

## **PULP: A Celebration of Paper in its Widest Uses at MAKE Southwest**

An international exhibition about the diversity of paper, in partnership with the **Paper Artist Collective** and **GF Smith**.

**Exhibition Dates:**  
20 January – 13 April 2024  
Private View: 19 January 2024

**MAKE Southwest**  
Riverside Mill  
Bovey Tracey  
Devon  
TQ13 9AF

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**Shop & Galleries:**  
Tues—Sat, 10am—5pm  
Registered charity no.296568



Caption: Kate Kato, flora1-300 ©  
Kate Kato

Ready-to-wear paper cloaks, polished paper ‘gemstones’, hyper realistic plant replicas, paper made from mushrooms, suits of armour folded from one sheet of paper, stop-motion animations, and origamic architectural models are amongst the body of work from 30 international artists on show in PULP, an exhibition celebrating paper in its widest uses at MAKE Southwest.

Varying in scale from miniature to vast, two-dimensional and three-dimensional, and from intricately detailed exquisitely cut pieces to broad sculptural forms, this exhibition reveals this ubiquitous material in unexpected guises.

A material with a history extending as far back as 100BCE China, paper has a multitude of uses. This exhibition aims to show the huge variety of applications and techniques in use across the international world of paper making and paper art.

With traditions across the globe, paper is often used to celebrate festivals and important events. This exhibition will showcase some of the many strong paper cultures from across the globe as well as history and techniques of papermaking and a programme of workshops, demonstrations, and masterclasses.

Paper is an inherently sustainable material. Sir Jonathan Porritt, environmentalist, on paper:

*“I think it’s now increasingly apparent to pretty much everybody who is involved in the world of paper that it is a raw material of enormous value both economically and from an ecological point of view. It is true that there is an assumption that using paper is wasteful and irresponsible. That, to me, is completely crazy. It is a raw material that can be used on an indefinitely sustainable basis and there’s no reason why, with the right kind of*

*forestry management techniques and manufacturing techniques, this resource shouldn't be a permanently valuable resource indefinitely in the economy."*

The exhibition will feature a selection of original works made expressly for PULP, while other works have featured in international exhibitions, demonstrating the imagination and skill of artists who have innovated within this ubiquitous medium.

Paper is the perfect material for creating lifelike replicas: Kate Kato creates intricate models of flowers, fungi, and insects, while Emma Boyes makes realistic studies of birds, remarking on the shared qualities of paper and feathers – both light, yet versatile and strong. Nathan Ward uses paper to study movement in marine mammals, and has created a fully articulated model of a whale with her calf, while Tina Kraus renders hyper realistic cuttlefish and seahorses out of paper to raise awareness about plastic pollution in our oceans. James Lake produces astonishingly detailed life-sized human sculptures from cardboard, which speak to the alienating effects of lockdown.

Together the exhibitors demonstrate the variety of visual effects that can be achieved from the same material origin. Pippa Dyrлага highlights the innate fragility of the paper medium, creating organic patterns that emanate around a central tear, paying mind to the Japanese concept of kintsugi, meaning to make broken things beautiful. Lydia Jones uses a variety of paper techniques, from layered paper cutting, to embossing, and origami methods, to create detailed cameo portraits. While some artists are fascinated with highlighting the innate properties of the paper, others achieve qualities that many would not think possible through paper: Jeremy May creates exquisite polished paper 'gemstone' rings, while Layla May Arthur evokes the sensation of marble or porcelain in her gothic architectural constructions.

#### Exhibitors:

**Dail Behennah, UK; Elod Beregszaszi, UK; Emma Boyes, UK; Clare Burnett, UK; Mark Curtis Hughes, UK; Pippa Dyrлага, UK; Edward Fu Chen Juan, Canada; Hazel Glass, US; Kate Hipkiss, UK; Lydia Jones, UK; Saimi Joutsu, Finland; Kate Kato, UK; Helen Knight, UK; Juho Konkkola, Finland; Tina Kraus, Germany; James Lake, UK; Daphne Lee, US; Lindsay Marsden, UK; Monique Martin, Canada; Jeremy May, UK; Layla May Arthur, Netherlands; Clare Pentlow, UK; Catherine Prowse, UK; Samantha Quinn, UK; Loes Schepens, Netherlands; Anna Shipley, Jersey; Ralf Stauss, Austria; Nathan Ward, UK; Helen Ward, UK; Rosa Yoo, South Korea.**

#### NOTES TO EDITORS

##### About MAKE Southwest

MAKE Southwest has been a beacon of excellence in art and craft outside the metropolitan areas since 1955 – a craft charity with a thriving Membership and programme of events and exhibitions showing national and international artists and makers. Recently the charity has gone through a period of modernisation and rebuilding to reflect the diverse and inclusive celebration of art, craft, and design that the organization represents.

MAKE Southwest, formerly known as the Devon Guild of Craftsmen, has a long and distinguished history with its origins in the extraordinary melting pot of creativity enabled by the patronage of Leonard and Dorothy Elmhirst at Dartington Hall in the 1930s and 40s. As well as giving sanctuary to refugees displaced by circumstances leading up to and during WW2, they invited the most

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progressive and innovative thinkers, artists, makers, composers, and performers of the time including Rabindranath Tagore, Bridget D'Oyly Carte, Bernard Leach, Walter Gropius, and Henry Moore, and strived to create a centre of excellence for craft in Devon.

The original Craftsmen's Guild was founded in 1955 following ideas generated at a conference at Dartington championed by Bernard Leach. It became a charity and settled into the historic Riverside Mill in Bovey Tracey on the edge of Dartmoor in 1986. The Mill is an historic Grade II Listed building, built in 1854 as outbuildings and stables for Bridge House, then the home of John Divett, owner of the famous Bovey pottery. The Guild's remit was, as now, to both preserve and improve craftsmanship and to promote charitable craft activity covering the whole of Southwest England from which the membership is drawn.

Thanks to public funding for the arts, in particular from the Arts Council, the Charity has become a major public exhibition venue showcasing the best craftwork in the region, developing greater public engagement with craft, and an even stronger reputation and membership across the Southwest and nationally while continuing to sell outstanding Maker Member crafts through its retail galleries.

[makesouthwest.org.uk](https://makesouthwest.org.uk)