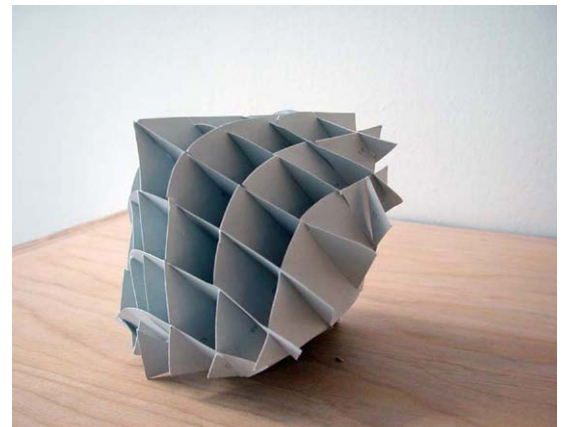


THE PAPER SCULPTURE MANUAL

**Curated by Mary Ceruti, Matt
Freedman, and Sina Najafi**



ICI

THE PAPER SCULPTURE MANUAL

Based on the traveling exhibition *The Paper Sculpture Show* (2003-07), curated by Mary Ceruti, Matt Freedman, and Sina Najafi, and organized by Cabinet, Independent Curators International, and Sculpture Center.

Lively and unconventional, *The Paper Sculpture Show* explored the nature of the art object and the identity of the artist as a traveling exhibition from 2003-07. Twenty-nine international artists and artist collaboratives each contributed a design for a three-dimensional sculpture that could be assembled out of paper by museum visitors.

As many around the world are experiencing social distancing and orders to stay home, ICI is sharing the designs from *The Paper Sculpture Show* as a downloadable, printable, and shareable manual to take you away from your screens and recreate art experiences in domestic spaces.

Interactive, nonconformist and witty, *The Paper Sculpture Manual* still raises many questions about authorship, original versus copy, art and craft, product and process, two dimensional and three dimensional objects, ... Now the question is: what are *YOU* going to make?

PAPER SCULPTURES

JANINE ANTONI

Crumple

THE ART GUYS

Paper Stunts

DAVID BRODY

Rental Truck Camera Obscura

LUCA BUVOLI

Pop-Up #16 for: Flying—Practical Training for Beginners

FRANCIS CAPE + LIZA PHILLIPS

No. 7

SEONG CHUN

Craft-Proof

MINERVA CUEVAS

Homemade MVC Student ID Card

E.V. DAY

Sex, Bugs, and Rock and Roll

NICOLE EISENMAN

Village Witch Burning

SPENCER FINCH

Untitled (Samuel Beckett)

CHARLES GOLDMAN

Night in Day

RACHEL HARRISON

Straws and Spitballs

STEPHEN HENDEE

Binding Sites

PATRICK KILLORAN

Disposable Watches

GLENN LIGON

Pictures at an Exhibition

CILDO MEIRELES

From Plane to Line, From Plane to Space

HELEN MIRRA

Stage/Levee

ARIC OBROSEY

Paper Work Glove, Recto Verso

ESTER PARTEGÀS

Things You Don't Like

PAUL RAMÍREZ JONAS

Breath

DAVID SHRIGLEY

The Paper Sculpture

EVE SUSSMAN

Goggles for Kaleidoscope Eyes

FRED TOMASELLI

Guide for Spring Molt and Courtship Display

PABLO VARGAS-LUGO

Infinite Compassion

OLAV WESTPHALEN

How Much Is Not Enough?

ALLAN WEXLER

Work and Display Stations for the Paper Sculpture Show

RECOMMENDED TOOLS

SCISSORS

GLUE

TAPE

X-ACTO KNIFE

STRAIGHT EDGE

CUTTING MAT (DON'T SCRATCH YOUR KITCHEN TABLE)

MATCHES

PUSHPINS

PRINTING INSTRUCTIONS

STEP 1:

SELECT THE DESIGN YOU WOULD LIKE TO MAKE INTO A SCULPTURE

STEP 2:

IN YOUR PRINT DIALOGUE BOX, TYPE IN THE PAGE RANGE OF SELECTED DESIGN

STEP 3:

FOR DOUBLE SIDED PRINTING, MAKE SURE TO SELECT LONG-EDGE BINDING

STEP 4:

PRINT

STEP 5:

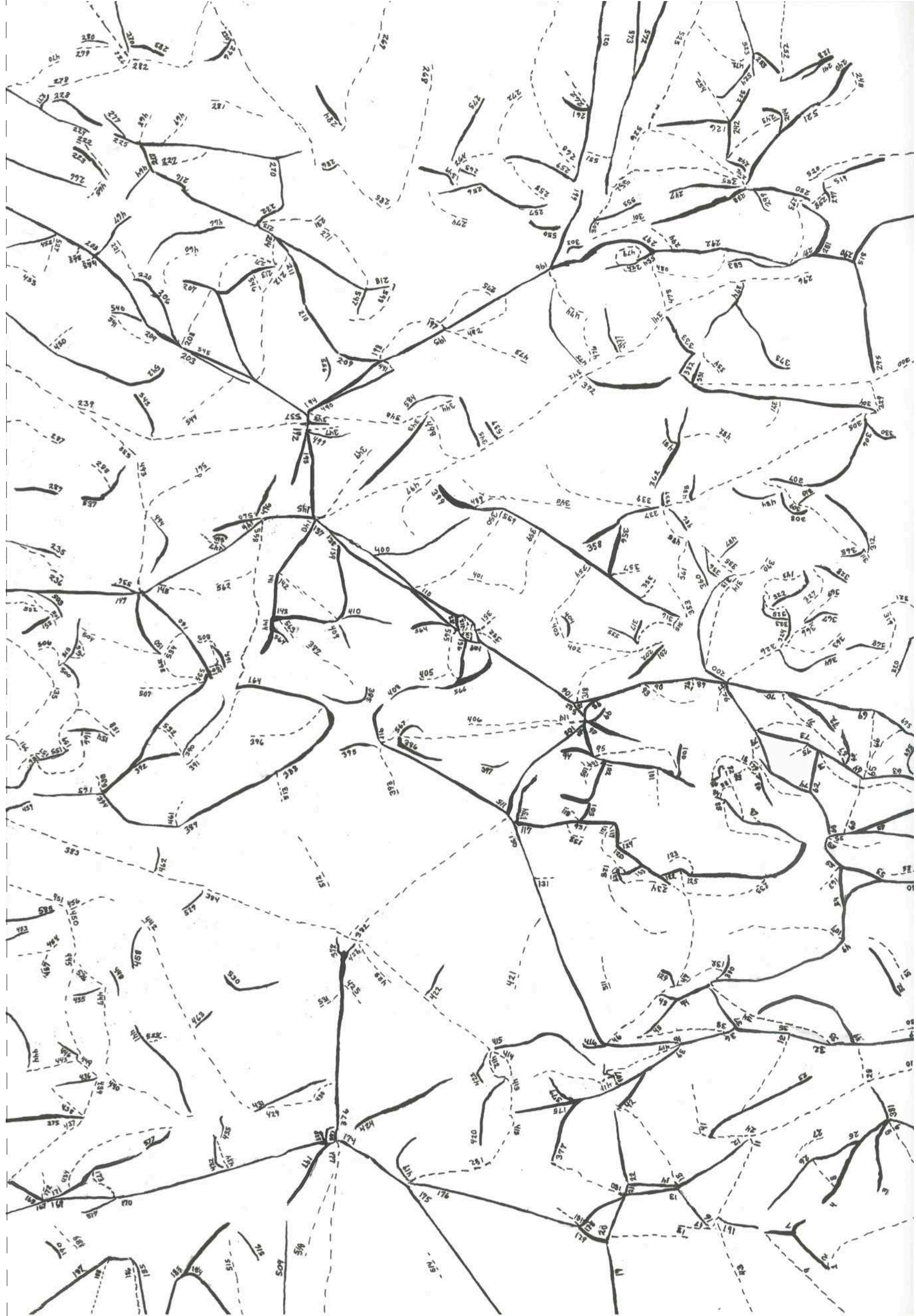
FOLLOW THE ARTIST'S INSTRUCTIONS

STEP 6:

LET US KNOW HOW IT GOES! [@CURATORSINTL](https://www.instagram.com/CURATORSINTL)

Janine Antoni
Crumple

Requires: 1 single-sided sheet



1. Follow the numbers in reverse order.
2. Begin with the 585th fold.
3. The solid lines are peaks.
4. The dotted lines are valleys.

The Art Guys
Paper Stunts

Requires: 3 double-sided sheets

THE ART GUYS

- PRESENT -

PAPER STUNTS



N

T

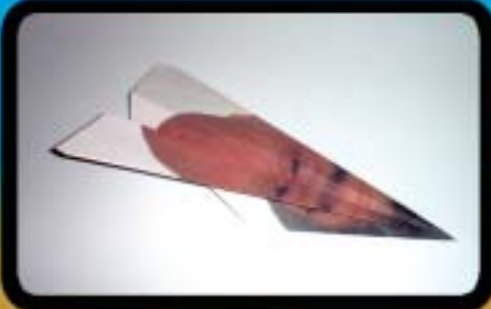
S



PAPER STUNTS INSTRUCTIONS

CHOOSE ONE OF THREE DIFFERENT STUNTS!

AIRPLANE



1. CUT PAGE AT BORDERS



2. FOLD PAGE IN HALF
LENGTH WISE



3. FOLD TWO TRIANGLES
ON EACH HALF AT THE
SAME END TO MAKE A
POINT



4. AT THE SAME POINT
FOLD ANOTHER LONGER
TRIANGLE



5. REPEAT STEP 4 TO
MAKE YET ANOTHER
TRIANGLE



6. UNFOLD THE
TRIANGLES KEEPING THE
"BOTTOM" TOGETHER



7. (OPTIONAL) USING A
SMALL PIECE OF TAPE,
SECURE THE "BOTTOM"



8. LET FLY



CONFETTI

3. HAVE A GREAT TIME!



2. PUNCH HOLES UNTIL
THE PAGE IS GONE

1. CUT PAGE AT BORDERS



POSTER



1. CUT PAGE AT BORDERS



2. GET 2 PUSH PINS



3. HOLD THE DULL END
OF THE PUSH PINS AND
SECURE THE POSTER TO
A WALL SOMEWHERE IN
YOUR HOUSE



4. ENJOY THE POSTER



5. DRIVE SAFELY











David Brody
Rental Truck Camera Obscura

Requires: 3 double-sided sheets

Several years ago, while helping my friend G. relocate his studio, I found myself riding with a load of paintings in the cargo area of a rental truck through the streets of Brooklyn. It would have been absolutely dark inside but for one small gash in the back panel which cast a needle of autumn light into the interior void. It was some time before an anomalous movement in the darkness caught the corner of my eye, prompting me to turn around. To my astonishment, I saw above me a crisp color movie of familiar sights projected upside down and backwards. As the truck moved, so moved the alchemical image, but inversely. The rental truck was acting as an ideal travelling camera obscura.

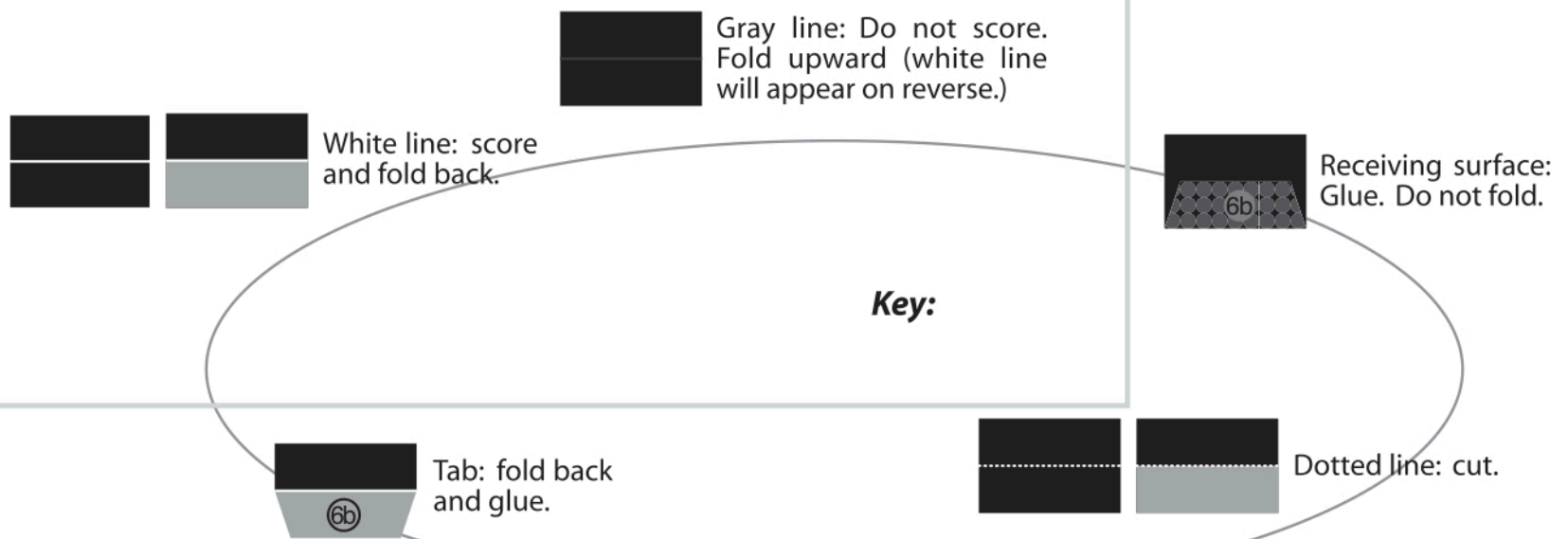
The first optical projections must have seemed part philosopher's stone, part devil's work. As I watched the images flicker and dance, I felt as if I were a witness, long before the invention and proliferation of photography, at the first cleaving of the transitory from the eternal; here were the spirits of buildings I'd walked past a hundred times, distilled from their physical bodies and undeniably living apart as images on the wall. Their ghostly detachment was only aggravated by the projection's double mirror displacement. The whole world of visual habit seemed revealed as an arbitrary hallucination.

On the following pages will be found the means to build a small and imperfect souvenir of this event which enacted for me the common origin of science, magic and art.

David Brody

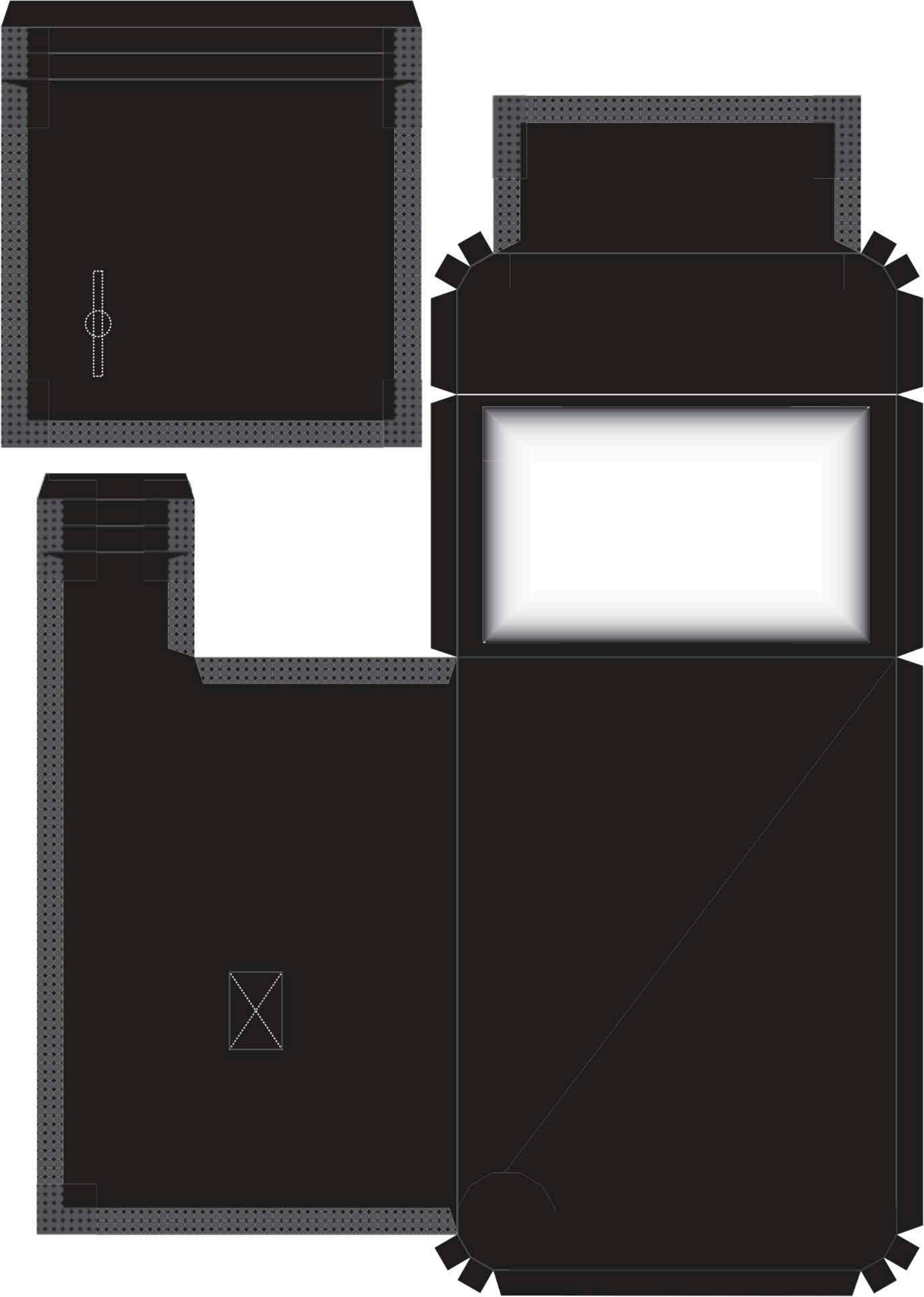
Directions for rental truck camera obscura:

