

New England's Premier Culture Magazine

artscope

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9th Anniversary Issue

NINE FOR OUR NINTH:

**MATT BRACKETT'S DARK WATERS & GRATEFUL
DAUGHTERS AT CATAMOUNT ARTS**

**ELIZABETH ATTERBURY * DAWNA BEMIS * JOHN ECONOMAKI *
MARJORIE KAYE * KEITH MACLELLAND * VIVIAN PRATT
* RICHARD WHITTEN * CHRISTINA ZWART**

**LESLEY, DARTMOUTH & HOLY CROSS SHOWCASE ALUMNI & FACULTY
| CERAMICS EXPLODE IN PROVIDENCE, NEW BEDFORD & THE SOUTH
COAST | NORTHERN BAROQUE SPLENDOR AT THE BRUCE**

March/April 2015

Free or \$5.99 mailed copy

NEW EXPRESSIONS IN ORIGAMI

CREATIVITY UNFOLDS IN SPRINGFIELD

"Above The Fold: New Expressions In Origami," currently on exhibit at the Michele and Donald D'Amour Museum of Fine Arts in Springfield, includes diversity in its offerings in order to do justice to the wide variety of approaches to Origami, or "folding," as it is referred to within the field. From scientific algorithms to political discourse, the impetus to create these works is varied, and the finished pieces are at once representational and interpretive.

Origami as an art form uniquely transcends categories usually applied to the visual arts. Once considered a cultural pursuit, modern Origami masters have transformed the practice into an intricate, complex and highly expressive medium. Crossing boundaries between mathematics, poetry, painting, literature, photography, architecture and social justice, Origami has become an expression of human endeavor while producing an aesthetically rewarding result.

Erik Demaine and his father, Martin Demaine, are master folders based in Boston; both are professors at MIT. Awarded a MacArthur grant in 2003 for his work in computer-generated folding, Erik Demaine combines his professional knowledge of complex algorithms with a passion for folding and a love of games.

"Folding and unfolding is an exciting area of geometry," Demaine writes. "It is attractive in the way that problems and even results can be easily understood, with little knowledge of mathematics or computer science, yet the solutions are difficult and involve many sophisticated techniques.

"There is a wide range of folding

and unfolding problems," Demaine continues, "some going back several centuries and still unsolved, like unfolding convex polyhedra, while others are more recent like protein folding. In the last few years, there has been tremendous progress on many of the fundamental problems in folding and unfolding, yet some of the most important questions still remain open. This leaves the area in an exciting state."

Visitors to "Above the Fold" will be treated to a viewing of singular forms that combine Demaine's fluid, coiled Origami structures with an outer casing of spiraling hand-blown glass. Based upon "Curved-Crease Sculpture," these works overtake the mathematics from which they were patterned to achieve the level of artistic mastery.

Yuko Nishimura's concentric piece "Shine" illustrates the alluring visual tension between two- and three-dimensional construct. Both the symmetrical pattern and the raised creases themselves add depth to "Shine," yet Nishimura's intricate work appears as a traditional two-dimensional image. Opposing concentric circles add contrast and draw the viewer in. Nishimura refers to her work as "paper relief sculpture."

"Only by folding one piece of paper can an expressive masterpiece be created," Nishimura stated. "This is the Japanese way of folding. In order to link the past with future generations regarding the form of folding, I do not limit myself to the category of origami but consider the pursuit of any possibility of folding paper."

An untitled framed work by Paul Jackson offers an innovative combination of photography and folding in a

free-hanging suspended piece. Photographs of the artist's creased hands are hung from the ceiling with both sides visible. On one side, the images are folded into fragmented forms; on the other side the images are traditionally level photographs.

Jackson is the husband of Israeli origami artist Miri Golan, who founded the peace project "Folding Together," an organization which brings together Israeli and Palestinian youth to practice Origami. Originally from the UK, Jackson has made his home in Israel for over 15 years, and has been a "folding consultant" for companies such as Siemens and Nike.

Additional artists represented in

ABOVE THE FOLD: NEW EXPRESSIONS IN ORIGAMI

MICHELE AND DONALD D'AMOUR MUSEUM OF FINE ARTS

SPRINGFIELD MUSEUMS

21 EDWARDS STREET

SPRINGFIELD, MASSACHUSETT

THROUGH APRIL 12



Erik Demaine and Martin Demaine, *Waves*, Series: *Around A*, Elephant hide paper, hand-blown glass, 13"

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Erik Demaine and Martin Demaine, *Waves*, 2014. Series: *Around A Elephant*. Hide paper, blown glass, 13" x 13" x 13"

"Above the Fold" include Vincent Floderer, Miri Golan, Dr. Robert J. Lang, Richard Sweeney and Jiangmei Wu. Wu's piece "Ruga Swan" is constructed from over one hundred panels of corrugated paper, and measures almost twenty feet in length ("ruga" translates from the Latin as "fold"). The work provides a counterpoint to the varied smaller folded pieces on view.

