



**PAPIER
GLOBAL
PAPER 6**

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Internationale Papierkunst Triennale 2024
49 Künstler*innen aus 20 Ländern

*International Paper Art Triennale 2024
49 artists from 20 countries*



DEGGENDORE
Stadtmuseum
Handwerksmuseum

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Vorwort – Papier Triennale 2024

2024 wird Deggendorf bereits zum 6. Mal zum internationalen Zentrum der Papierkunst.

Nachdem die letzte Triennale noch ganz unter dem Zeichen der Corona-Pandemie stand und die Museen zeitweise geschlossen werden und das pädagogische Programm vor Ort gestrichen und durch ein „Museum in der Kiste“ zu den Schulen, beziehungsweise durch eine digitale Papierwerkstatt, in die Wohnzimmer kam, freuen wir uns auf viele Gäste in den Museen. Doch auch wenn diese Ausnahmesituation in Zusammenhang mit Corona schon fast vergessen scheint, setzt sich die Reihe an Krisen und Konflikten fort und so steht auch diese Papier Triennale unter den Zeichen einer unsicheren Zukunft in Kontext von gesellschaftlichem Wandel und Konflikt, Klimakrise und Kriegen.

Umso erfreulicher ist es, dass die Museen dieses Mal einen neuen Bewerbungsrekord verzeichnen konnten: mehr als 530 Bewerberinnen und Bewerber aus 35 Ländern haben bis zu drei Kunstwerke eingereicht. Aus diesen Bewerbungen hat die Jury, bestehend aus der Past-Präsidentin der IAPMA, Helene Tschacher, der ehemaligen Leiterin der Städtischen Museen, Birgitta Petschek-Sommer, Anja Fröhlich, Leiterin der Städtischen Museen und Greta Butuč, wissenschaftliche Mitarbeiterin, 49 kreative Köpfe aus 20 Ländern ausgewählt, die in der Stadtgalerie des Stadtmuseums und im Handwerksmuseum präsentiert werden. Dafür einen herzlichen Dank.

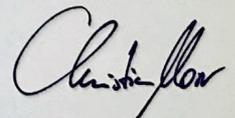
Ein besonderer Dank gilt natürlich allen Teilnehmerinnen und Teilnehmern der Ausstellung, die trotz anhaltender globaler Herausforderungen und Krisen mit ihrer Kreativität und ihren Fertigkeiten „Papier Global 6“

erst ermöglichen und gleichzeitig zeigen, wie wichtig und relevant Kunst und Kultur für unsere Gesellschaft und unser Zusammenleben ist – besonders in turbulenten Zeiten und unsicherer Zukunft. Durch sie können unsere Besucherinnen und Besucher nicht nur den Werkstoff Papier in seiner ganzen und scheinbar grenzenlosen Vielfalt erleben, sondern sich auch gleichzeitig mit den drängenden Fragen unserer Zeit beschäftigen oder in einem Dialog mit den Kunstwerken zur Ruhe kommen und Inspiration finden.

Auch dieses Mal haben die Kuratorinnen Anja Fröhlich und Greta Butuč gemeinsam mit der Museumspädagogin Patricia Lippert ein umfangreiches Begleitprogramm erarbeitet, das die Ausstellung bereichern wird. In verschiedenen Workshops können große und kleine Interessierte dieses faszinierende Material hautnah erleben.

Der Werkstoff Papier, seine Herstellung und Verarbeitung ist in unserer Region verwurzelt und gelebte Tradition. Die Ausstellung sowie der Katalog werden dankenswerter Weise durch den Kulturfonds Bayern unterstützt.

Ich wünsche der internationalen Papierkunst Triennale „Papier Global 6“ in unseren Städtischen Museen viele interessierte und begeisterte Gäste, die bei uns die Gelegenheit haben, dieses facettenreichen Material und seine künstlerischen Möglichkeiten zu entdecken.



Dr. Christian Moser
Oberbürgermeister

Preface – Paper Arts Triennale 2024

In 2024, Deggendorf will for the sixth time become the international centre of paper art.

The last Triennale was still dominated by the Covid-19 pandemic; the museums were temporarily closed, the educational programme on site was cancelled and brought to schools via a "museum in a box" and to visitors' living rooms via a digital paper workshop. This year, we are looking forward to welcoming guests back to our museums. But even though the exceptional circumstances of the pandemic now seem almost forgotten, the crises and conflicts continue, and so this Paper Triennale, too, bears the stamp of an uncertain future marked by social change and conflict, climate crisis and wars.

It is thus all the more encouraging that this year, entries for the Triennale were at a new record high: more than 530 applicants from 35 countries submitted up to three works of art. From these submissions, the jury, consisting of IAPMA Past President Helene Tschacher, former Director of the City Museums Birgitta Petschek-Sommer, Anja Fröhlich, Director of the City Museums, and Greta Butučič, research assistant, selected 49 creatives from 20 countries whose works will be presented in the City Gallery at the City Museum and in the Crafts Museum. I would like to thank them for their hard work.