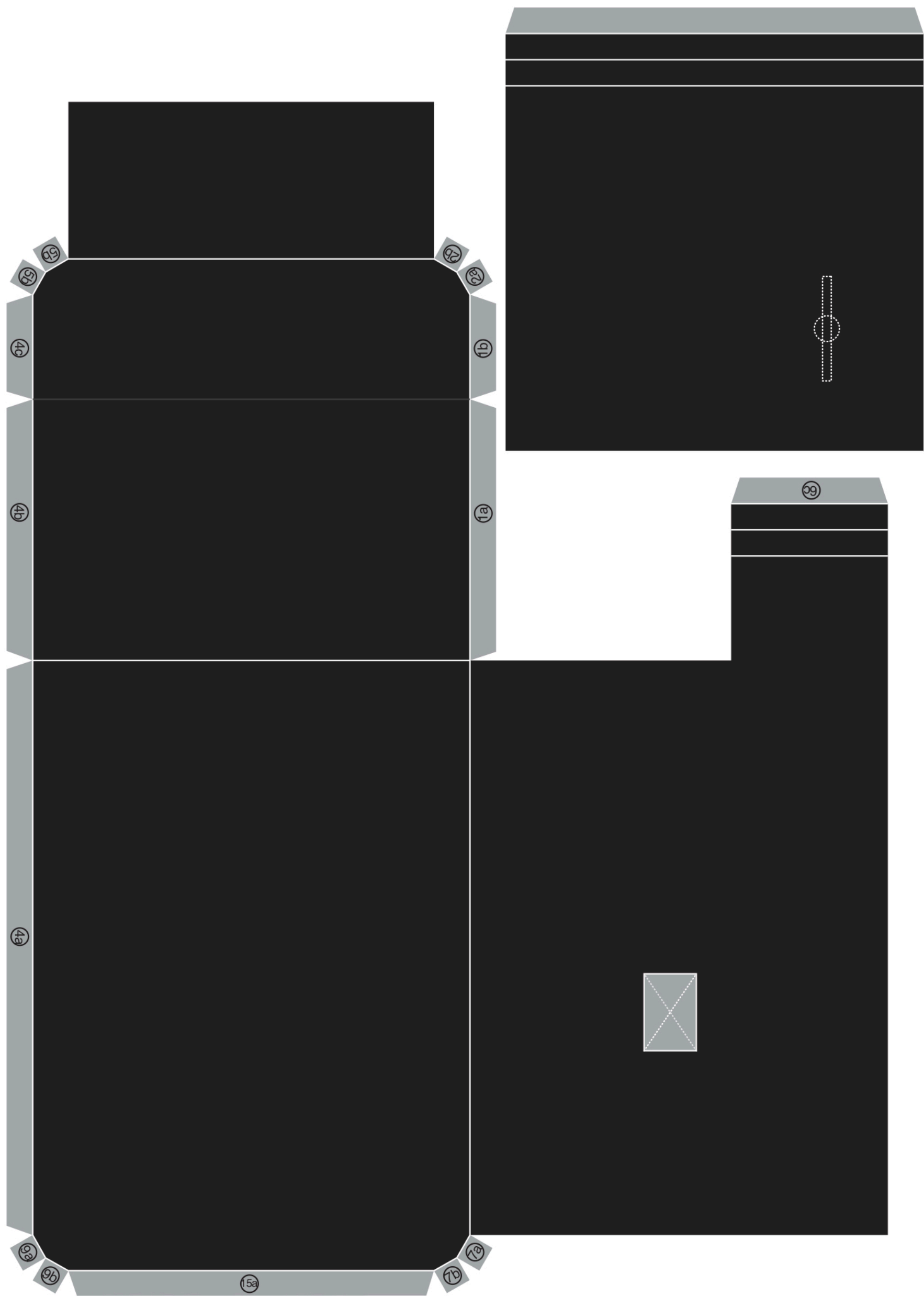
1. Using scissors, or knife with straight edge, cut all forms from the white background. NOTE: Only four of the six corner pieces (the small butterfly shapes) need to be cut out. Two extras of these (unnumbered) are provided in case of mistakes.
2. Score white lines with one blade of scissors and metal straight edge. NOTE: Careful scoring is essential to the success of the project. Test how much pressure to apply on a piece of scrap. Too lightly and the fold will be rough. Too deeply and the fold may tear. NOTE: Check both sides of each piece to locate all white lines.
3. Make internal cuts, indicated by dotted white lines, on corner pieces and for eyepiece insertion on first assembly. You must use knife and straight edge for the latter. Also, cut lines for light slit on back door UNLESS a looseleaf hole punch is provided, in which case, punch the hole where indicated.
4. Fold back all scored white lines. Using rubber cement if available, attach tabs 1a and 1b, then 2a and 2b of first large assembly to their corresponding receiving surfaces. The pillowed white viewing plane should now be on the interior. NOTE: Cement both surfaces to be joined and let dry until tacky — about a minute. It is difficult to adjust the position of the tacky surfaces once they have come in contact, so proceed with deliberation.
5. Attach tab 3 from second large assembly to receiving surface 3 of first assembly.
6. Making certain that tab 3 is secure, flip second assembly over to attach tabs 4a, 4b, and 4c, then 5a and 5b. The box is now well underway. Attach 6a, 6b, and 6c by flipping the front panel into place.
7. Attach tabs 7a and 7b near the back door. Begin to attach the separate back door panel itself with tab 8, then tabs 9a and 9b. Leave door open for now.



8. Familiarize yourself with tab 10 on the four corner pieces. This tab slides along the back of the same piece so that the flat butterfly shape becomes a three dimensional teepee shape with six equal sides. Got it? Now apply glue and let dry for firm bond, then create the four separate teepee shapes.
9. Take corner piece 11 and, before gluing, locate its position inside the front right corner. Note how no gray shows inside or out when the piece is properly seated. Now apply glue to 11a, b, and c and do not let the glue dry this time since you will need to adjust the corner. Locate position again and hold for 30 seconds until fixed. Repeat for corner pieces 12, 13 and 14.
10. Check to see if all joints are properly attached. If so, close off rental truck by attaching tabs 15a, b and c.
11. Assemble viewing tube by attaching tab 16. Carefully slide tube through rectangular hole on left side of truck. The hole is elongated sideways to allow tube to angle toward viewing panel. Do not glue tube in place. You will want to move it around.

Congratulations. You should now have a working rental truck camera obscura. If light is leaking through any joints, black masking tape, if available, may be used to seal off leaks. Do not expect perfect clarity, as the size of the hole required for sharp focus at this small scale would admit too little light for an image to be visible. With strong light, however, preferably dazzling autumn light, you *will* get an image. Try waving your hand in front of the lighthole. Is it upside down and backwards?





3

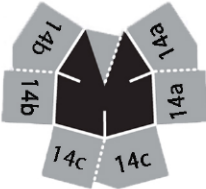
6b

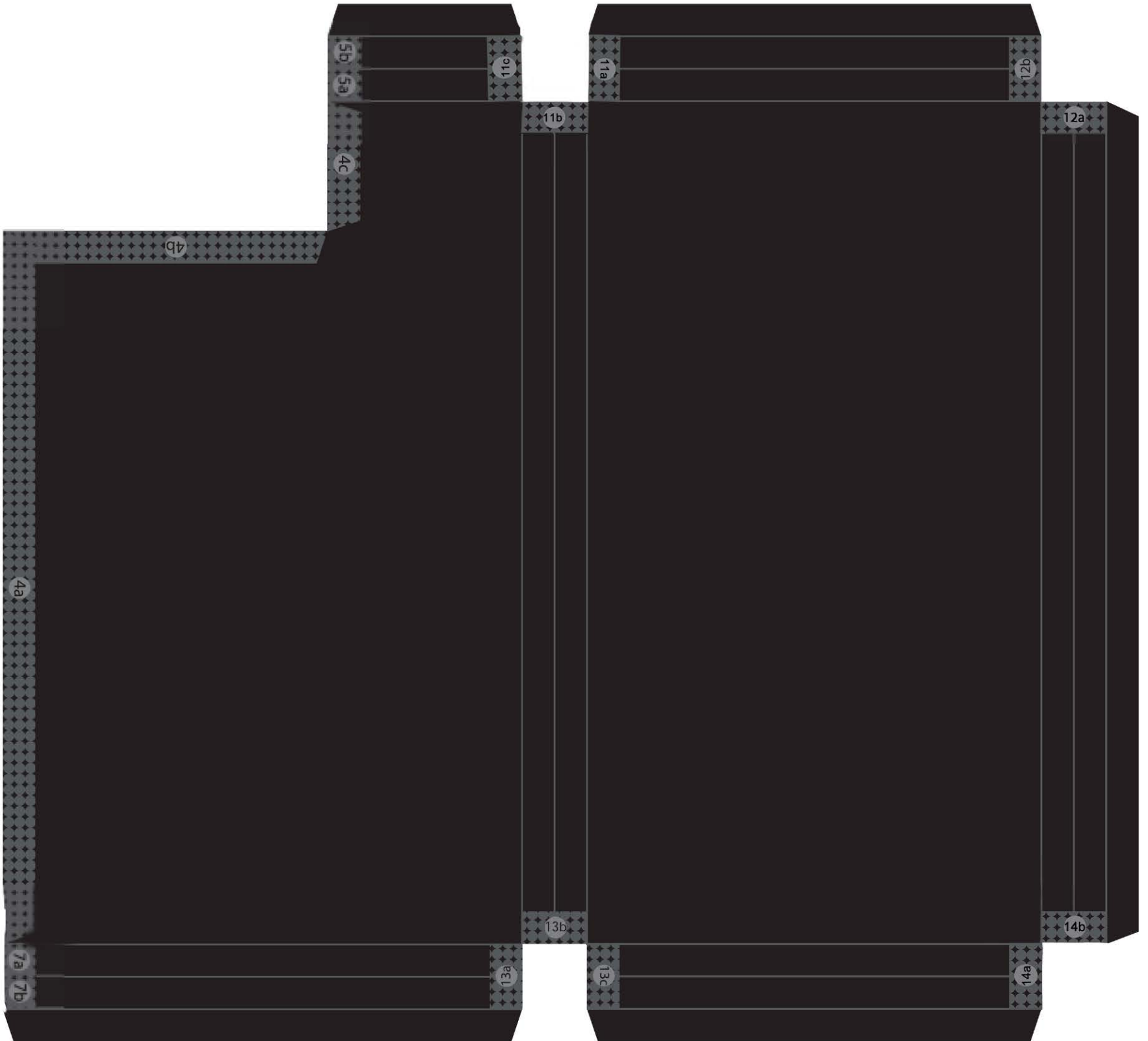
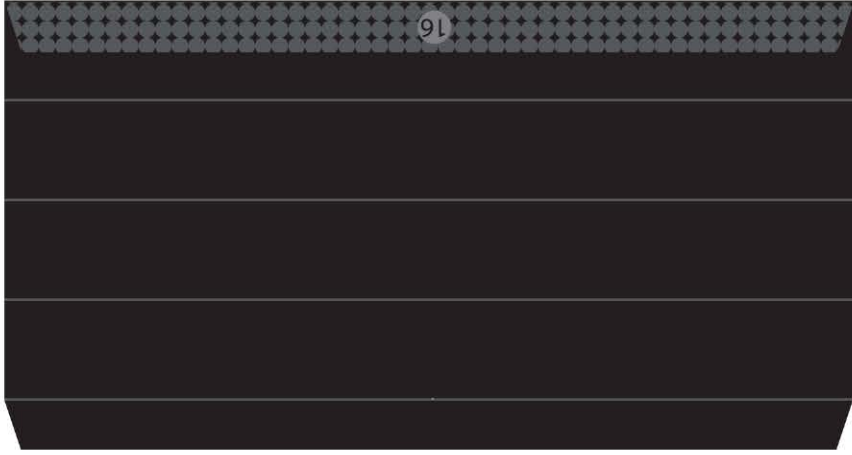
15c

6a

15b

16

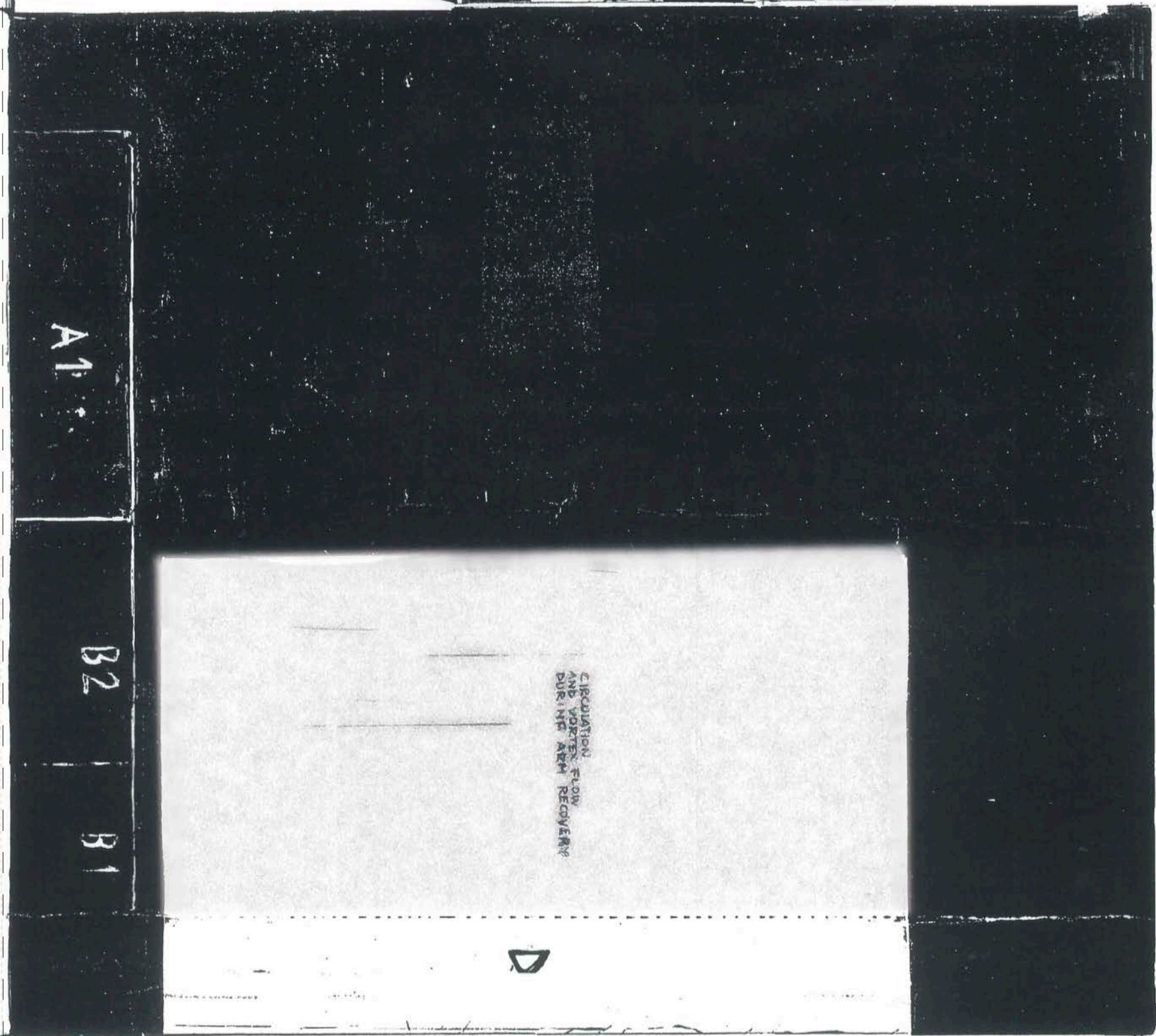




Luca Buvoli

Pop-Up #16 for: Flying–Practical Training for Beginners

Requires: 3 double-sided sheets



A1

B2

B1

C1

C3

C2

B2

B3

B-c

B1

A1

A2

Blind Superhero

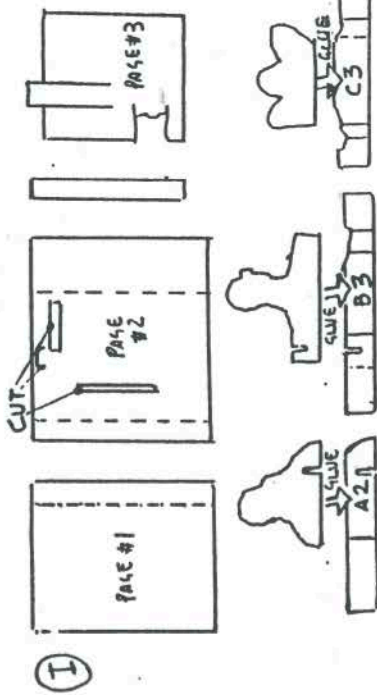
Vision

Proto-Angel

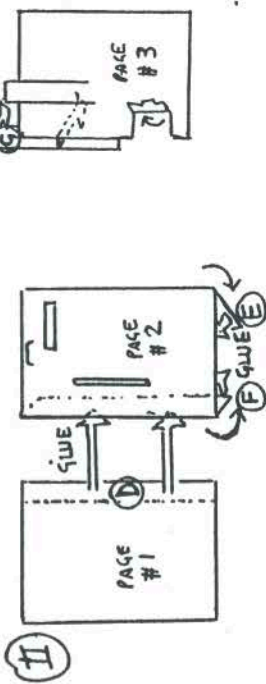
Extended

FOLLOW THE SOLID LINES ON THE BACK OF EACH SHEET TO CUT OUT THE SEPARATE SECTIONS USING A BOX CUTTER, A RULER AND SCISSORS

