**Press release**

**Paper Biennial Rijswijk 2014 – 14 June until 26 October**

On 14 June 2014, **Museum Rijswijk** will be celebrating its **tenth** ***Paper Biennial***. This internationally renowned exhibition can be viewed up till 26 October.

Like water at high tide, art has the power to gush and gurgle. And **Wade Kavanaugh & Stephen B. Nguyen’s** installationsurgesthrough themuseum very much like water. Museum Rijswijk has never in its history suffered from flooding, but this time it will be touch and go… it’s a good thing the waterfalls turn out to be made of paper, just like all the other contributions on display of the 25 international artists, none of whom have previously exhibited in the Netherlands.

Museum Rijswijk has been organising the Paper Biennial for the past 20 years, and its ten jurored editions have enabled more than 200 artists to display their diverse talents, with paper as the only common denominator.

Paper serves as the humble carrier of sketches and thoughts, the guardian of fleeting brainwaves. It is also increasingly a source of inspiration for many, forming the main subject of an artwork: message and material have become inextricably entwined. Artists are choosing consciously to create paper themselves from fibres and water, or they manipulate paper that already exists by crumpling it, folding, cutting, tearing, and crushing it, or turning it into pulp again.

**Fall & rebirth of printed paper**

The digital revolution has led to a decrease in the use of printed paper. As a devotee, you have the choice of passively accepting the situation or rebelling against it. **Nathalie Boutté** demonstrates how the two worlds can be integrated. She has re-discovered the physical contact with the material by composing her collages from strips of recycled paper, through pixeling. **Guy Laramée** loves nothing more than contributingto the demise of the paper book. Sandblasting and mowing his way through encyclopaedic reference books with an angle grinder, he obliterates the knowledge embedded in them, replacing it with his symbolic vision on nature: painted reliefs in the form of islands and mountains.

A newspaper rendered illegible has little or no news value. Focussing on the pictorial qualities of photographs, text columns in various fonts, and the layout, **Myriam Dion** cuts out the visual and textual ‘noise’ from the front pages with a passion. Lace prevails over legibility.

While paper in her hands remains recognisable as such, what **Ole Müller** manages to do with old magazines would drive the forensic scientist to desperation. He compresses the information at hand under huge pressure, agglutinates and lacquers it and, once it has dried, files and grinds it to re-expose it again.

The brash seaside-rock colours of the works of **François du Plessis** disguise the basic material completely. His cross-sections of bundled (linen) book covers, stacks of printed paper, bookends and dust jackets reveal his preoccupation. For him, content has no value, a book is material.

Lettered paper can also be re-used to create new word forms. **Pablo Lehmann** transcribes texts. Literally. He cuts up books to create new networks with the words. Not simply by pasting them together in a different configuration, but especially spatially. His webs of words challenge the reader to pursue connections.

**Mélanie Bourlon** also uses 'old paper'. Her curious creatures made from papier-mâché combine the opposite poles of the natural and the artificial. Elegantly clothed animals from fairytale lands bewitch the museum and its visitors.

**Empirical research**

Father and son **Martin & Erik & Demaine** forma pair of extraordinary inventors with their common passion for glass and paper, folding and unfolding, and the creating and solving of puzzles. They combine computational origami with blind blown glass. Science and art in optima forma.

The work of **Helene Briels** is impossible to pigeonhole. And that is precisely her aim. Her diamond-shaped forms in subtle shades of colours free flowing into each other respond as a school of fish would to a predator. According to one's perspective, and therefore on how the light falls, the patterns of colour change constantly.

**The artists**

Lucrezia Bieler (SWI), Paul Bourgeois (BEL), Mélanie Bourlon (FRA), Nathalie Boutté (FRA), Helene Briels (HOL), Jiyoung Chung (KOR), Erik & Martin Demaine (CAN/USA), Myriam Dion (CAN), Andrée-Anne Dupuis-Bourret (CAN), Ji-Yun (KOR/FRA), Wade Kavanaugh & Stephen B. Nguyen (USA), Joris Kuipers (HOL), Guy Laramée (CAN), Pablo Lehmann (ARG), Ulrike Lindner (GER), Ole Müller (GER), Katrin Paul (GER), Matthew Picton (GB), François du Plessis (SA/GER), Mathilde Roussel (FRA), Simon le Ruez (GB), Richard Shipps (USA), Nobuko Ueda (JAP).

**Catalogue**

To accompany the Paper Biennial, a lavishly illustrated catalogue containing an overview of all the participating artists will be available, including a reflection on the previous nine editions (Dutch/English). Author: art historian Frank van der Ploeg. ISBN/EAN 978-90-821807-1-8. Price: €19.75.

**Paper market**

On Sunday 14 September from 13.00-17.00, a large-scale paper market will be held on the front square of the museum and in the Oude Kerk opposite the museum.

**Museum Rijswijk**

Herenstraat 67

2282 BR Rijswijk

The Netherlands

**Opening hours:** Tuesday until Sunday 11.00-17.00

For more information and/or press photos: **a.kloosterboer@museumrijswijk.n**l or

[**www.museumrijswijk.nl/papierbiennale2014/home.html**](http://www.museumrijswijk.nl/papierbiennale2014/home.html)