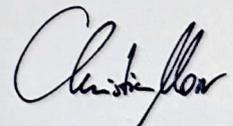
Of course, particular thanks go to all the exhibition participants who, despite the ongoing global challenges and crises, have made "Global Paper 6" possible in the first place with their creativity and skills and at the same time prove how important and relevant art and culture are for

our society and our communal life – especially in turbulent times when we are facing an uncertain future. Through them, our visitors are able not only to experience paper as a material in all its seemingly limitless diversity, but also to engage with the pressing issues of our time, or find tranquillity and inspiration by entering into a dialogue with the works of art.

Once again, curators Anja Fröhlich and Greta Butučič have collaborated with museum educator Patricia Lippert, putting together a wide-ranging programme of events to accompany and enrich the exhibition. Various workshops offer young and old alike the opportunity to experience this fascinating material up close.

Paper, its production and processing are rooted in our region and are a living tradition. The exhibition and the catalogue are generously supported by the Kulturfonds Bayern.

I wish the International Paper Arts Triennale "Global Paper 6" in our City Museums many interested and enthusiastic guests who will have the opportunity to discover this multi-faceted material and the artistic possibilities it offers.



Dr. Christian Moser
Lord Mayor

Global Paper 6

Anja Fröhlich

Every three years, Deggendorf and its museums adopt the motto "all about paper"! 2024 will already be the sixth time the International Paper Arts Triennale "Papier Global" has been held in our town. And, just as in the last ten years, the festival was heralded by an influx of calls and emails from all over the world, enquiring when the Triennale was finally going to take place once more. This unbroken – or rather ever-increasing – interest is also reflected in a new record number of entries: this time, there were over 530 applicants from a total of 31 countries, each submitting up to three works of art.

It goes without saying that the expert jury was delighted to receive this multitude of almost invariably high-quality applications. The two exhibition curators Anja Fröhlich, Director of the Museums, and Greta Butučī, research assistant, were once again able to engage the Past President of the IAPMA, Helene Tschacher from Mainburg, and the former Director of the Museums, Birgitta Petschek-Sommer, with her many years of expertise at "Papier Global", as external members of the jury. In a two-day marathon, the jury finally selected 49 artists from 20 countries for "Papier Global 6". The majority of participants come from Germany and other European countries, but as always Asia is represented by artists from Japan, China and South Korea among others, and America by artists from the USA, Mexico and Canada. As in previous years, the longest journey was made by a work of art from Australia. It is obvious that "Papier Global" is and remains a globally established exhibition! We would like to take this opportunity to thank everyone who went to the effort of applying.

While the last Paper Arts Triennale was dominated by the impressions and restrictions of the coronavirus pandemic, which at the time still held the world in its grip, hopes for

a return to "business as usual" have not been fulfilled. The ongoing swing to the right in European politics, the wars in Ukraine and Gaza, the worsening climate crisis, the continuing division in democratic societies and the widening gap between rich and poor – states of emergency, wars and conflicts, uncertain prospects for the future now seem to be the "new normal". This is obviously a very Eurocentric view of the current global situation, as it is the Global South first and foremost that has long suffered from the climate crisis, the consequences of the massive exploitation of raw materials, and armed conflicts. But an awareness of this now finally seems to have arrived in mainstream European society. Helplessness, uncertainty and fear are the consequences.

The political and social developments in Europe's democracies are certainly concerning. While an almost unbelievable wave of solidarity, especially with particularly vulnerable groups, swept through German society during the Covid pandemic at first, it did not take long for the desire for normality to turn this solidarity into indifference and anger. The protection and inclusion of minorities – one of the top priorities in a society that is governed and ruled by majority decisions – seems to have been forgotten. Be it immunocompromised people who are still struggling with the effects of Long Covid, the level of inclusion of persons with disabilities, which still lags far behind what is possible, or the acceptance of people of all sexual or gender identities and their equality in society. It is precisely in light of the latter that the main motif on this year's posters and the title of this catalogue were chosen in reference to Priska Riedel's artwork.

Even though the significance and importance – and above all the funding – of art for society is often discussed or questioned, it is precisely art that makes a key contribution

in uncertain times. Art offers an opportunity to challenge and comment on grievances, injustices and tensions and to encourage reflection and discussion. Art succeeds in making different perspectives and life experiences visible, thus promoting understanding and empathy between different groups in a divided society. Museums are places that, at their best, bring different people together and strengthen communities by creating spaces for creative collaboration and (cultural) exchange. Particularly in times of division, art can be a common denominator that unites people from different backgrounds and creates a sense of connection and solidarity. Thus art is a source of inspiration and hope and can stimulate the imagination to reveal new possibilities and share visions of a better future.