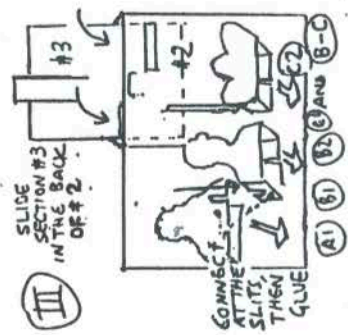
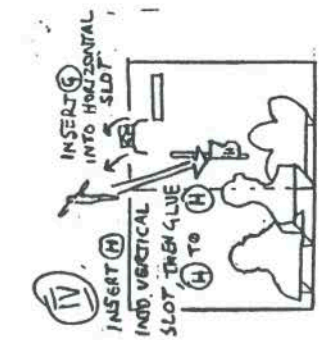
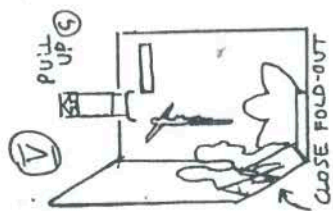
GLUE CORRESPONDING LETTERS (A1, A2, etc.) WITH A2, etc. INSIDE MARKED AREAS



GLUE STRIP IN THE BACK OF ④



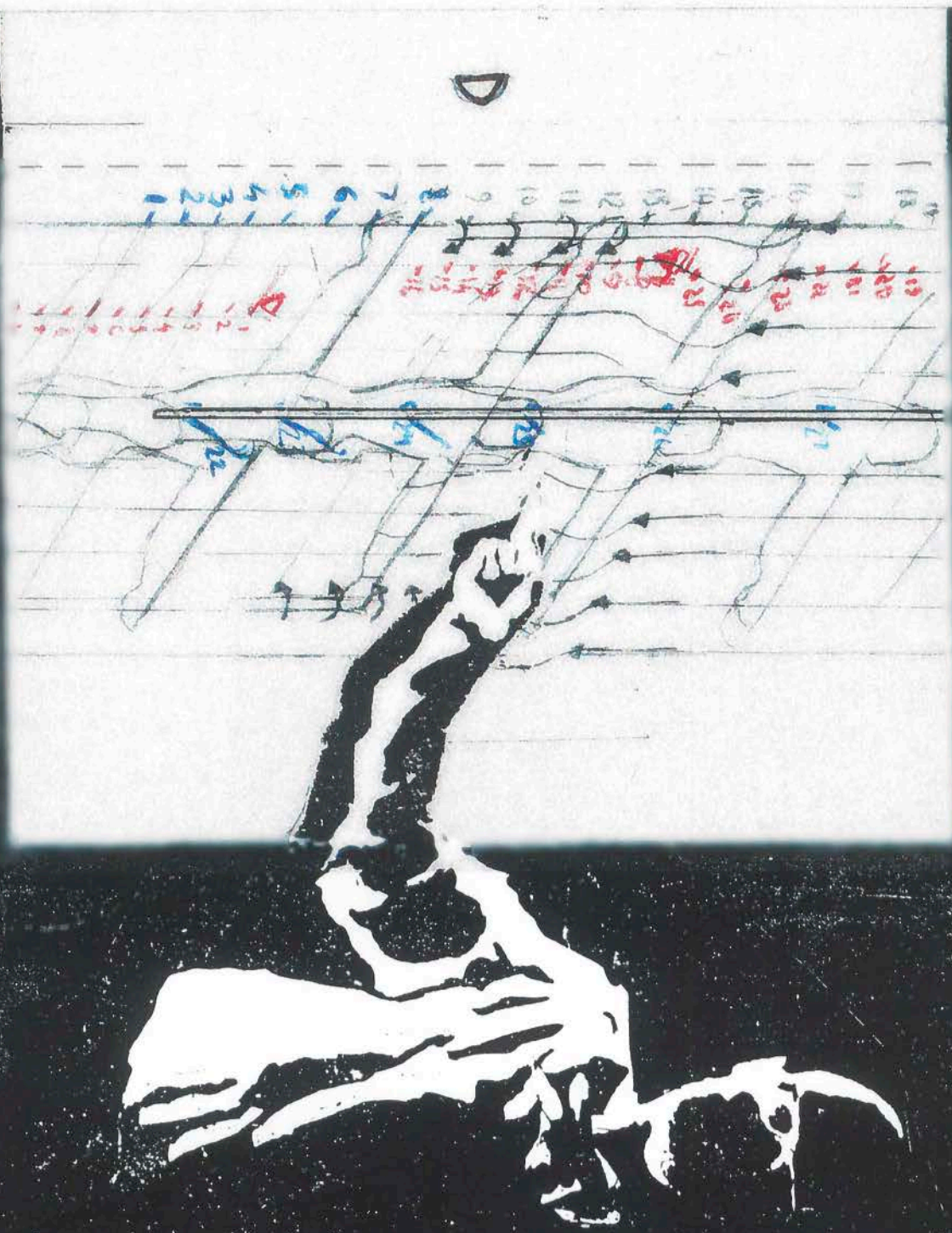
----- = FOLD INSIDE
 - - - - - = FOLD OUTSIDE



C2

C1

Prof. Ma.S.



F

F

E

E

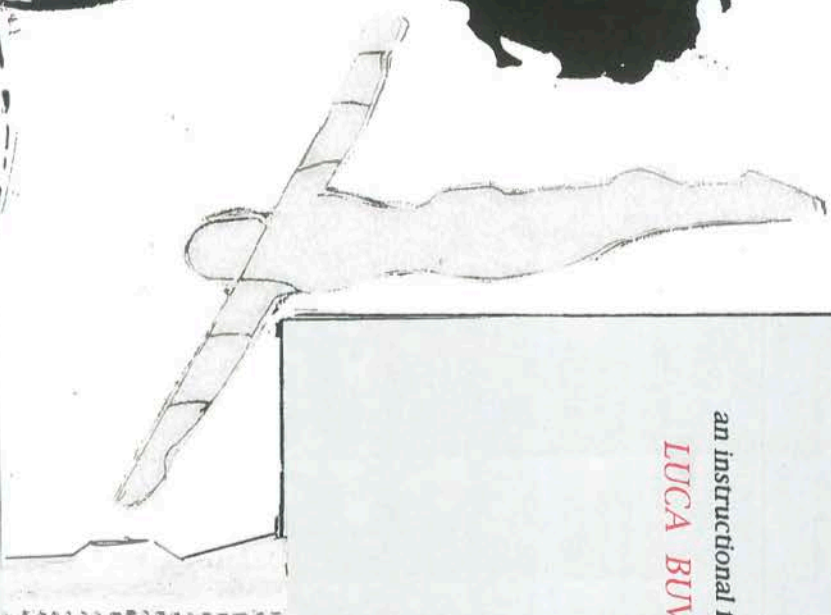
U



FLYING

practical training
for beginners

an instructional film by
LUCA BUVOLI



The 33-step method based on aerodynamic research
developed and presented by Prof. M.A.S.
steps 25 and 26:

25

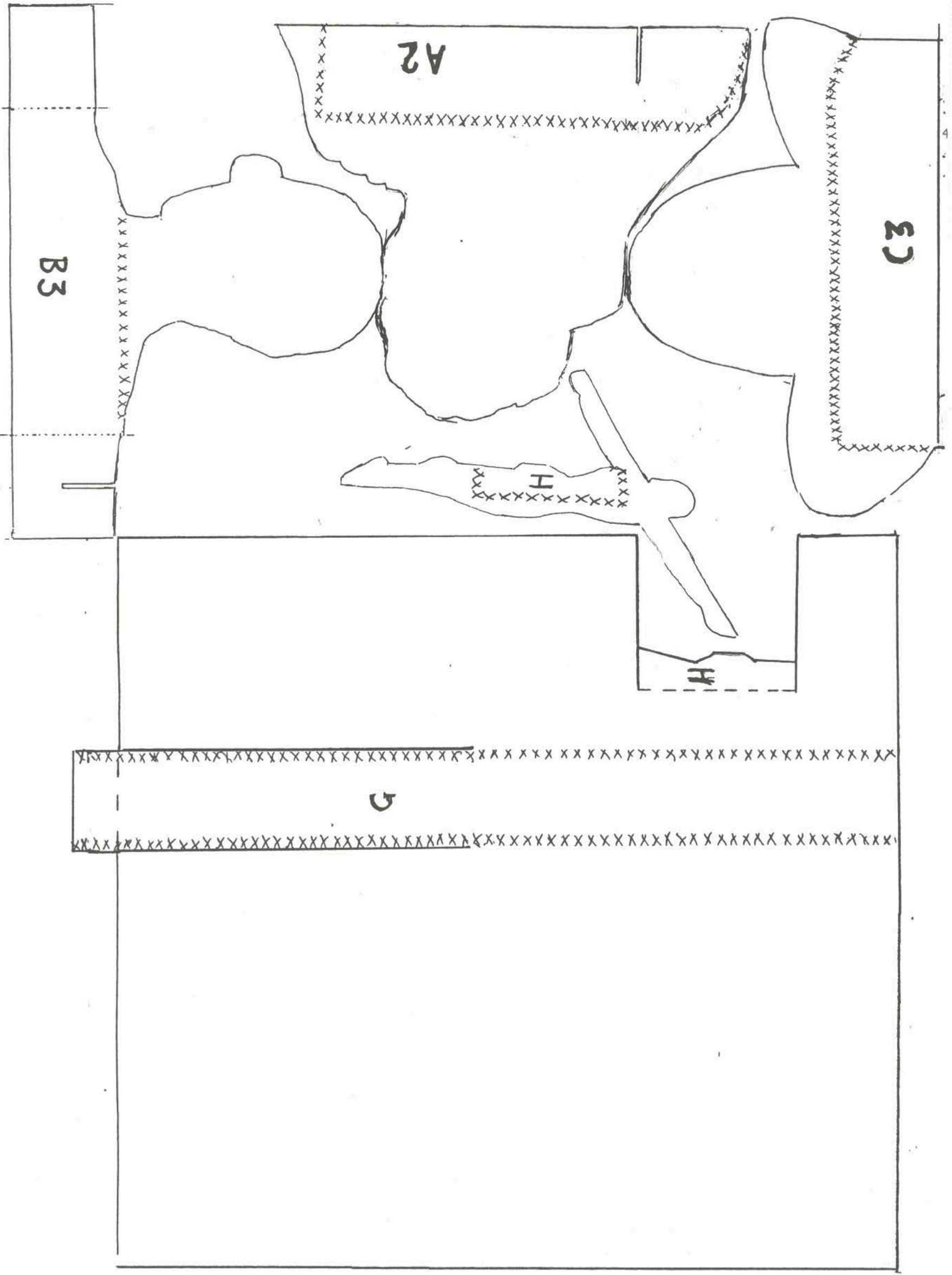
Gliding will help to streamline your flying.
It allows you to feel the undulating body
motion initiated in the kick and help to develop
breath control.

Exaggerating this glide has helped many
to discover the difficult timing of flying.

26

Flying
After a considerable amount of practice,
when rhythm has become the sole and unique
mode of action, it is only then that there is
pure flying.

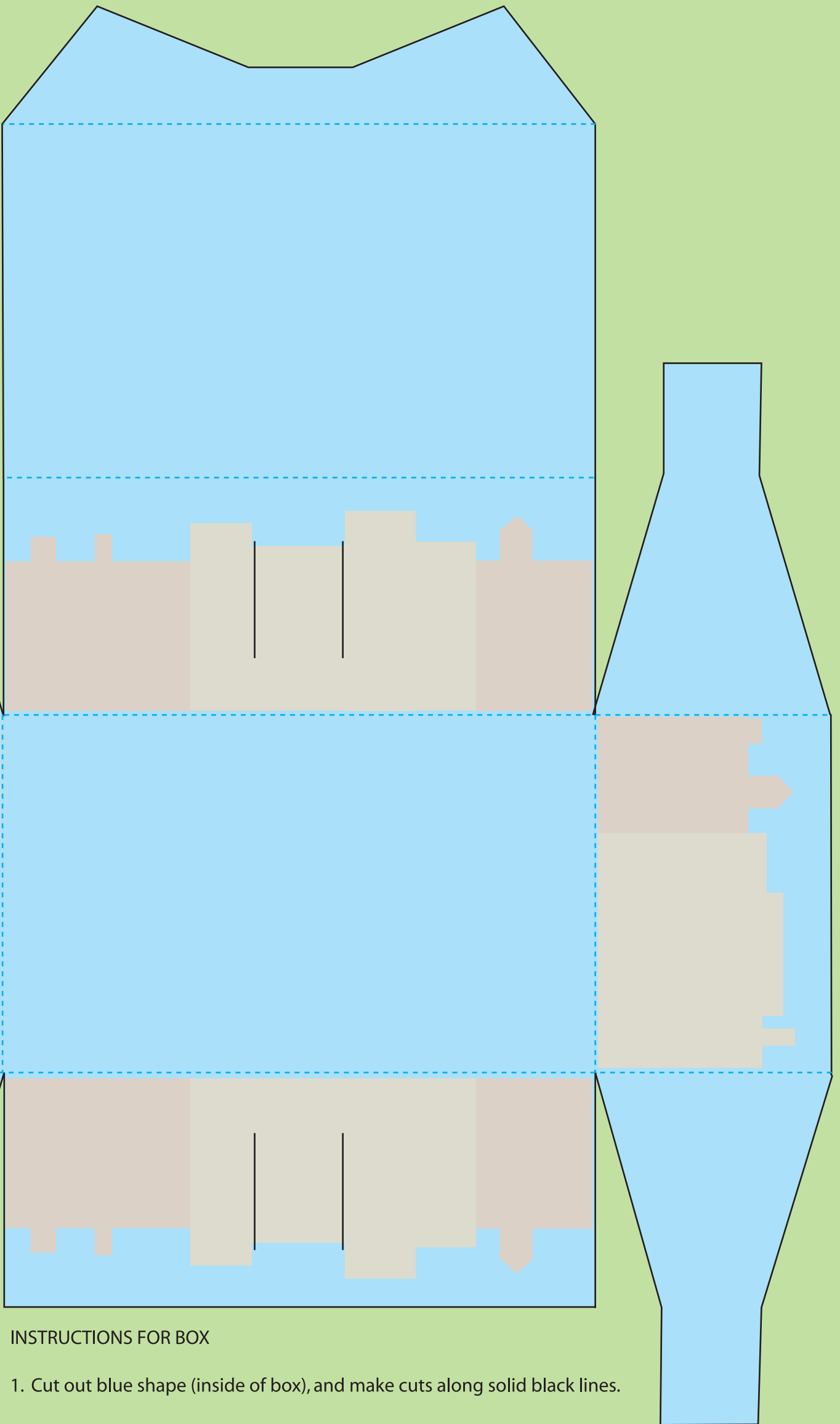
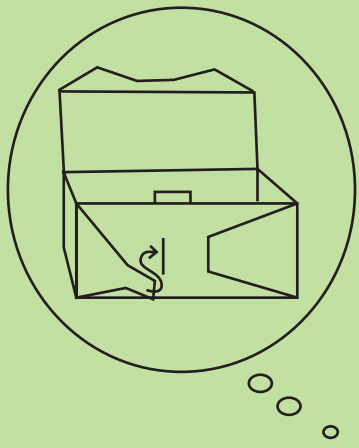
It is in the rhythm alone that it
can live and become visible.



Francis Cape + Liza Phillips
No. 7

Requires: 2 double-sided sheets

20

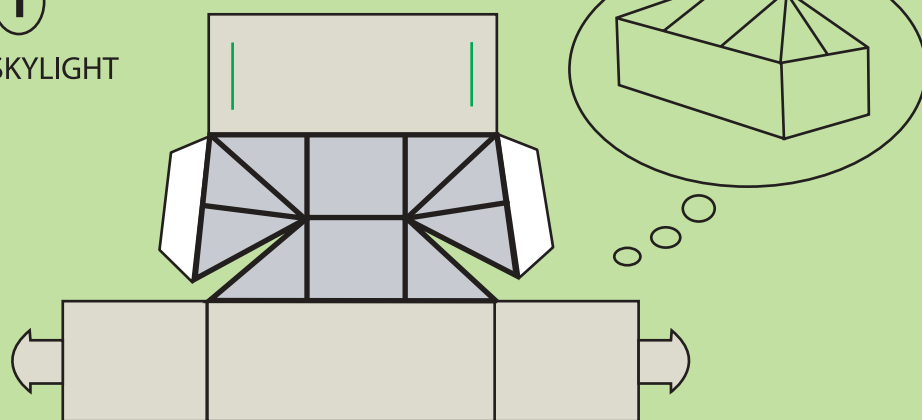


INSTRUCTIONS FOR BOX

1. Cut out blue shape (inside of box), and make cuts along solid black lines.
2. Fold along dotted blue lines, and assemble as shown, with tapered flaps wrapping around the outside of box and tucking into slots.