Curator Julia Courtney has made

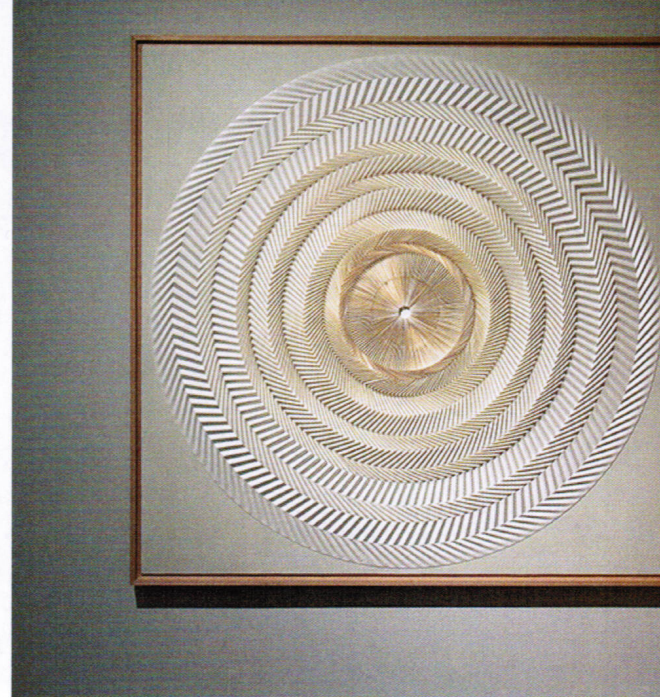
worked together as a whole. The lighting is always critical and in this case, we worked to highlight each work without diminishing another or casting shadows on the other origami creations. I chose to use a bold, red-and-black-colored background together with the dramatic lighting to create an environment for visitors to walk into that is unique and resembles entering a different world: the world of contemporary origami."

A BOLD, RED-AND-BLACK-COLORED BACKGROUND TOGETHER WITH THE DRAMATIC LIGHTING [CREATES] AN ENVIRONMENT FOR VISITORS TO WALK INTO THAT IS UNIQUE AND RESEMBLES ENTERING A DIFFERENT WORLD: THE WORLD OF CONTEMPORARY ORIGAMI.

careful use of light and orientation to allow each work in "Above the Fold" to stand on its own, while bringing a cohesive unity to the exhibit.

"This exhibition was more like a site-specific installation than a traveling exhibit, as we had several artists on-site installing their work," Courtney said. "It was a challenge to lay out the show in a way that gave each work of art its own 'moment,' and was configured so that each space was cohesive and

A short walk from the D'Amour Museum of Fine Arts stands the George Walter Vincent Smith Art Museum, where "Origami Interpretations: Gloria Garfinkel" is being shown concurrently with "Above the Fold." Representing 25 paintings, sculptures and prints from the late 20th century by the New York artist, Garfinkel's pieces draw upon the design of the Japanese kimono and obi (the sash worn around the kimono as traditional Japanese garb). The vibrant



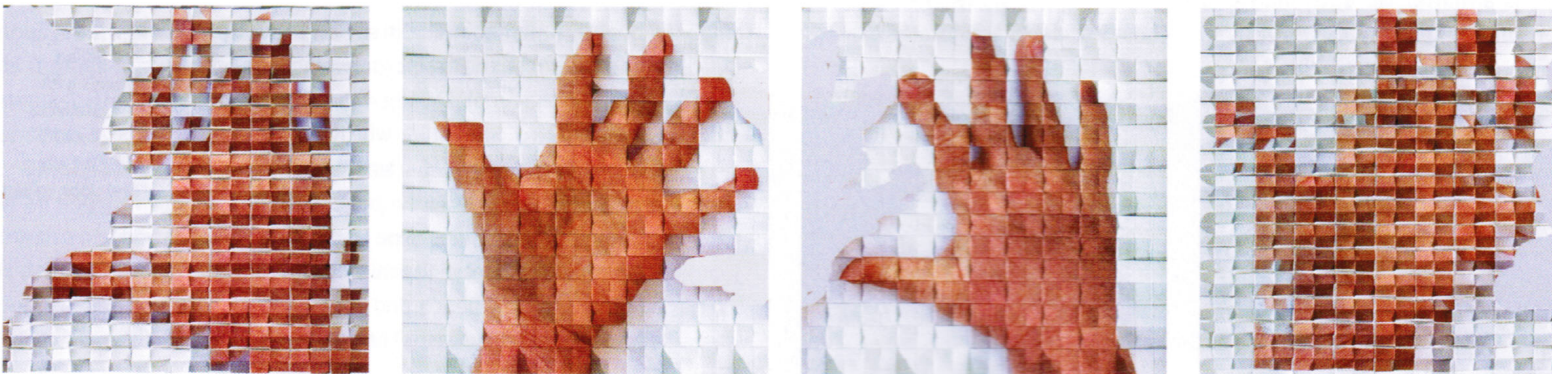
Yuko Nishimura, *Shine*, 2008, Washi paper (Kyokushi), 60" x 60".

colors and bold design of Garfinkel's work provide a perfect postlude, or prelude, to the larger exhibit next door. The show can be seen through April 26. For more information, visit springfield-museums.org.

| **Marguerite Serkin**

Paul Jackson, *Untitled*, 2014, four cut and folded digital prints, 144" x 6".

Side A



Side B