Paper art in particular offers an ideal framework for this: paper is a material that everyone knows and comes into contact with in their everyday lives. It is versatile in its uses and benefits, in its appearance, in how it conveys content and in what content it conveys. It is sometimes reticent and quiet, sometimes colourful, loud and expansive, but always remains accessible: for both loyal museum fans and newcomers to art, for both old and young viewers, regardless of their knowledge or individual conditions, paper and paper art are media that in their diversity appeal to a broad range of people, offering the opportunity to overcome boundaries and involve everyone.

This diversity is also evident at this year's "Papier Global". Paper is worked with and defamiliarized using a wide variety of techniques and combined with other materials. The themes addressed are as diverse as the artists themselves: current political issues play as much of a role as fundamental questions about being human, and scope is offered for individual experiences and insights in a

silent dialogue between the viewer and the work of art. In order to give the individual works and their themes and messages sufficient space to do them justice, the number of selected artworks has been reduced significantly once again compared to the last Triennales. The Deggen-dorf Museums want to create a framework in which both art and visitors can come to rest, develop and grow, despite all the external adversities, conflicts and complexities of a global society in a permanent state of emergency.

Organic forms – topography

A whole range of the exhibited works of art are characterized by their organic appearance. They are inspired by natural forms and structures found in the living world around us. They are flowing, irregular and often asymmetrical, ranging from the curves of a plant to the contours of animals and organisms to the waves of the sea. The works thus convey feelings of growth and movement, but also of vulnerability or even chaos. The artists recreate or abstract from plants and animals, thus paying tribute to the complexity of nature.

*Tina Kraus's work Paper Life! Ocean Cuttlefish, for example, is part of a series on the topic of garbage in the oceans, with which she wants to draw attention to the pollution of our seas. The fragile structures of **Angelika Brackrock's** Brutstätten III evoke seed skins, insect cocoons or egg-strings; for the artist, the mysterious shell is the place where new life comes into being. **Anna Bludau-Hary's** innen/außen series is also about shells, but the integrated spikes raise the question: are these protective shells or aggressive weapons? In his work Lotus, **Harald Metzler** focuses on the regularity and symmetry of*

the paper, which at the same time creates a fascinating play with light and shadow. Although it sometimes appears irregular and chaotic, everything in nature has a meaningful structure. Drawing on this, **Anja-Katrin Grimm** consciously incorporates paper's unpredictable 'life of its own' into her work and thus allows ordered structures to enter into a dialogue with the unforeseeable. The form of **Sabine Köhl's** works appears unsteady and flowing – almost in motion. Depending on their location and assembly, the white paper strips develop different characteristics. Whereas in Köhl's work this flowing, fleeting effect is down to the inherent flexibility of the sculptural elements themselves, **Helmut Frerick** creates it by combining the changing play of light with the cloud-like structure of his work. *Résonance* by **May-Lucy Süess** is no less flowing and in motion, like waves in the sea or sound waves spreading. **Frank Nordiek** constructs an entire topographical relief out of paper, its appearance modelled on sticks. In doing so, he explores ways in which the simple form of the stick can be used for large-scale landscape sculptures. With its irregular, undulating surface, **Helen Efe Doghor-Hötter's** work *Vom Heidekraut und Moose schön* is likewise reminiscent of the topography of a landscape. Structure and colour evoke associations with a moss or heathland landscape. In **Michaela Menzel's** work, the light and shadows cast by the seemingly simple manipulation of white paper create entire *Faltengebirge* (mountain ranges of folds) from mountains of paper.

Information – transformation

Paper – as many people know and use it – is first and foremost a carrier of content: paper spreads topics, appeals, information and disinformation all over the world. But the

material in itself is already a carrier of information: how was it made, and from what exactly? Is the paper we have before us in its original form and was subsequently manipulated, edited, and changed, or has it already undergone several transformations into its second, third, fourth form? And does this alter the content transmitted via the paper? Changing one's perspective so as to be able to see all the nuances: **Marina WitteMann** uses iridescent coloured newsprint in her work *Movement* to draw attention to the state of the press and newspapers as a medium of propaganda in (not just) her former homeland of Russia. **Jacobo Alonso** transforms dramatic and dangerous escape routes from Mexico into a well-nigh elegant pattern reminiscent of lace burned into a paper emergency poncho. The series paper pulp fiction #22/Coloured Identities by **Priska Riedl** is particularly topical in Germany right now. Language is fluid, constantly changing and adapting to a changing society: the forms of gender-inclusive spelling using special characters that have been used in the German language for six decades are a controversial topic at present.