1

SKYLIGHT

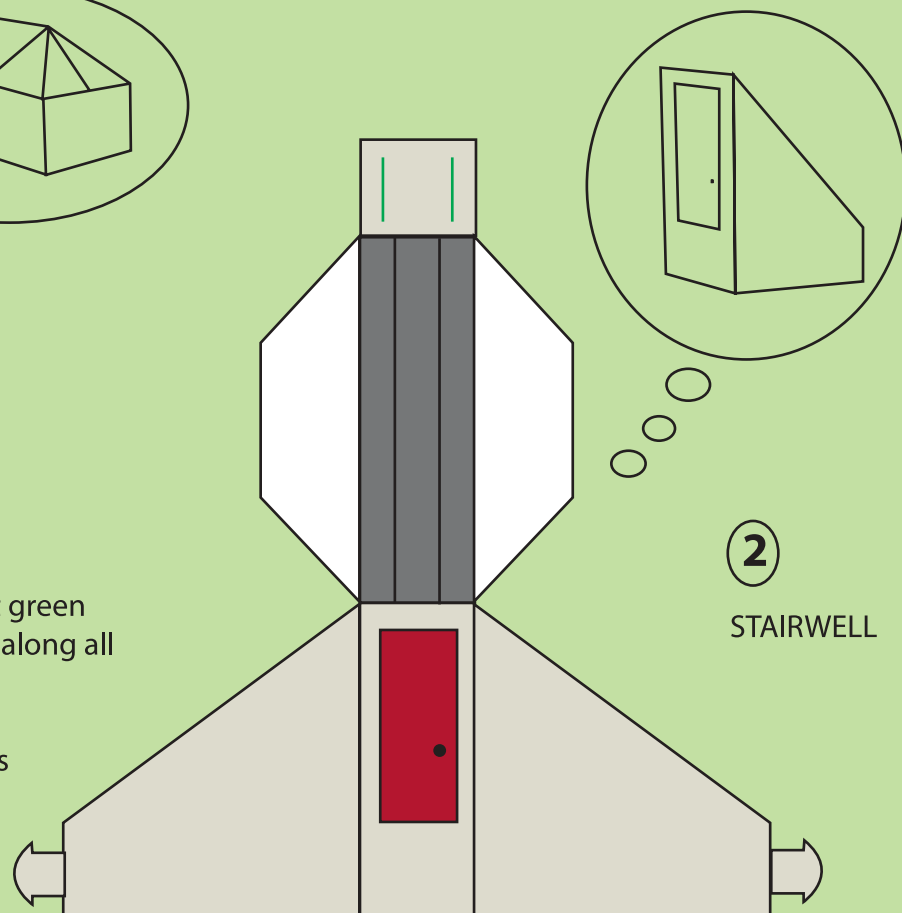


INSTRUCTIONS FOR ASSEMBLING SCULPTURE

1. Cut out shapes (1-3) from green background. Cut out green rectangles (for skylight and stairwell), and make cuts along all green lines.
2. Fold parapet walls as shown. (note that white tab falls below level of roof.)
3. Assemble skylight and stairway structures as shown, inserting tabs into slots where indicated.
4. Insert skylight and stairway from the bottom upward, so that the flashing holds the structures in place.
5. Assemble box on page 2 and Insert rooftop into box.

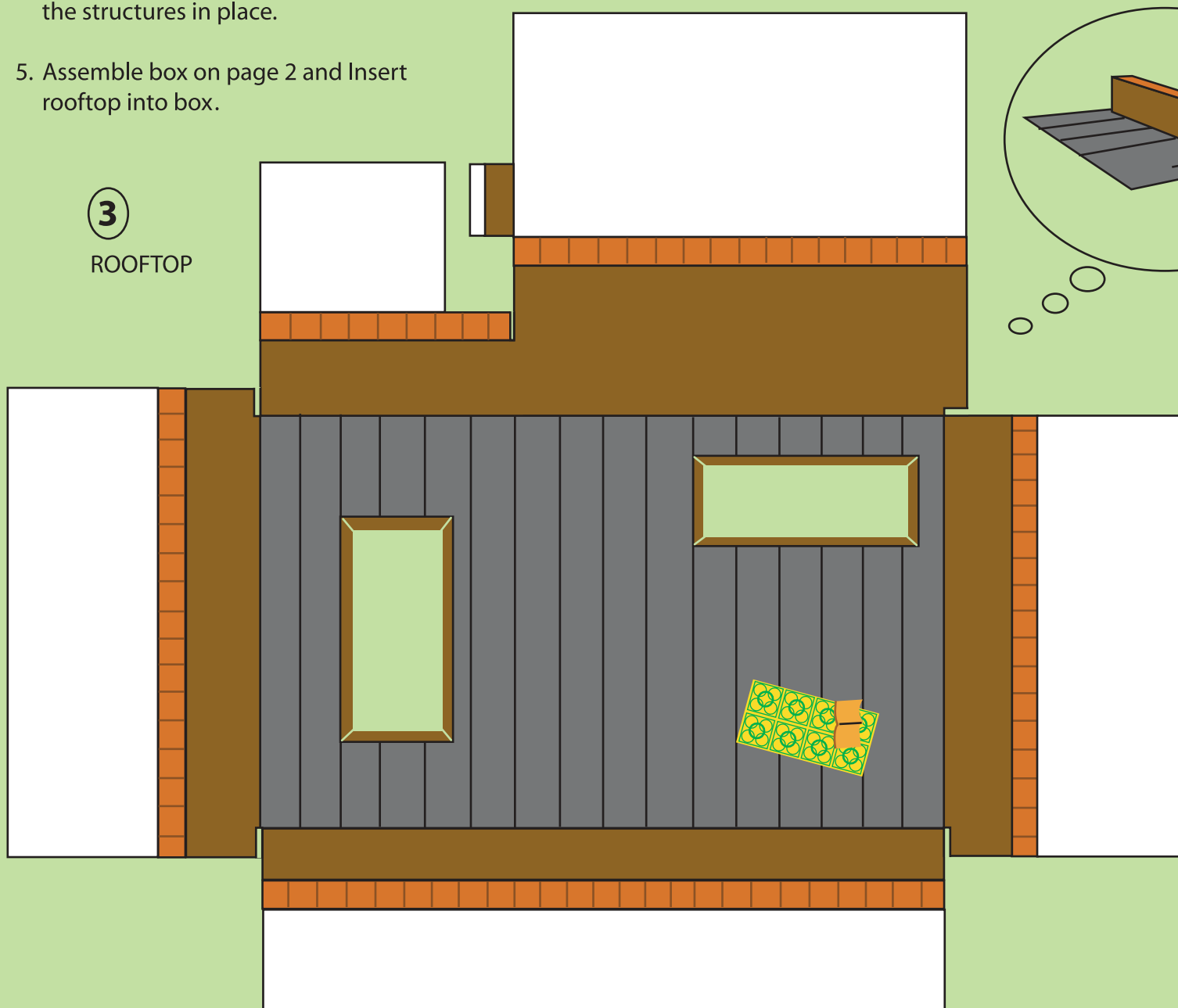
2

STAIRWELL



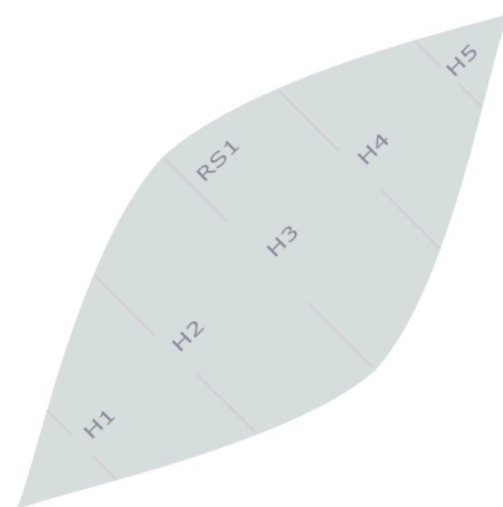
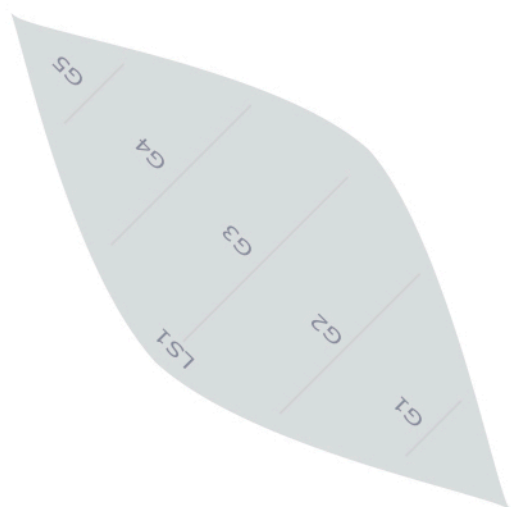
3

ROOFTOP



Seong Chun
Craft-Proof

Requires: 3 double-sided sheets



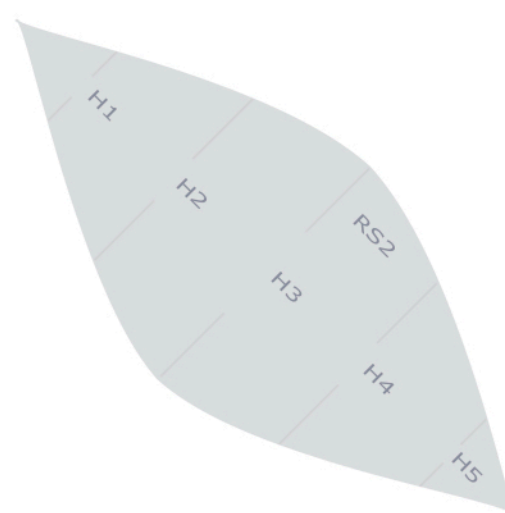
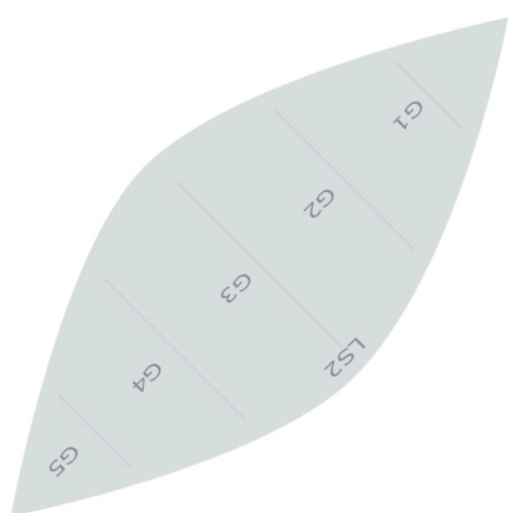
How to Weave Your Own Octahedron....

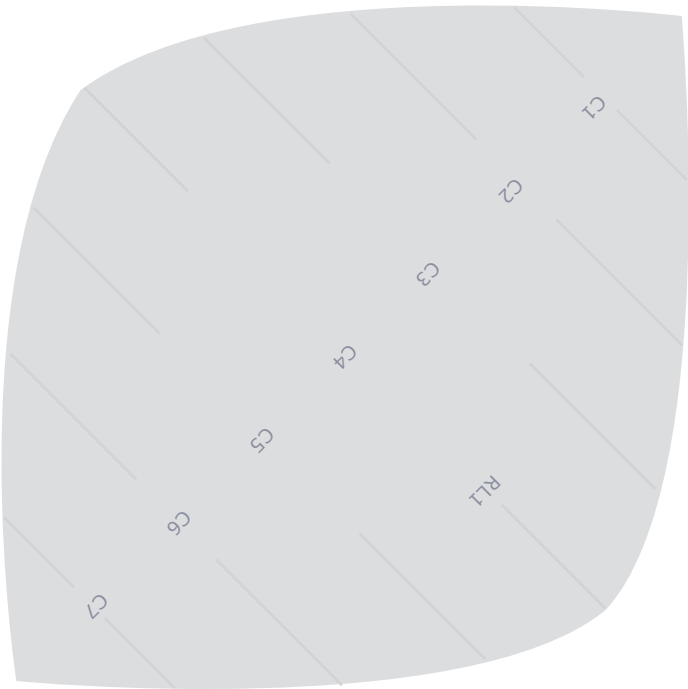
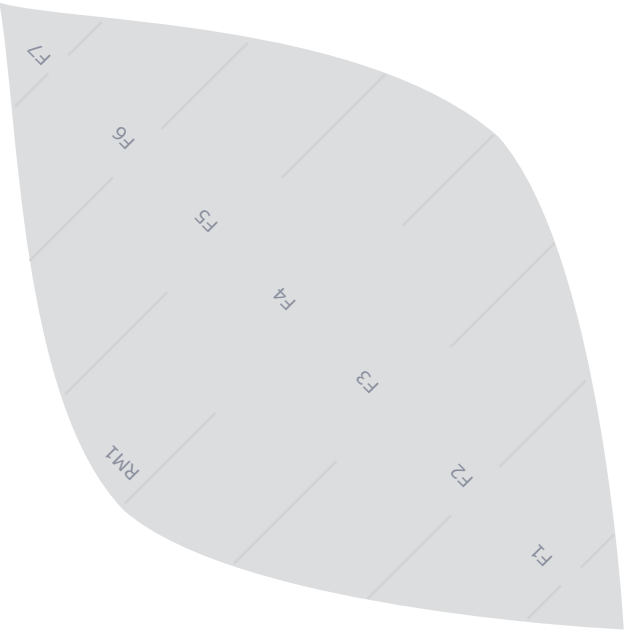
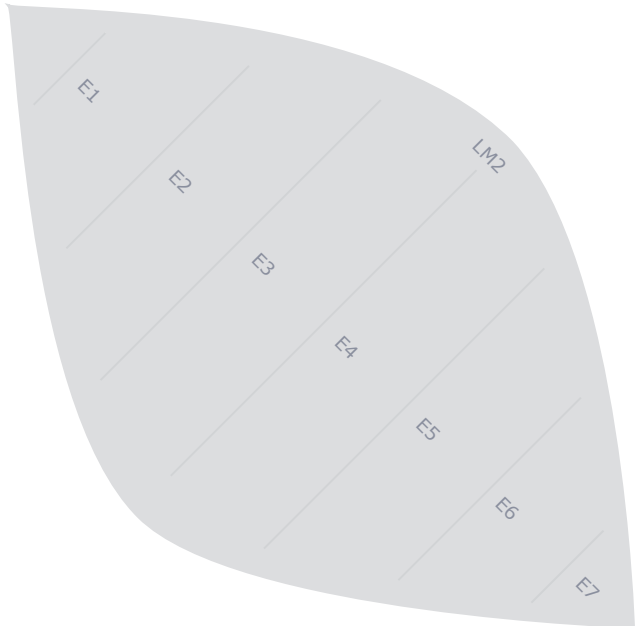
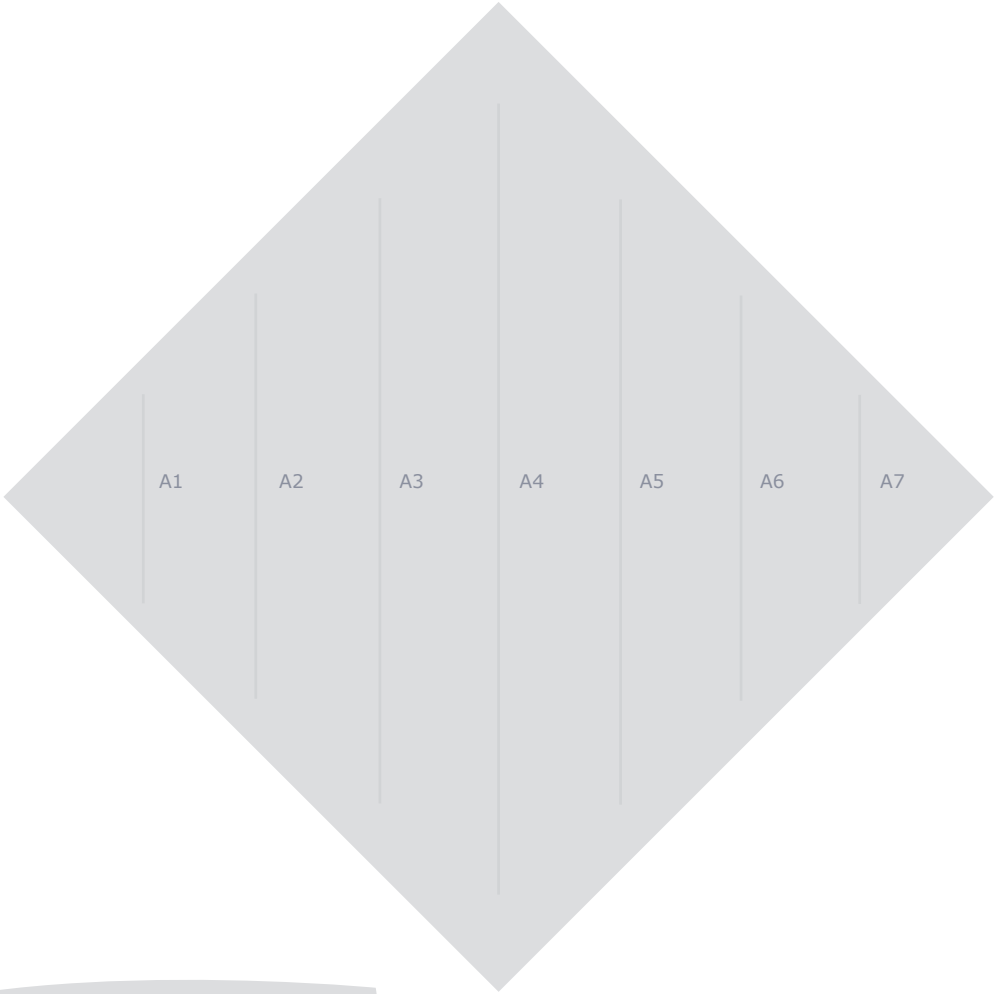
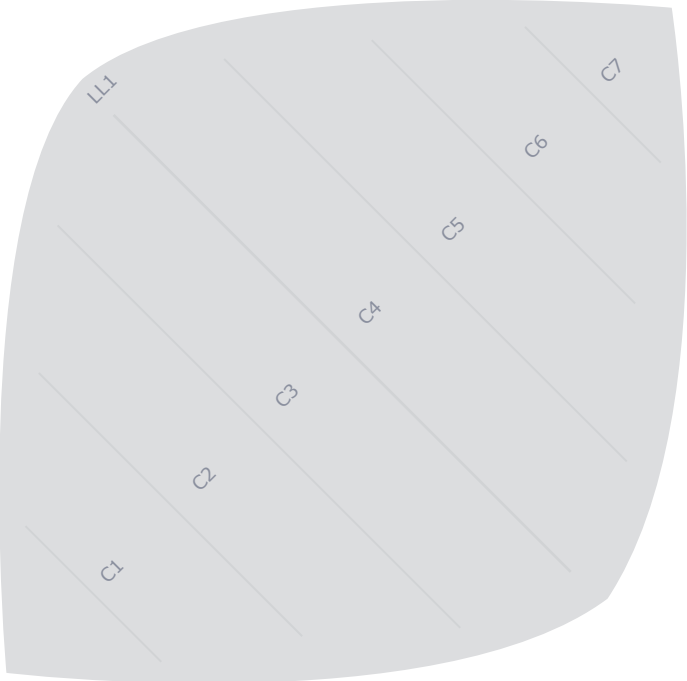
The process of making this piece is similar to weaving. Cut all solid gray lines and gray forms with an Exacto knife. Follow the instructions to insert/weave the pieces into a three dimensional form.

