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## Virtuosity in paper

By Mischa Andriessen

Once every two years in Apeldoorn highlights of paper art exhibition. This time it particularly high level. Theatrical installations to expressive portraits but fragile.

A meter-high white cocoon is draped around a museum of the gray columns. Further flow garlands from the interior of three books hung high, making an impressive fountain of red paper arises. The first works that visitors to the Museum sees Coda Apeldoorn - Runoff from the Christophe Piallat and The American Book of Humanities, The Empty Book of the Chinese artist Lu Sheng Zhong - immediately make clear that the artful use of paper in many different facets, the guidance of the Holland Paper Biennial.

The variety is great indeed. In Apeldoorn recent work of seventeen artists to see each for a very different approach of paper chosen, so there include sculptures, collages and installations. Not infrequently, as in the more shoes in the work of Norwegian artist Par Gjertrud Neck, asks the viewer wonders whether the base material is paper has been, until he looks again and sees that the shoes really do not dust.

This emphasis on technology is a surprisingly appealing aspect of this biennial celebration of the paper consumption. It is also a pitfall. Sometimes the technique the whole story and there is a work to do little more than wonder at the ingenuity or the virtuosity of the artist. The compilers of the fourth edition have managed to attain a balance in the choice for quality and variety. Only little work is below standard, such as the collages of Englishman Peter Clark. His paper garments and animals show a fussy kind of creativity is also clear that, meaningless images.

Fortunately, there are strong contributions from other artists across. For example the works of the Kuin Heuff Dutch artist, male portraits, mainly reds painted first and then cut. In this way, a layered image with all the gossamer lines of a psychological depth portrayed on the shows, but the technique also raises tension. You can Heuff portraits easily imagine a graph, and so even a distant memory of German Expressionists of Die Brücke in it. Heuff not cut into a sheet of wood or linoleum where later a printout is, but to exhibit the work itself. An outlier, a moment of slackened concentration and work is lost. Vulnerability that contrasts with the weathered pretty hard and therefore the bare heads Heuff men to life has awakened.

### Open cardboard Scratched

In the work of Raquel Maulwurf is this confrontation between power and vulnerability forward. On the Using photographs of bombing from World War II makes it with pastels and charcoal drawings on thick cardboard that they then open scratch. The white surface of the card penetrates through the deep black of the charcoal back and made a fascinating play of light and darkness exposure. The symbolism of both image technique is evident. Maulwurf work done so deftly that the human destructive power penetrating depicts.

The centerpiece of the exhibition is the large Apeldoorn Rage oliegod installation of the Netherlands living and working Armenian artist Karen Sargsyan. A theatrical piece of cardboard which articles manufactured dolls and turning and swinging. Sargsyan tableau vivant is a paragon

of ingenious techniques, and also own a recognizable imagery. Sargsyan fairy tale figures on something between a bird and a harlequin look, create their poses an evil and mysterious parable. Rage oliogod is an exploration of the limits of the originality of the artist. The installation shows great ingenuity that is used to create a highly personal mythology that is not readily understandable, but certainly intriguing.

The highlight is the work of the German Armenian Grigorian Sam. In contrast to a stricter lines used he soft colors in a playful way that the later work of Mondrian points out. The overlapping stuck again and ripped layers of paper do however also remember the large weathered aanplakmuren city. The work is dedicated to Miles Davis: Grigorian, the vitality and respect for tradition with jazz community. His technique is an interim step, only necessary to an abstract but vivid picture realize that a deep impression.

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Holland Paper Biennial Even till September 12 in CODA Museum Apeldoorn, The half-apeldoorn.nl [www.coda.nl](http://www.coda.nl)  
The Holland Paper Biennial exhibition is simultaneously on display in Museum Rijswijk [www.museumrijswijk.nl](http://www.museumrijswijk.nl).

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