world. In her innovative work, she transcends the boundaries of traditional painting and incorporates objects, spaces, even landscapes into her multidimensional pictorial world. The artist sees the spray gun as an extension of her body. It not only serves as a tool that enables her to create her expansive installations in prominent locations around the globe. Rather, she understands the device literally as a weapon, the act of destroying as a prerequisite for creating her radical and provocative works, which enable a completely new view of reality.

The untitled work is part of an edition of 40 copies plus eight artist proofs and transforms the characteristic features of Katharina Grosse's work. The basis is a two-dimensional pigment print on aluminum-mounted paper, which only becomes a three-dimensional object in a second step. After purchase, the edition is independently folded, bent and deformed. This deformation and dialogical interaction with the original work of art thus becomes the starting point for a new creation.

Katharina Grosse was born in Freiburg im Breisgau in 1961. She lives and works in Berlin, Germany and New Zealand. She held professorships at the Weißensee Art Academy in Berlin and at the Art Academy in Düsseldorf. Most recently, her works have been exhibited at Saarlandmuseum Saarbrücken, im HAM Helsinki Art Museum in Finland, at Hamburger Bahnhof - Museum for Contemporary Art in Berlin, at the Museum of Fine Arts Boston and in the K11 art museum in Shanghai.

27 Erwin Wurm

take a deep breath of air and hold in, - 2 booklets with 40 word sculptures, hadnwritten by Erwin Wurm

Erwin Wurm is one of the most popular Austrian contemporary artists. Since the 1990s, Wurm has been radically expanding the concept of sculpture such as with grotesquely deformed consumer goods, as well as words, textiles, and performative sculptures. With wit and irony, he places everyday objects and actions in a new light, criticizes consumerism, and challenges our habits of seeing. Remarkable are his One Minute Sculptures, in which the audience is invited to interact with everyday objects in a guided manner.

Erwin Wurm sent the museum an artist book describing 40 imagined sculptures. These word sculptures were first presented in 2017 at his exhibition in the Kunstmuseum Graz as an extension of the One Minute Sculptures: word images that only consist of one sentence. When said aloud, the words form images in the mind. The sculpture is developed by one's own imagination and is thus only visible to the inner eye.

The museum converted the line "Stadt aus Butter" into music as a canon (composed by Rainer Kirchmann). This canon will soon be interpreted by different choirs and performed in various locations. This further processing of the text ties in with Wurm's free, playful work and thinking, and in this way creates a communal work. Art belongs to everyday life. It belongs to all of us. Here, then, paper becomes a means of transporting ideas, prompting them to be passed on and further developed.

Erwin Wurm was born in 1954 in Bruck an der Mur/Austria. He studied at the University of Applied Arts in Vienna. In 1987 he was granted a DAAD scholarship in Berlin. Worldwide exhibitions: Berlinische Galerie, Berlin; CAC Malaga; IMA Indianapolis Museum of Art; Kunstmuseum St. Gallen and Wolfsburg, Musée d'Art Contemporain, Lyon; Palais de Tokyo, Paris; Solomon R Guggenheim Museum, New York; Staedel Museum, Frankfurt; Taipei Fine Arts Museum, Taiwan; Vancouver Art Gallery; ZKM Karlsruhe, among others, participation in the Venice Biennale in 2011 and 2017. His works are represented in many public collections, such as the Albertina, Vienna; Museum of Modern Art, Frankfurt: MoMA Museum of Modern Art, New York; Tate Modern, London; Walker Art Center, Minneapolis, etc.

28 Leiko Ikemura

Kitsune Lady, 2021 - paper maché

Leiko Ikemura belongs to one of the most important artists in the contemporary art world. Her paintings and objects revolve around themes regarding the transformation and fusion between human and nature. Her hybrid creatures and mythical beings regularly depict vaguely identifiable features, frozen in the state of becoming. Ikemura's fascinating trademark is the ability to merge two very different cultural poles - Europe and Pan-Asia. Her serene landscapes and mainly female hybrid creatures are often an approach towards ambiguity and the depths of human nature.

Ikemura's sculptures are usually made of bronze and terracotta or glass. She has now created her very first three-dimensional work on paper for the museum. She thus added two new works made of bright white papier-mâché to one of her most well-known series of resting heads. The unpolished white surface with the delicately modelled facial features hints at the inspiration behind the work - the mythological creature Kitsune, an arctic fox that takes the form of a beautiful young woman. The breathtaking presence of her dreamlike works never fails with its new component of physical lightness.