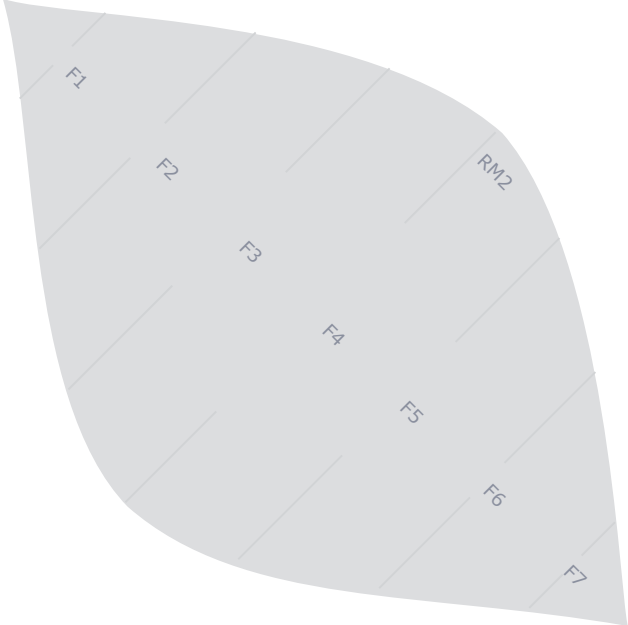
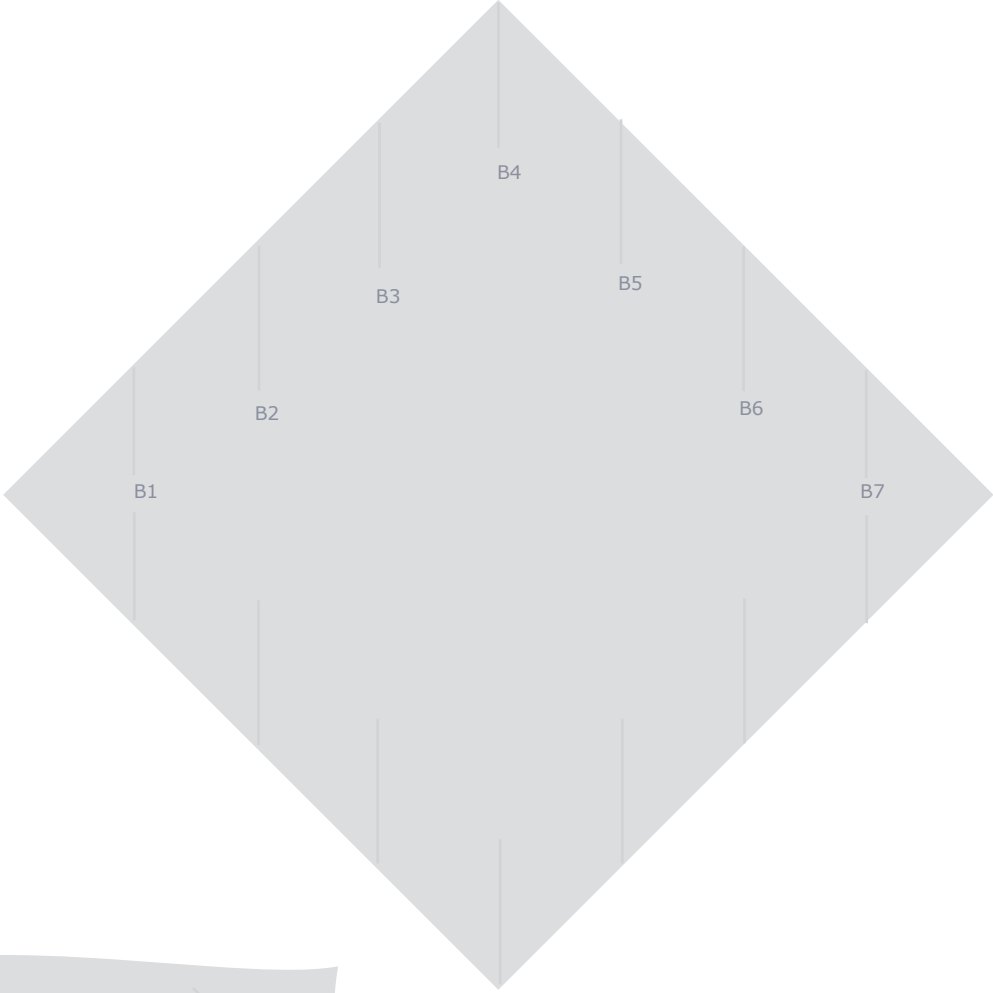
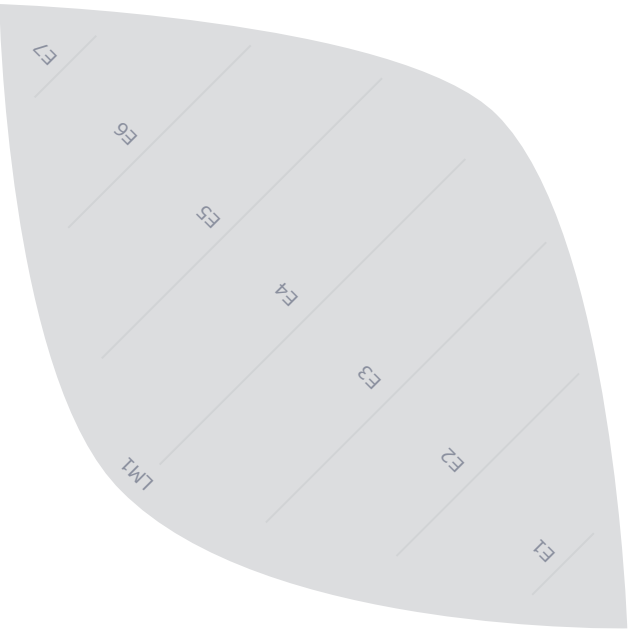
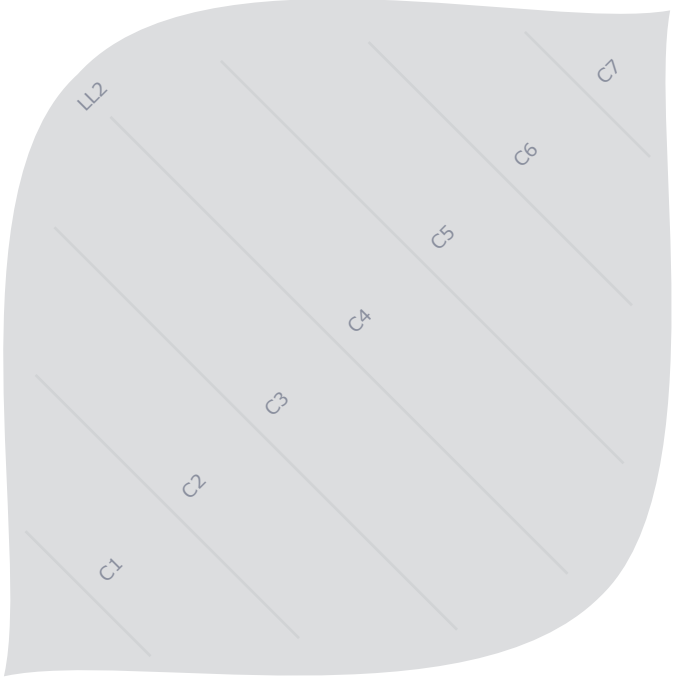
- B4 into A4
- B5 into C4 (LL1)
- B3 into C4 (LL2)
- C4 (RL1) into A3, C3 (RL1) into C5 (LL2), C5 (RL1) into C3 (LL1)
- C4 (RL2) into A5, C3 (RL2) into C5 (LL1), C5 (RL2) into C3 (LL2)
- B6 into E4 (LM2), C6 (RL1) into E3 (LM12), C2 (RL2) into E5 (LM2)
- B2 into E4 (LM1), C6 (RL2) into E3 (LM1), C2 (RL1) into E5 (LM1)
- F4 (RM2) into A2, F3 (RM2) into C6 (LL2), F2 (RM2) into E6 (LM1), F5 (RM2) into C2 (LL1), F6 (RM2) into E2 (LM2)
- F4 (RM1) into A6, F3 (RM1) into C6 (LL1), F2 (RM1) into E6 (LM2), F5 (RM1) into C2 (LL2), F6 (RM1) into E2 (LM1)

The weaving and or insertions get a bit tougher here and will require some extra negotiating.

- B1 into G3 (LS1), C7 (RL2) into G2 (LS1), G1 (LS1) into F7 (RM1), C1 (RL1) into G4 (LS1), F1 (RM2) into G5 (LS1)
- B7 into G3 (LS2), C7 (RL1) into G2 (LS2), F7 (RM2) into G1 (LS2), C1 (RL2) into G4 (LS2), F1 (RM1) into G5 (LS2)
- H3 (RS2) into A7, H2 (RS2) into C7 (LL1), H1 (RS2) into E7 (LM2), H4 (RS2) into C1 (LL2), H5 (RS2) into E1 (LM1)
- H3 (RS1) into A1, H2 (RS1) into C7 (LL2), H1 (RS1) into E7 (LM1), H4 (RS1) into C1 (LL1), H5 (RS1) into E1 (LM2)







Minerva Cuevas
Homemade MVC Student ID Card

Requires: 1 single-sided sheet

MAKE YOUR OWN ORIGINAL MVC STUDENT ID

*** You will need your own ID photo.**

Your photo goes here

Acredita a: Type here your name

Como: Type here: "ESTUDIANTE AII"

Firma

Sello de validación

Sign here before laminating

Expedida: Type here the date of issue

Caduca: Type here the date of issue plus 3 years

EXTENSION UNIVERSITARIA

Autorizo: Carmen Macazaga Valencia
Coordinadora de Extension Universitaria

INSTRUCTIONS

- 1) Cut the front and the back of the ID and glue them together.
- 2) Fill in the card with your personal details and paste your photo.
- 3) Sign and laminate your card.
- 4) Get those student discounts !!

**TRY IT!
IT WORKS!**

Acredita a:

Como:

Firma

Sello de validación

Expedida:

Caduca:

EXTENSION UNIVERSITARIA

Autorizo: Carmen Macazaga Valencia
Coordinadora de Extension Universitaria

E.V. Day
Sex, Bugs, and Rock and Roll

Requires : 2 single-sided sheets

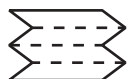




ASSEMBLY INSTRUCTIONS:

PAGE 1

1. FOLD PAGE LENGTHWISE ALONG DOTTED LINE.
2. FOLD PAGE WIDTHWISE ALONG SOLID LINE.
3. CUT ALONG SOLID LINES.
4. AFTER CUTTING IS COMPLETE, OPEN PAGE - THERE SHOULD BE TWO BUGS ATTACHED BY REAR FEET.
5. FOLD ALONG DOTTED LINES.
6. FOLD REAR TWO HIND LEGS ACCORDIAN STYLE; BACK + FORTH.



7. REPEAT FOLDING PATTERN SYMMETRICALLY ON BUGS.

8. TRY POSING ANTENNA + LEGS IN VARYING POSITIONS FOR HOURS OF FUN. FOR YOU +THEM...

PAGE 2 (ABOVE)

1. CUT OUT ALONG PERIMETER OF RECTANGLES.
2. FOLD ON DOTTED LINES.
3. CUT 4 VERTICAL SHORT WHITE LINES ON EACH MAT.
4. FOLD AND TAPE CORNERS.
5. AFTER ASSEMBLED PLACE 2 MATS SIDE BY SIDE.
6. PLACE BUGS ON TOP OF EACH OTHER ON TOP OF THE MATS.

Nicole Eisenman
Village Witch Burning

Requires : 3 single-sided sheets







VILLAGE WITCH BURNING

1. CUT AND FOLD UP 2 OR 3 TABS ANYWHERE YOU CHOOSE ON THE PAGE OF WITCHES.

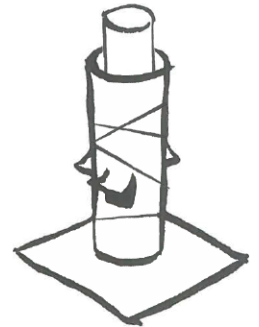


2. ROLL UP WOOD STAKE INTO A TUBE AND TAPE.



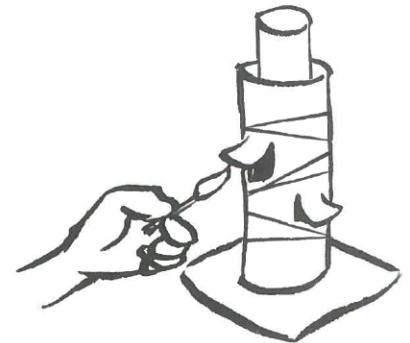
3. TAPE SIDES OF THE WITCH PAGE TOGETHER, WITH WITCHES FACING OUT.

4. WRAP THE WITCH PAGE AROUND THE WOOD STAKE AND BIND WITH A PIECE OF STRING.



5. PLACE WITCHES AND STAKE IN THE CENTER OF THE TOWN.

6. USE TABS TO HELP IGNITE THE VILLAGE OF WITCHES!



Spencer Finch
Untitled (Samuel Beckett)

Requires: 1 double-sided sheet

E ↑

D ↑

C ↑

B ↑

A ↑

E ↓

D ↓

C ↓

B ↓

A ↓

- Cut along dashed lines to create six strips.
- Join strips by overlapping matching ends and taping on white back side only.
- Attach single long strip to the wall vertically so that the bottom edge just touches the floor with the grey facing outwards.

Charles Goldman
Night in Day

Requires : 1 double-sided sheet

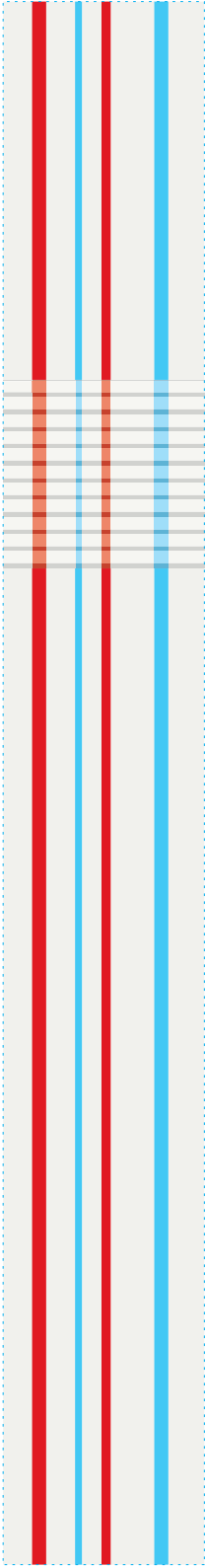
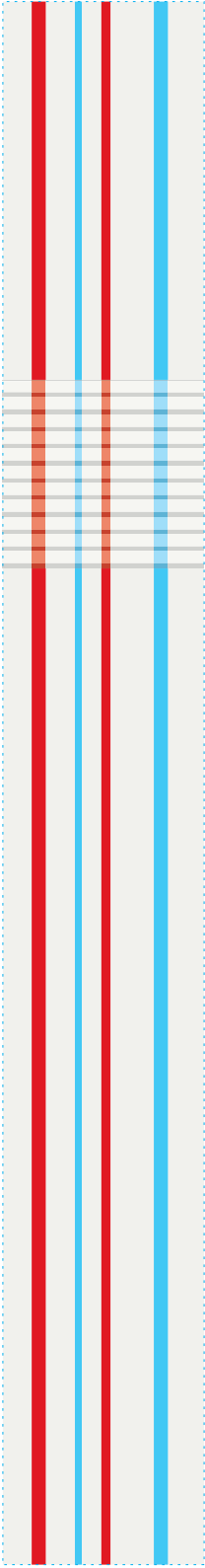
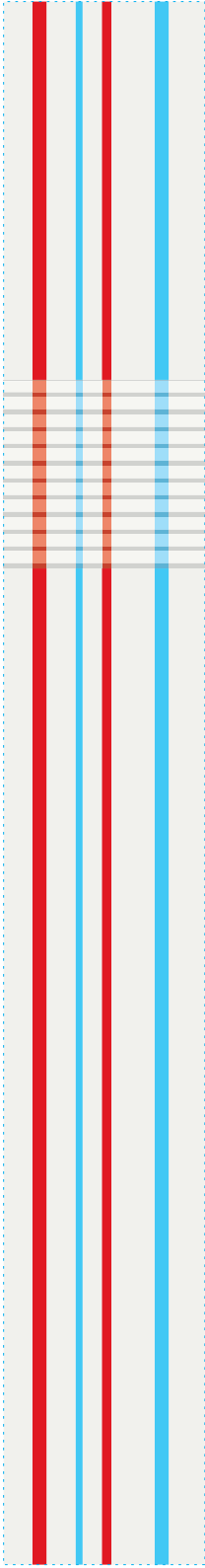
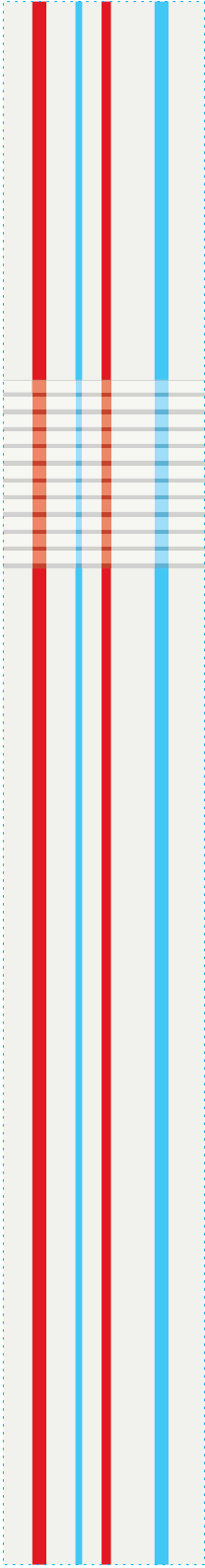
Rachel Harrison
Straws and Spitballs