In *Forgiveness Project: Internment*, **Loretta Faveri** seeks to come to terms with her own family history and transform it into art. Letters written by her grandfather from his internment by the Canadian government, handwritten on paper by her aunt, become a fragmentary portrait. **Uli Schmid** likewise devotes himself to his *Herkunft* (origins) and constructs an archway out of folders consisting of filed documents that his father collected over many decades – in doing so, he established a link between past and present. *Carry on* denotes the hand luggage taken on an aeroplane and, like many emigrants, **Ilka Bauer** had her very own rucksack with her when she moved to Canada: it consisted of the academic papers from her time as a doctoral student and research assistant.

Inventions are the cornerstone of the modern world's further development. **Mariella Maier's** brick-like cuboids made from patent papers critically question the impact of patents on human rights. The rights to medical care, access to clean water, and food as well as the targeted exclusion of economically disadvantaged nations and individuals through monopolization make patents controversial practices. **Heiko Elias Friedrich** devotes himself to a topic that runs along similar lines: digitization and the associated transformation of our society can only function with a lot of electricity. He illustrates this ever-growing HUNGER for energy impressively by enlarging an everyday small power plug out of all proportion. Likewise enlarged is the model of the Delta variant of the Covid-19 pathogen that **Drew Matott** created from pulp made from face masks carelessly left behind and disposed of in urban spaces. The waste masks have thus been subjected to transformation, similarly to the way the pathogen, too, has continuously evolved. **Wolfgang Kowar** uses peelings from advertising pillars to create a vivid Hommage à Rodtschenko/Newman using collage and *décollage* technique. **Bastian Hoffmann** has turned his entire workplace, including his desk, rolls of adhesive tape and everything else one usually finds there, into paper. A tongue-in-cheek video tutorial encourages viewers to make their own Papersheets.

Nature

As in previous years, nature and the animal world, the forms and materials found in nature have directly inspired a number of artists in their work with paper, a material that is compelling in its naturalness. These works of art also include specific likenesses and draw attention to the

contradictions inherent in human beings' interactions with nature.

Jen Weissenbacher deliberately uses old cardboard for her Gorilla – a material available in absurdly large quantities in every household thanks to online retail – in order to emphasize the contrast between the gorilla, which is attuned to itself and its needs, detached from the constraints of modern life, and the human being trapped in consumption. **Helene Tschacher** also gives old things a Secondlife: her works interrupt and bundle the profusion of information. Books, newspapers, catalogues; the written paper is taken apart, cut up, folded, and reassembled. Fragments remain, some can still be read, without any context; they are informational waste. Green series – triptych, in which **Hélène Lacquement** draws attention to the alarmingly rapid rate at which more and more insect species are becoming extinct, is reminiscent of the display cases of natural history museums. For **Tina Kraus**, the praying mantis is one of the most fascinating animal species, and thus her work Paper Life! Ghost Mantises seeks to capture the beauty and strangeness of nature to show that even species that are often disregarded and endangered possess beauty and value. **Alexandra Fromm** addresses the relationship between humans and nature/animals in several paper artworks. The Tanzende Hybriden (dancing hybrids) are surreal fusions of human and insect. Fromm, like Lacquement, was inspired by the alarming decline in the number of insects due to the human species' extreme demand for space. Humans behave towards nature as if they were self-sufficient and not part of it. Similarly, the beetle, inspired by Kafka's Metamorphosis, thematises how we humans, who think that everything can be solved, that we have everything under control, become aware of our own limitations, our dependence on "nature", our



Movement

2023

73 x 132 x 11 cm

Recycelte Zeitungen, Acryl, Fixiermittel auf Wasserbasis, Gips auf Sperrholz und Holz, Mixed Media

Recycled newspapers, acrylic, water-based fixatives, plaster on plywood and wood, mixed media

„Durch die Erforschung von Konflikten erkunde ich die Grenzen zwischen Zerbrechlichkeit und Festigkeit, Schönheit und Hässlichkeit, Logik und Emotionen. Ich verwandele Papier, Trümmer und unkonventionelle Materialien in multisensorische Objekte.

Zeitungen sind eines der Massenpropagandamedien, die in meinem Geburtsland nur eine Sichtweise präsentieren. Deshalb überarbeite ich direkte Wortbotschaften und lade die Betrachtenden ein, sich nicht nur emotional, sondern auch physisch auf das Kunstwerk einzulassen und sich zu bewegen, um die andere Seite zu sehen. Dabei geht es nicht um richtig oder falsch, sondern um die Suche nach den Grenzen der Elemente.“

“By researching conflict, I explore the boundaries between fragile and solid, beauty and ugliness, logic and emotions. I transform paper, debris, and unconventional materials into multi-sensorial objects.

Newspapers are one of the mass propaganda media that present only one point of view in my country of birth. Therefore, I rework direct verbal messages and invite viewers to engage with the artwork not only emotionally, but also physically, to move in order to see the opposite side. This is not a question of being right or wrong but a quest for the boundaries of the elements.”