This is particularly evident in the object Kitsune Lady – a fragile form, a touch of paper. Time feels frozen. Everything comes to a peaceful halt. Breath fills us, such as life itself.

Leiko Ikemura was born in 1951 in Tsu/Japan. At the age of 21 she moved to Europe to study literature and later on painting in Seville. She has received numerous awards, including the August Macke Prize, 2009; German Critics' Prize for Fine Arts, 2001. From 1990 to 2015 she taught at the UdK Berlin. Worldwide exhibitions, including: Kunsthalle Karlsruhe; Basel Art Museum; MCBA Musée Cantonal des Beaux-Arts, Lausanne; Museum of East Asian Art, Cologne; National Museum of Modern Art, Tokyo; Nevada Museum of Art, Reno; Weserburg – Museum for Modern Art, Bremen, etc. Her works are in the collections of the Center Georges-Pompidou, Paris; art museums in Basel, Bern and Zurich; Art Gallery Nuremberg; Museum Kunstpalast Düsseldorf, etc.

29 Jana Schumacher

Untitled, 2020 - Etching, wax, acrylic, varnish, watercolour cardboard, embossed print

Jana Schumacher's artistic focus primarily lies in abstract drawing and spatial installations. Using these two forms of expression – fine and filigree on one hand, large and expansive on the other – she processes themes of the unpredictable, form finding between order and chaos, action and reaction, the connection between art and science, and even natural phenomena in her works like storms and cyclones.

Jana Schumacher was born in Bonn in 1983. She studied design with a focus on drawing and graphics at the University of Applied Sciences in Hamburg. Since 2011 her works can be seen in regular exhibitions, mainly in Germany and the USA. Since 2015, together with her partner Drew Matott, she has been teaching and hosting workshops at universities in the United States as well as other institutions.

Paper Residency! Fellow

30 Barbara Beisinghoff

Untitled (Light Sign Series), 1996 - 2001 - Handmade paper

Paper and light are the media of the artist Barbara Beisinghoff. Inspired by the traditional technique of puncturing marks through paper known as light hieroglyphs (Italian: filigree), which was first used on behalf of Petrarch in the 14th century, Beisinghoff presses delicate and light-sensitive forms into handmade paper.

The exhibited light hieroglyph piece in the museum was created in 1996, 1997, and 2000 in collaboration with the papermaker Natan Kareen in the northern Negev desert of Israel. A specially developed technique with Kareen's experience enable them to create the 135 x 110 cm paper work by hand. In order to work the light hieroglyphs into the paper, Beisinghoff sewed found objects from the kibbutz onto a sieve for handmade paper. As a result, the alienated forms are imprinted, uncovering a unique visual language. The compositions were also created using water jet drawing and Pulp Painting while the paper was still wet.

Motifs that are repeated in her light hieroglyph series, such as the Ashdoda goddess or the two-legged table, are part of Beisinghoff's specially developed iconography. Some of these forms are easier to decipher than others - the works invite their viewers to engage with them for a longer period of time in order to engage with their symbolic language. A change in the incidence of light continues to reveal new forms. In these stories, action unfolds upon the canvas like a dream and seems to elude the linearity of time.

Barbara Beisinghoff was born in Hermannsburg in 1945. She studied art education and fine arts in Hanover. Her works are exhibited in public collections and museums in Europe, Canada, USA, Peru, Korea and China, e.g. at the National Museum in Kraków, in The Library of the Congress and in the Museum of Women in the Arts in Washington. She received the Georg Christoph Lichtenberg Prize for fine arts, the international Senefelder Prize for lithography, the Stadtrucker Prize in Mainz, and the Art Prize of the Heitland Foundation.

This museum guide is presented during the exhibition "Embossed and Tossed", the fifth exhibition at the Museum Haus des Papiers.

OPENING HOURS: Fr - Su: 10:00 - 17:00 Uhr

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PICTURES

by order of appearance

Ken'ichiro Taniguchi, Schönhauser Allee 161a, Berlin, 2023 (Detail) ©Ken'ichiro Taniguchi

Ken'ichiro Taniguchi, Brunnenstr. 10, Entrance I, Berlin, 2012 (Detail) ©Ken'ichiro Taniguchi