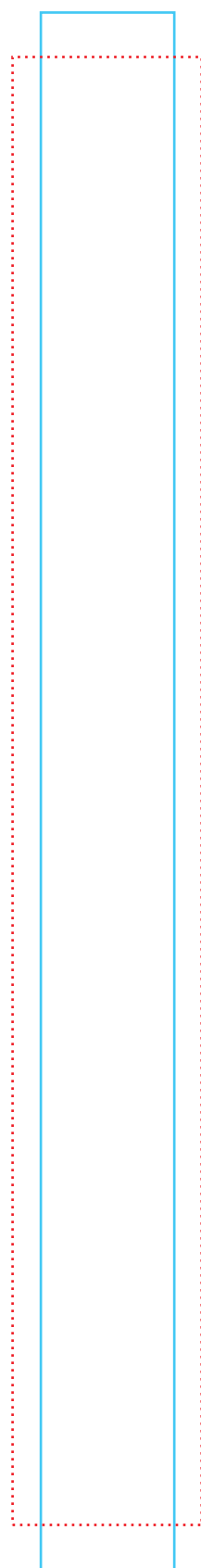
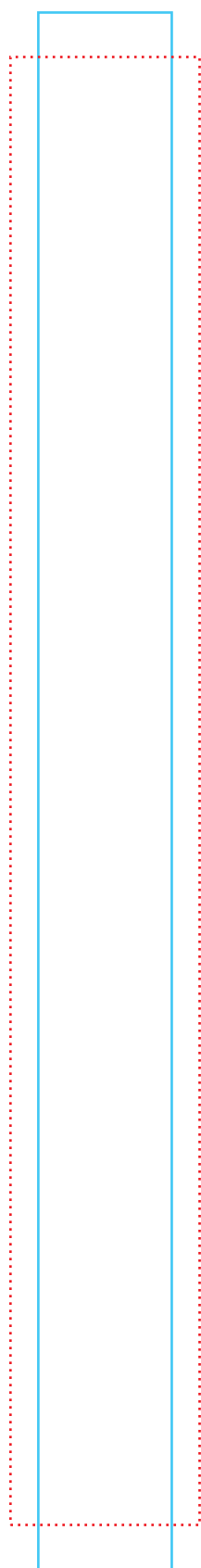
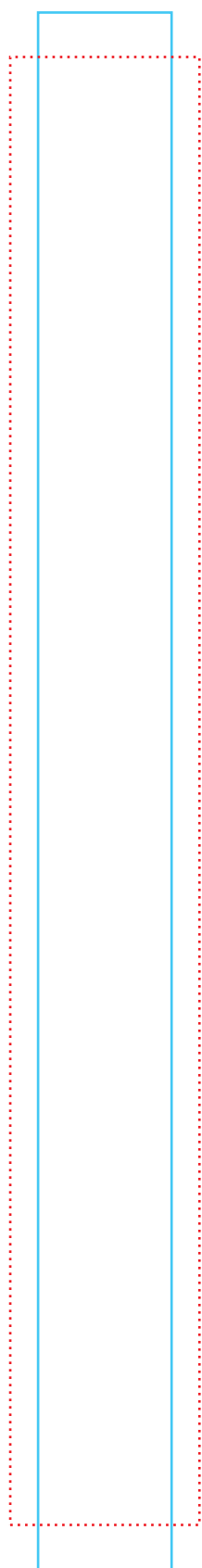
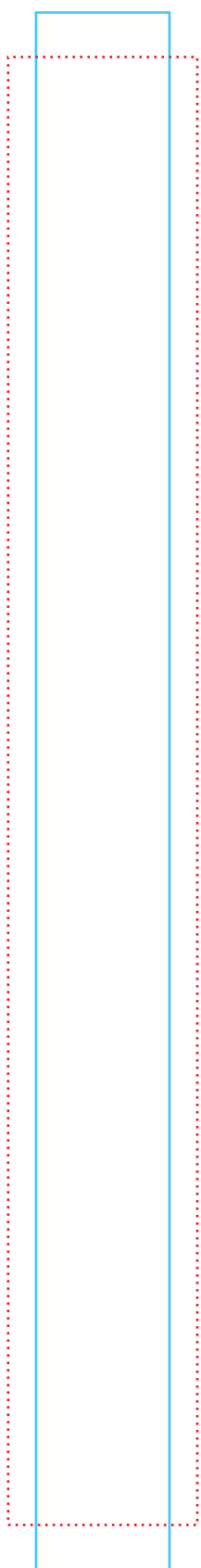
Requires: 3 double-sided sheets

STRAWS AND SPITBALLS

Standard directions for making a straw and spitball

1. Choose any one of the diagrams on the facing page.
2. Place a strip of scotch tape inside the blue box.
3. Cut along the red dotted line.
4. Fold straw in half lengthwise so that the tape is on the inside and the stripes on the outside.
5. Attach a strip of scotch tape along one edge of the straw and then fold over to tape the straw shut. This ensures an airtight seal.
6. Place a round object such as a pencil or chopstick inside the straw and gently roll to make it more tube-like.
7. Cut the image of one of the artworks from the slidesheet on the next page and chew.
8. Place the spitball into one end of the straw.
9. Blow from other end, aiming at your target.
10. Repeat steps 7 through 9, if more spitballs are needed.





Rachel Harrison
Mind the Gap 1996
mixed media
82 x 40 x 42"



Rachel Harrison
Untitled 2001
Formica pedestal w/ Scholar's Rock and scholar
60 x 24 x 24"
detail



SHOULD
HOME
WINDOWS



Rachel Harrison
2A.M. 2nd Avenue 1998
mixed media; 41 x 73 x 29"



Rachel Harrison
Between a Yamulke & a Halo
1999



wood, parex, cement, acrylic,
hairdryer, ping pong ball
63 x 22 x 12"

Rachel Harrison
Sphinx (detail) 2002
mixed media
96 x 48 x 65"



Rachel Harrison
Rang 1999
cement, parex, wood, photographs
50 x 19 x 22"



Rachel Harrison
Teaching Bo to Count
Backwards, 1996/97



olive cans, photographs,
gutter
21 1/2 x 120 x 5 1/2"

UTOPIA . 2002



Rachel Harrison
20 x 24 1999
photograph, styrofoam and cement
18 x 22 x 19"



Rachel Harrison
The Honey Collector 2002
mixed media sculpture
33 x 34 x 50"



Rachel Harrison
What would it be like to be Imelda
Marcos? 1996/97



styrofoam, paper mache, acrylic,
photograph
44 x 21 x 22"

Rachel Harrison
Untitled 2001
mixed media sculpture
95 x 37 x 27"



Rachel Harrison
Untitled 2001
cardboard labyrinth
dimensions variable



Rachel Harrison
Untitled 2001
Marilyn in Stor-All box
24 x 24 1/2 x 14 1/2"



Rachel Harrison
"Should home windows or shutters..."
1996
Installation at ARENA Gallery



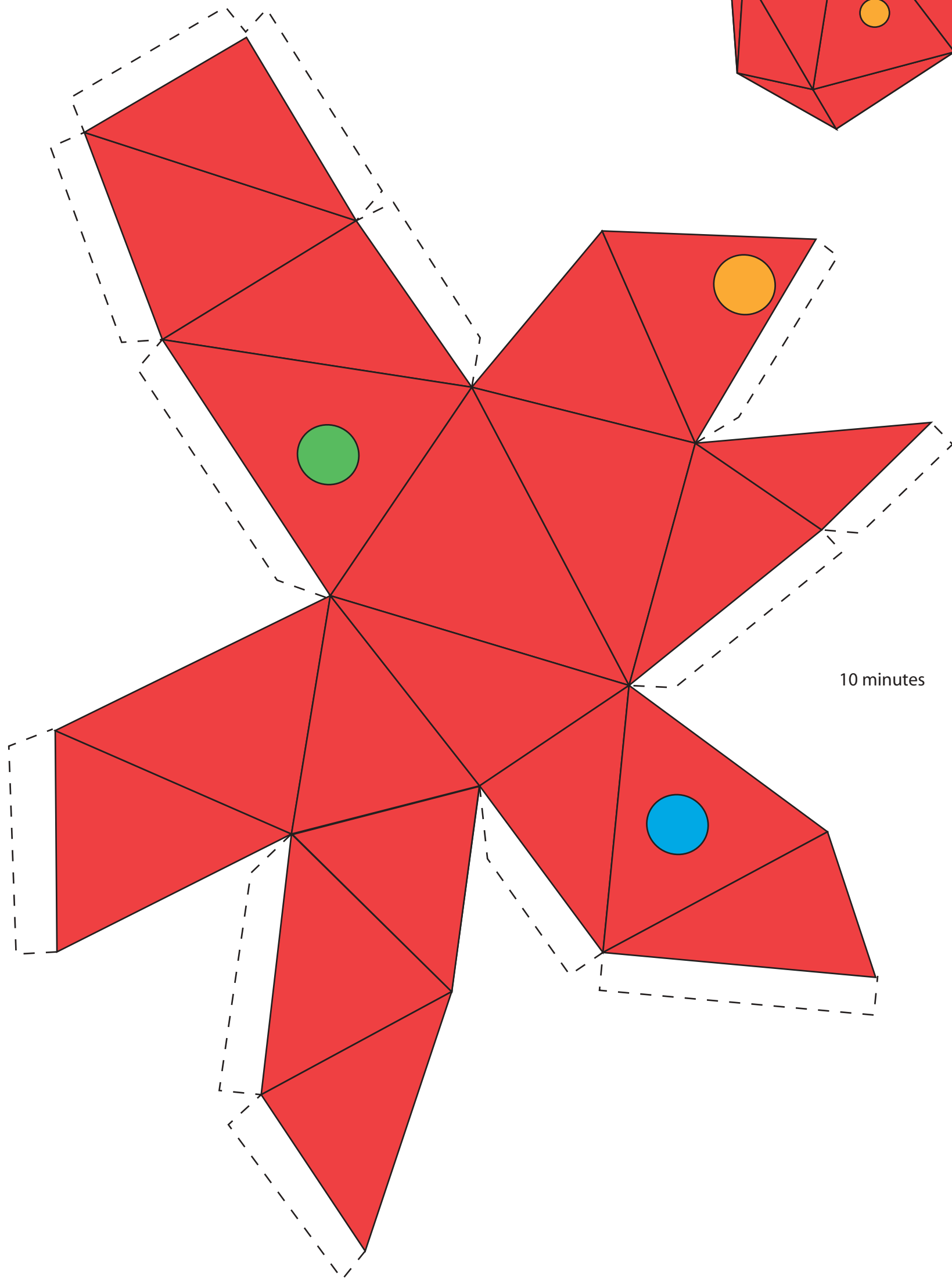
Rachel Harrison
Untitled 2001
cardboard and colored straws
dimensions variable



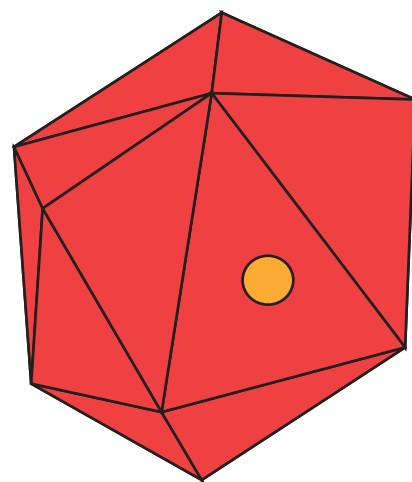
Stephen Hendee
Binding Sites

Requires : 4 single-sided sheets

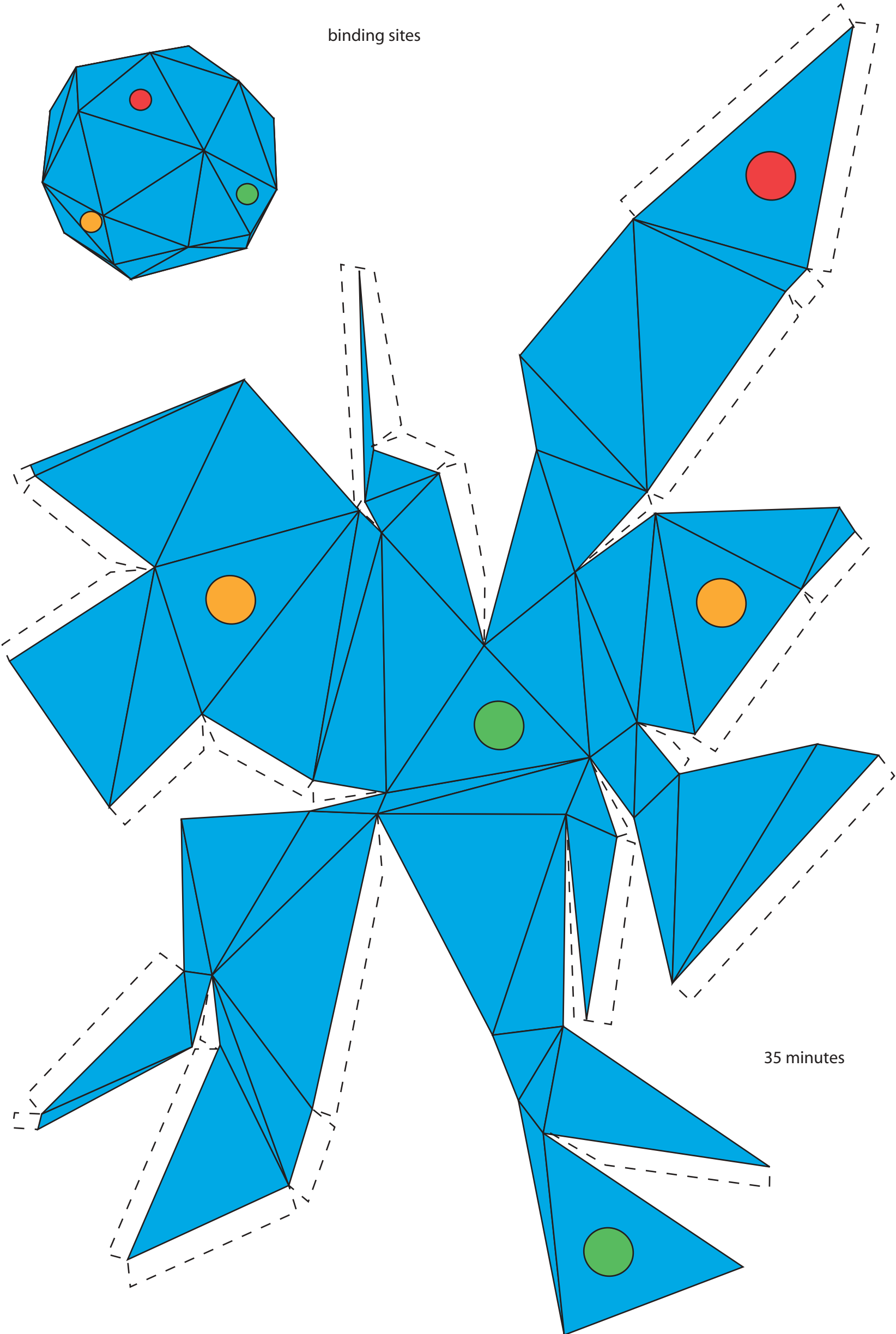
binding sites



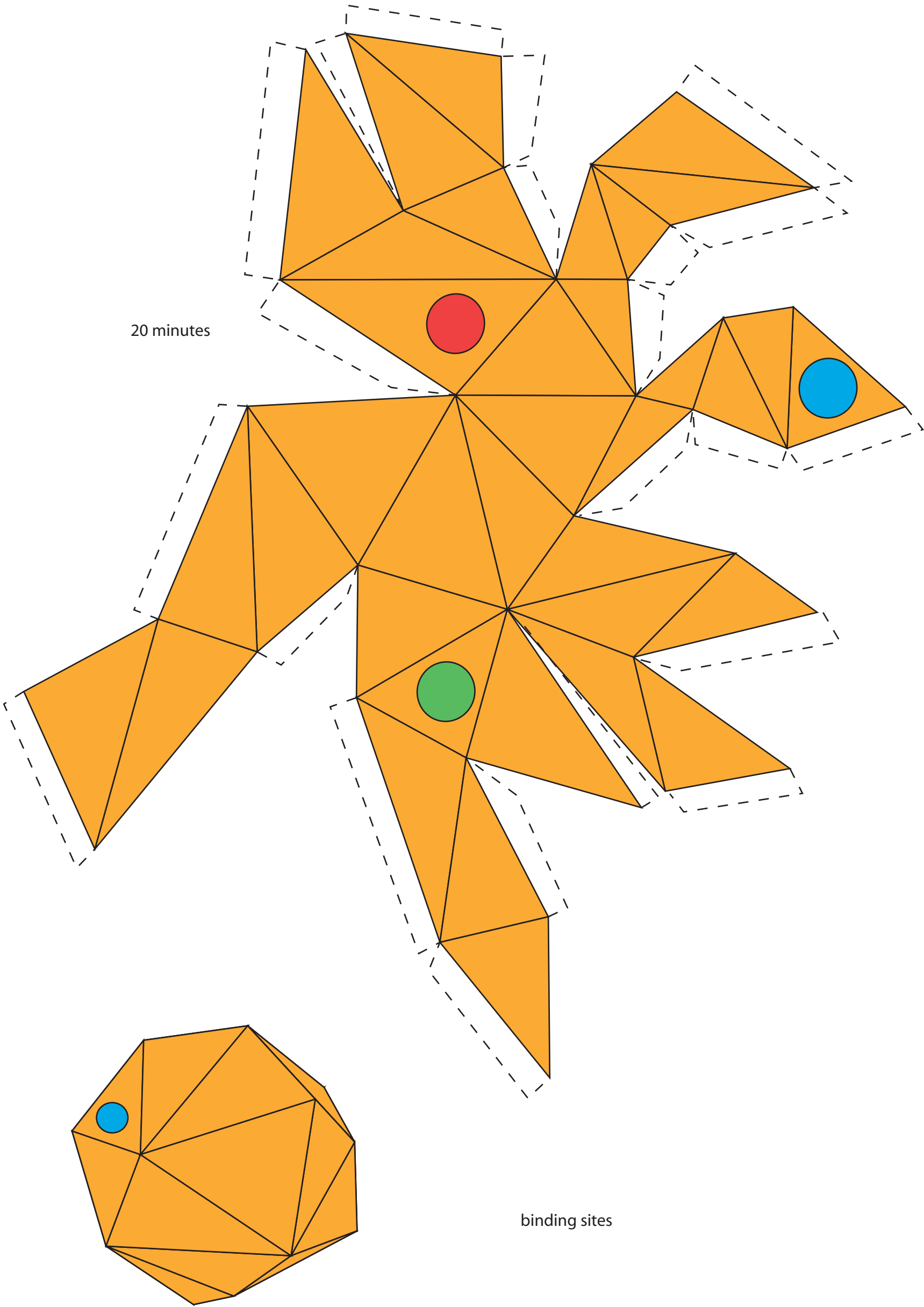
10 minutes



binding sites



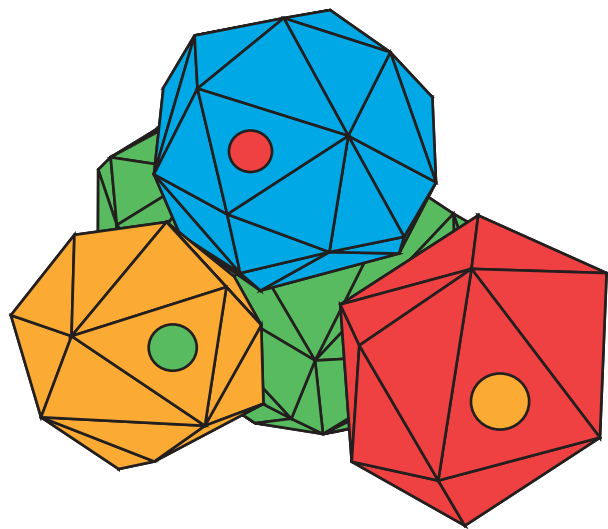
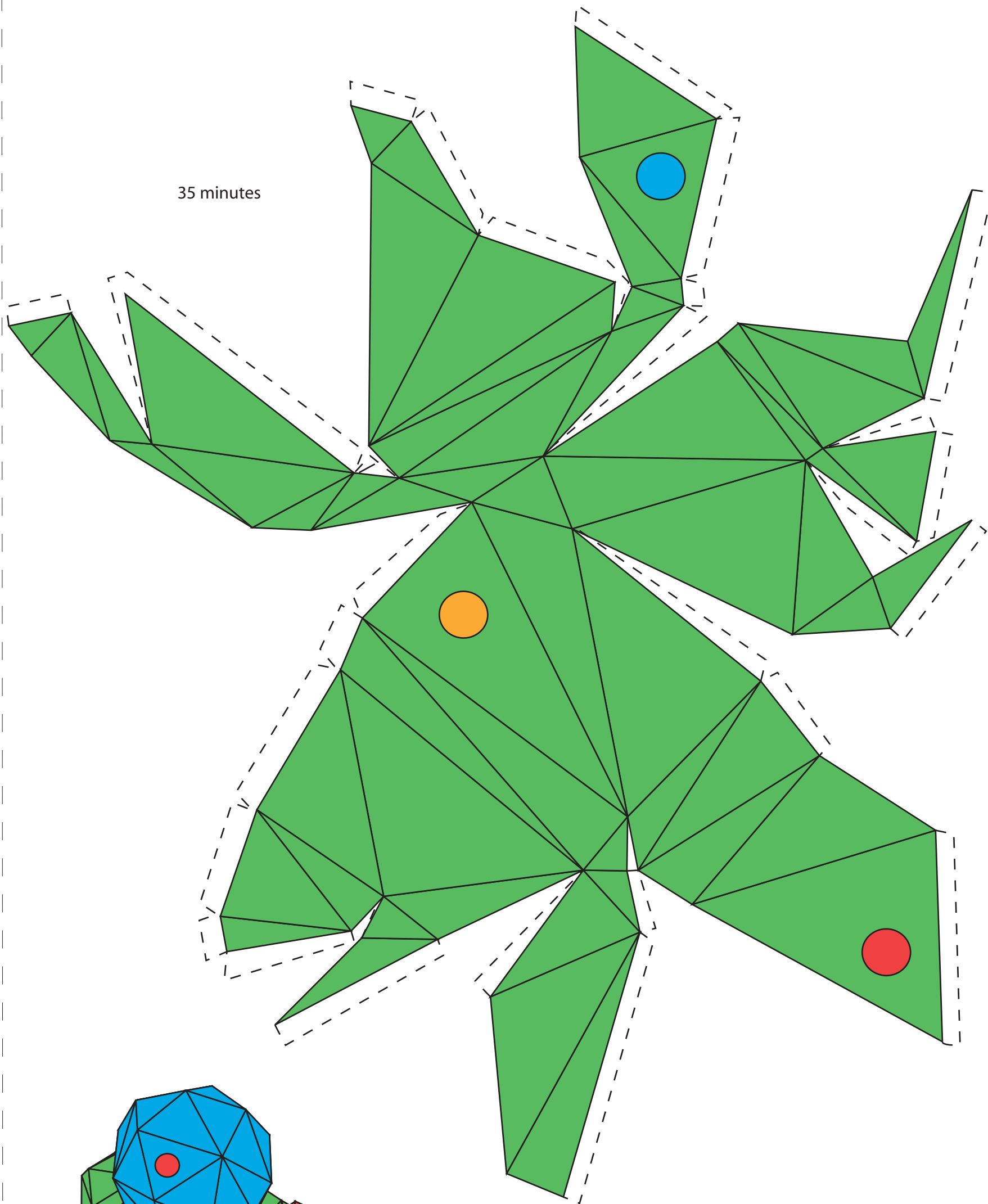
35 minutes



20 minutes

binding sites

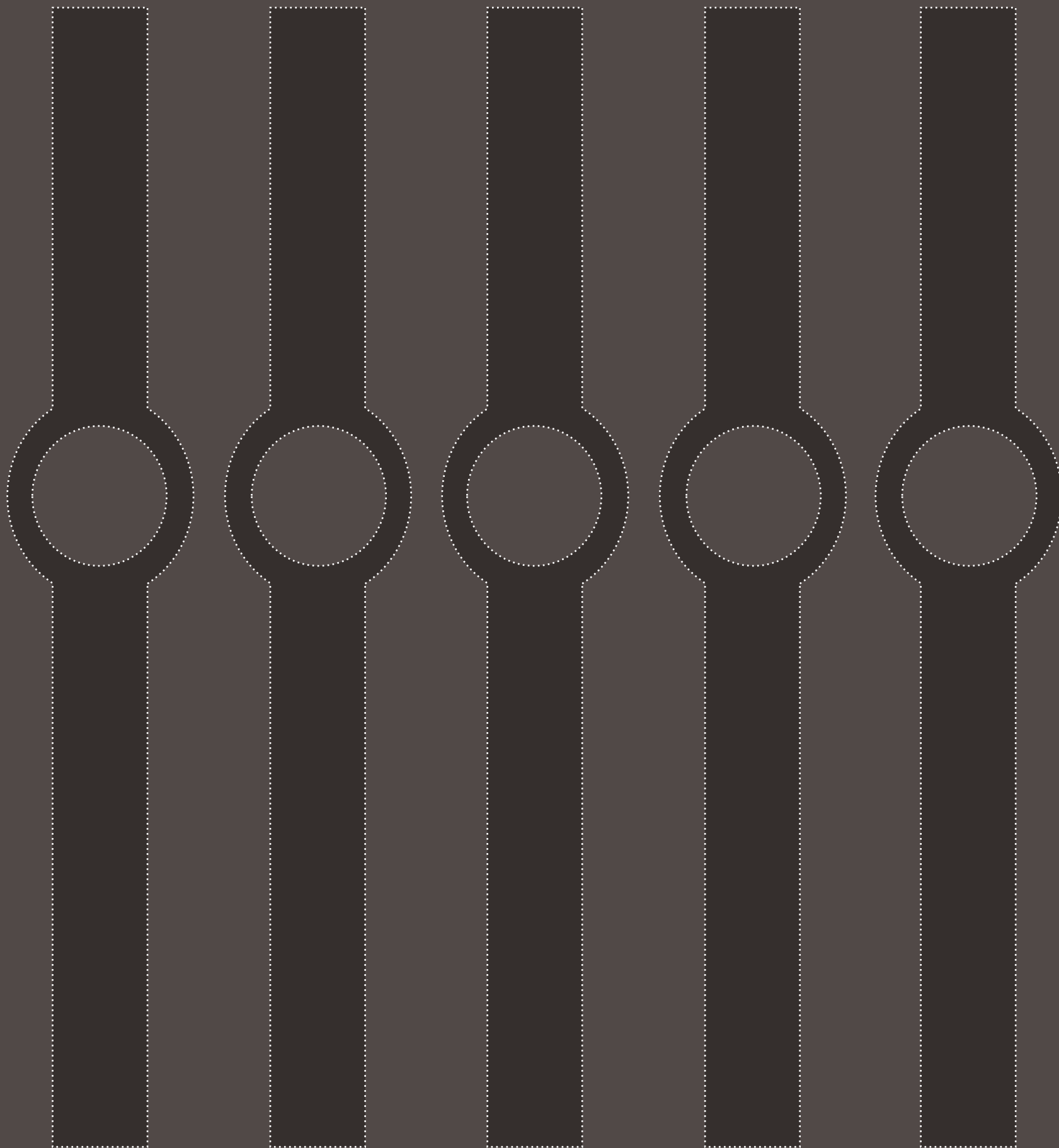
35 minutes



binding sites

Patrick Killoran
Disposable Watches

Requires: 1 single-sided sheet



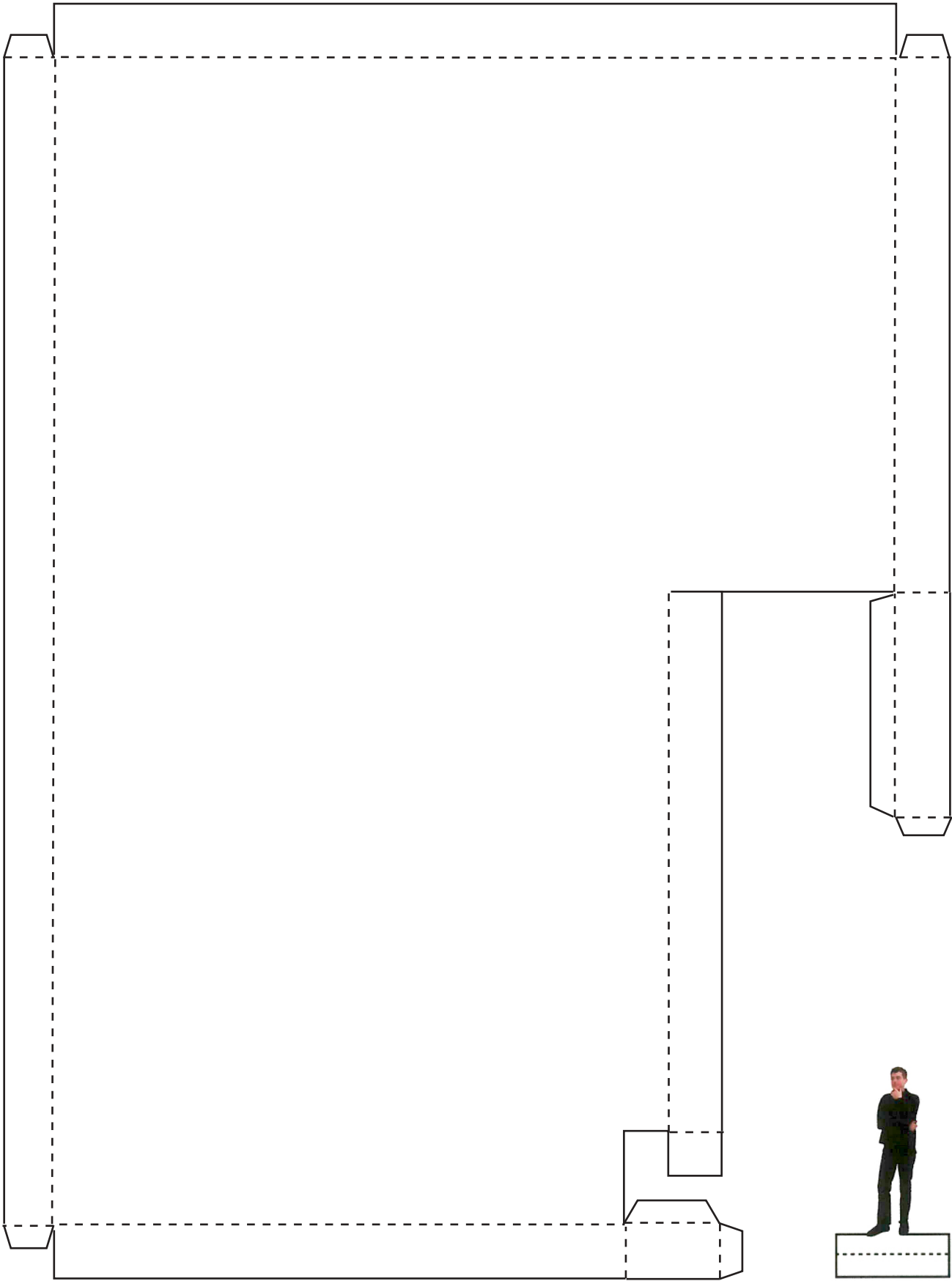
DISPOSABLE WATCHES

- 01) Cut along the dotted line.
- 02) Strap watch to wrist using tape.
- 03) Throw out when worn out.

Glenn Ligon
Pictures at an Exhibition

Requires: 2 double-sided sheets







Instructions:

1. Cut out “gallery” on sheet 1 along all solid black lines. Fold along dotted black lines.
2. Glue tabs to exterior walls of gallery.
3. Cut out “top” on sheet 2 along all solid black lines. Fold along dotted black lines.
4. Glue tabs to interior of top.

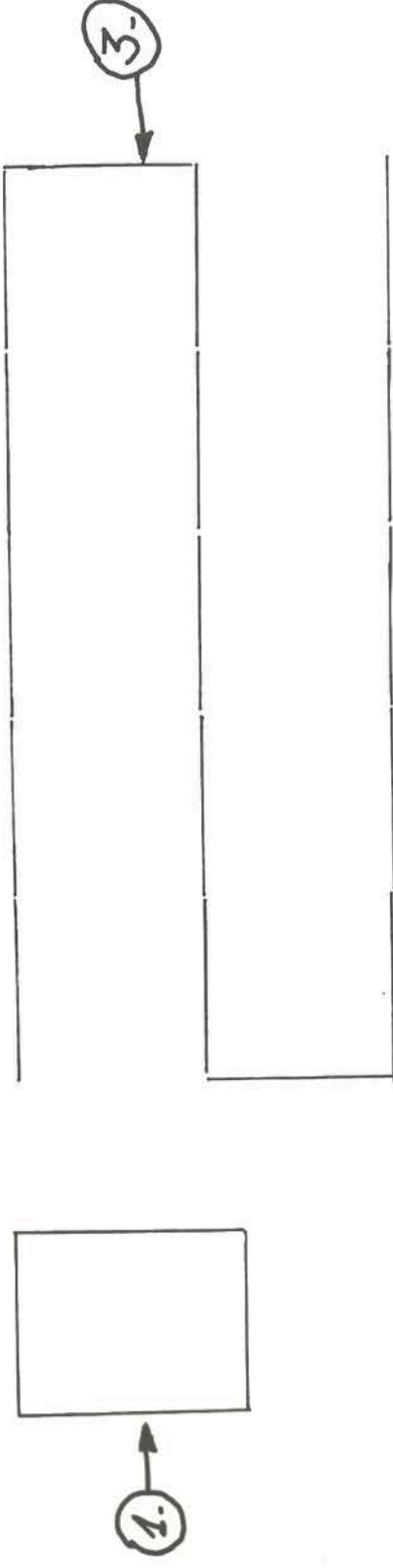
Optional: cut out “viewer.” Fold along dotted line. Glue tab to gallery floor.

Cildo Meireles
From Plane to Line, From Plane to Space

Requires : 4 single-sided sheets

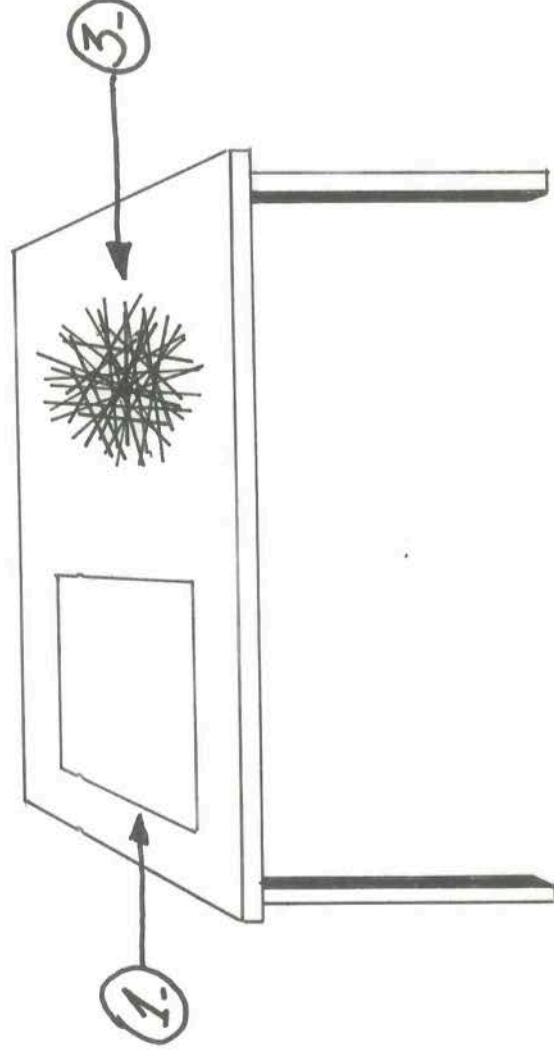
INSTRUCTIONS FOR "FROM PLANE TO LINE" C.M. 2002

- 1- FIX (GLUE) THIS SIDE OF THIS SHEET AGAINST THE WALL.
- 2- STRIP A SECOND SHEET, SIMILAR TO THIS ONE, AS THIN AS POSSIBLE.
- 3- FIX (GLUE) ALL THE STRIPS (2) CONTINUOUSLY AGAINST THE WALL BESIDE (1)



INSTRUCTIONS FOR "FROM PLANE TO SPACE" C.M. 2002

1. PLACE THIS SIDE OF THIS SHEET ON A TABLE.
2. STRIP A SECOND SHEET, SIMILAR TO THIS ONE, AS THIN AS POSSIBLE.
3. THROW DOWN ALL THE STRIPS, FREELY, BESIDE (1.) IN ORDER TO CREATE A KIND OF "MOUNT OF PAPER STRIPS"



Helen Mirra
Stage/Levee

Requires: 3 double-sided sheets from a
high-resolution printer

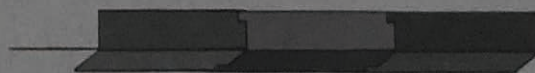
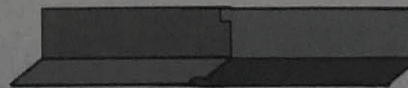
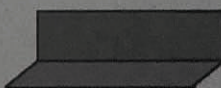
Sculpture can be one or more pages. It can be placed on table or on floor at wall (neither a shelf nor windowsill is recommended).

Cut on the marked white lines.

Fold along color shift. Unfold to make a 90-degree angle.

To extend the sculpture, slip adjacent sheets together at the cut lines so the sheets then overlap one inch.

If placed on a table etc., title is **Stage**. When placed on the floor where the floor meets a wall, title is **Levee**.

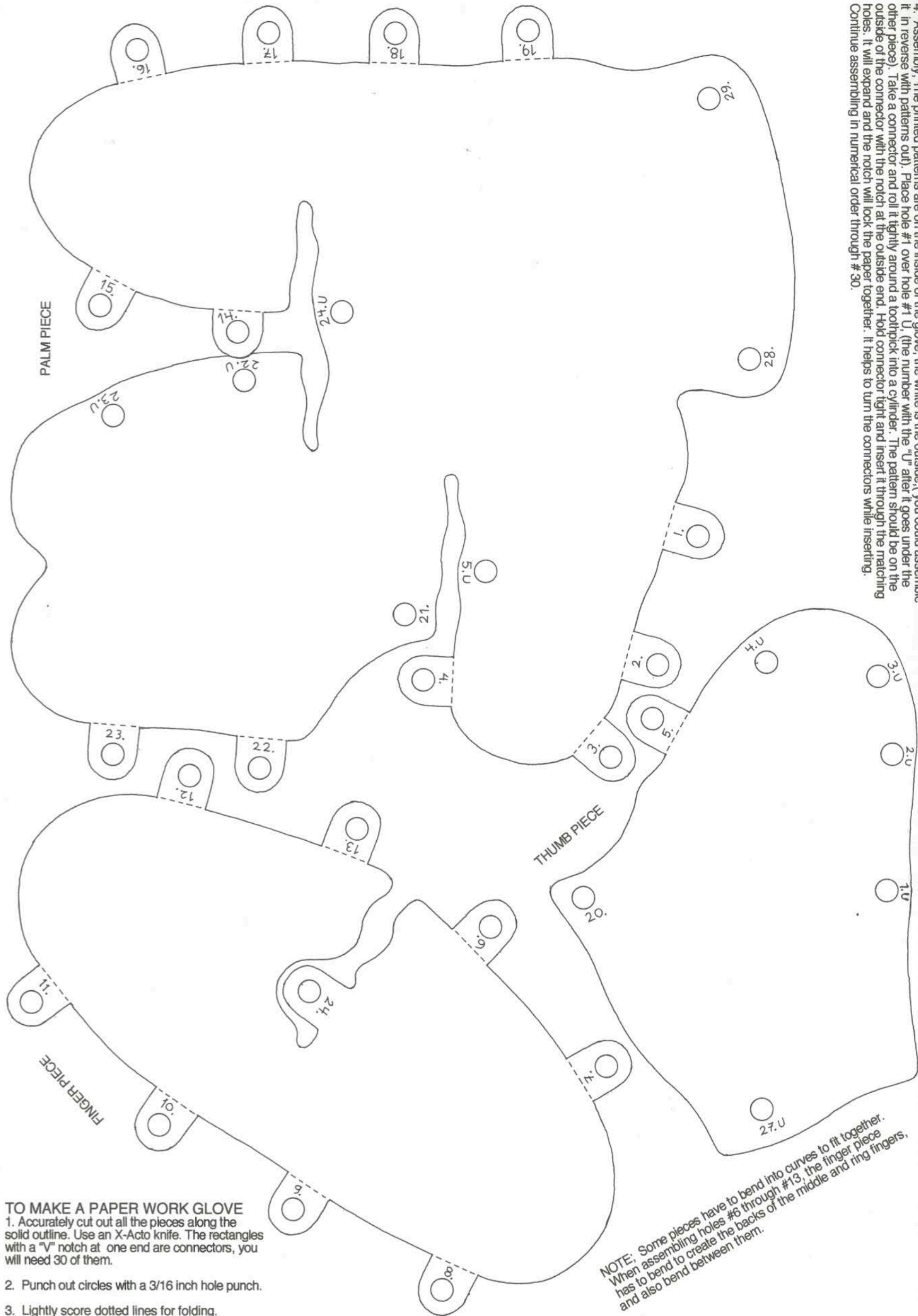




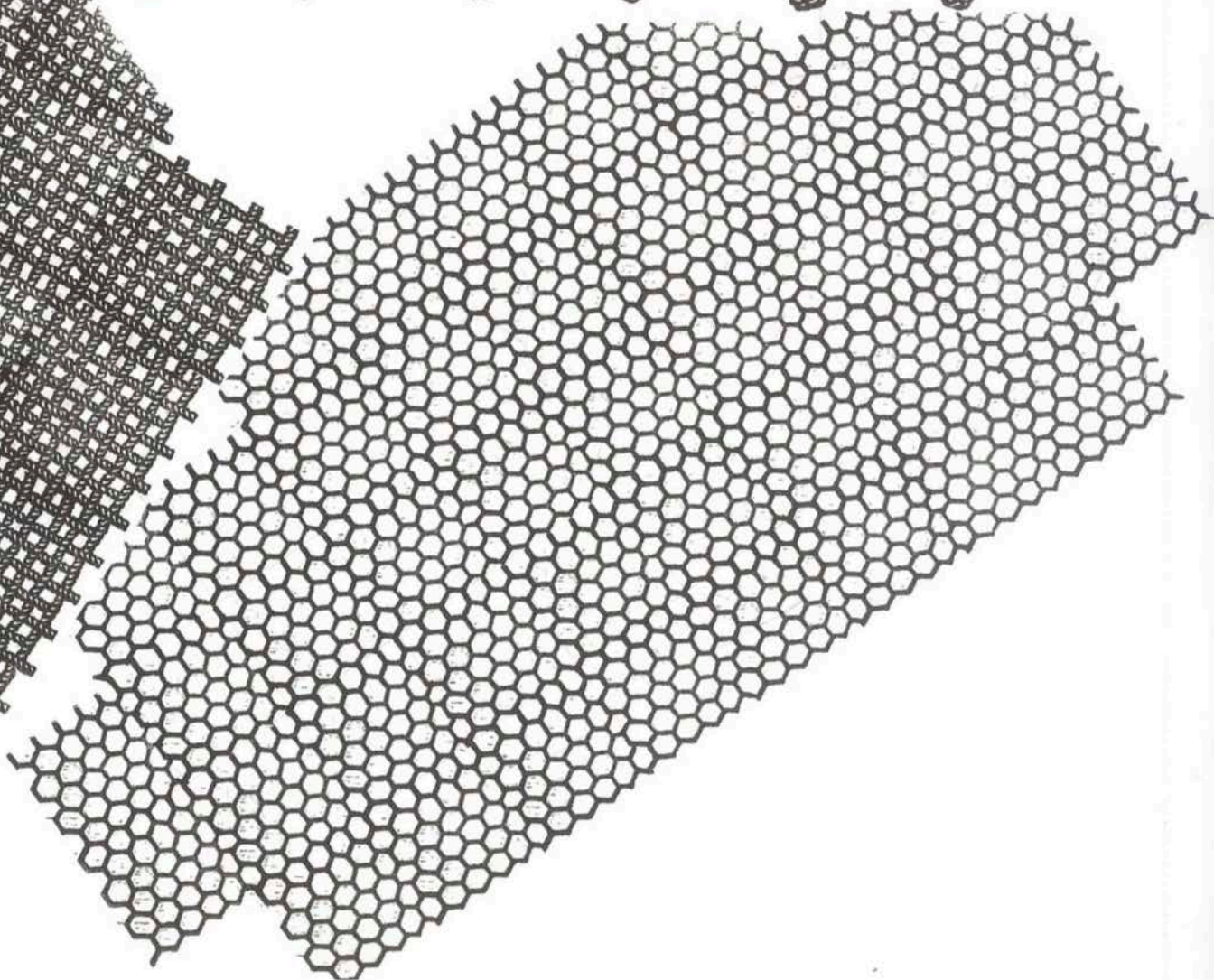
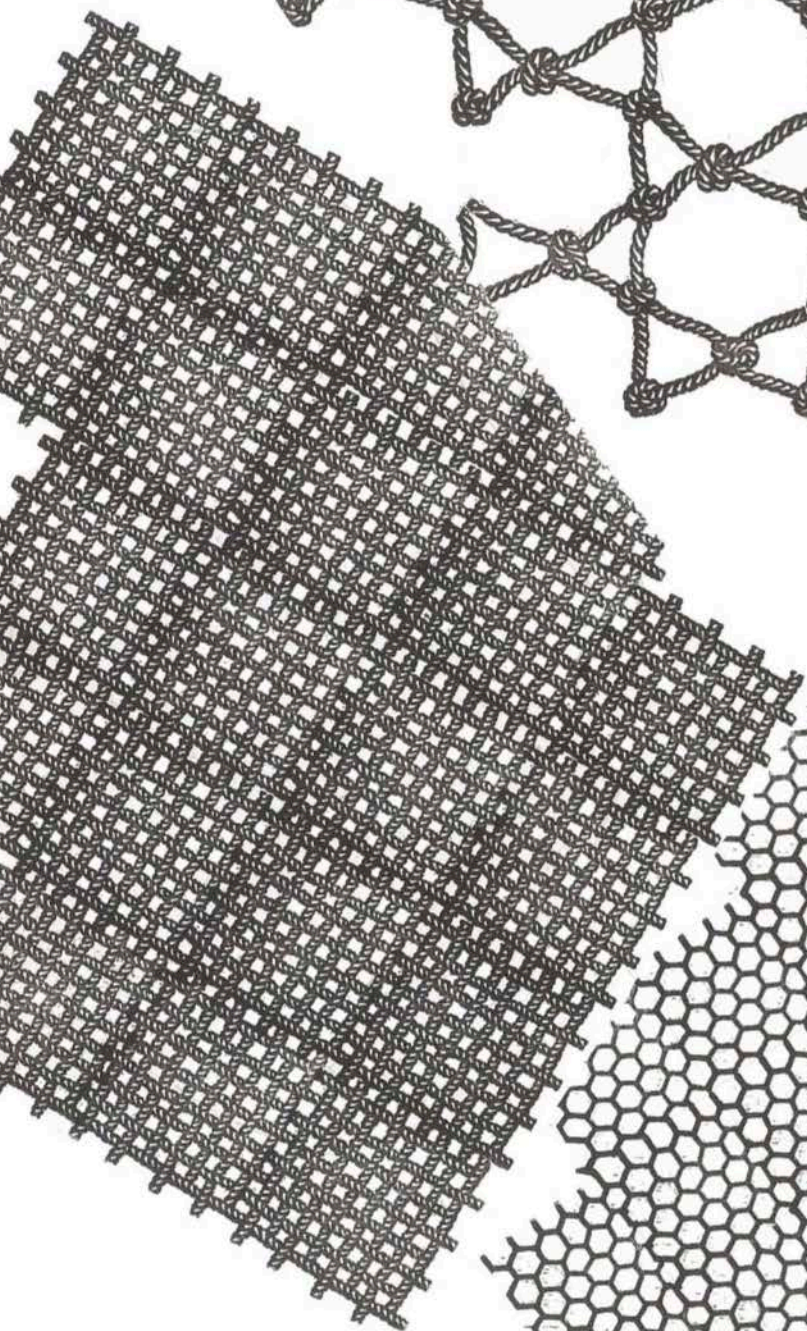
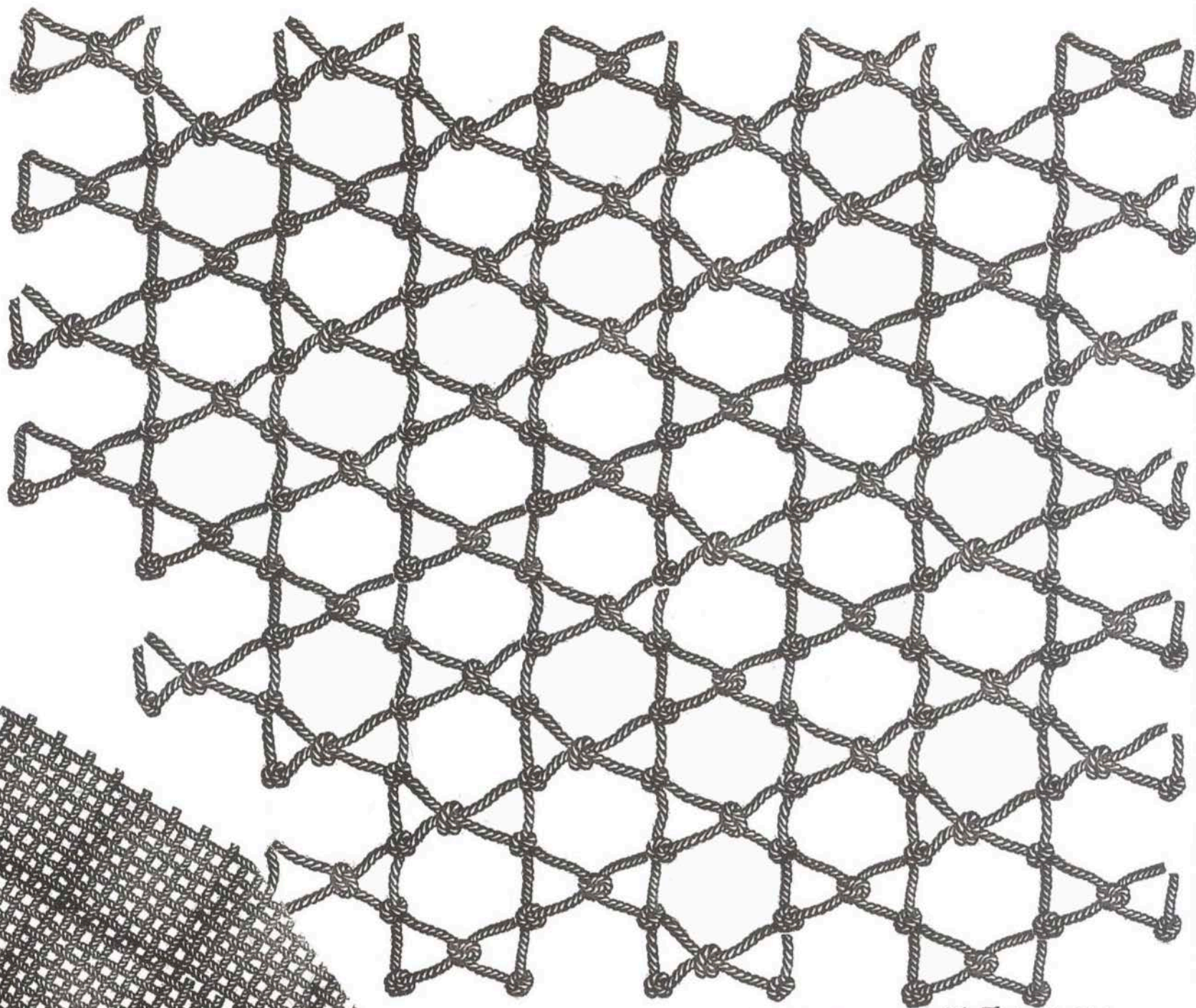


Aric Obrosey
Paper Work Glove, Recto Verso

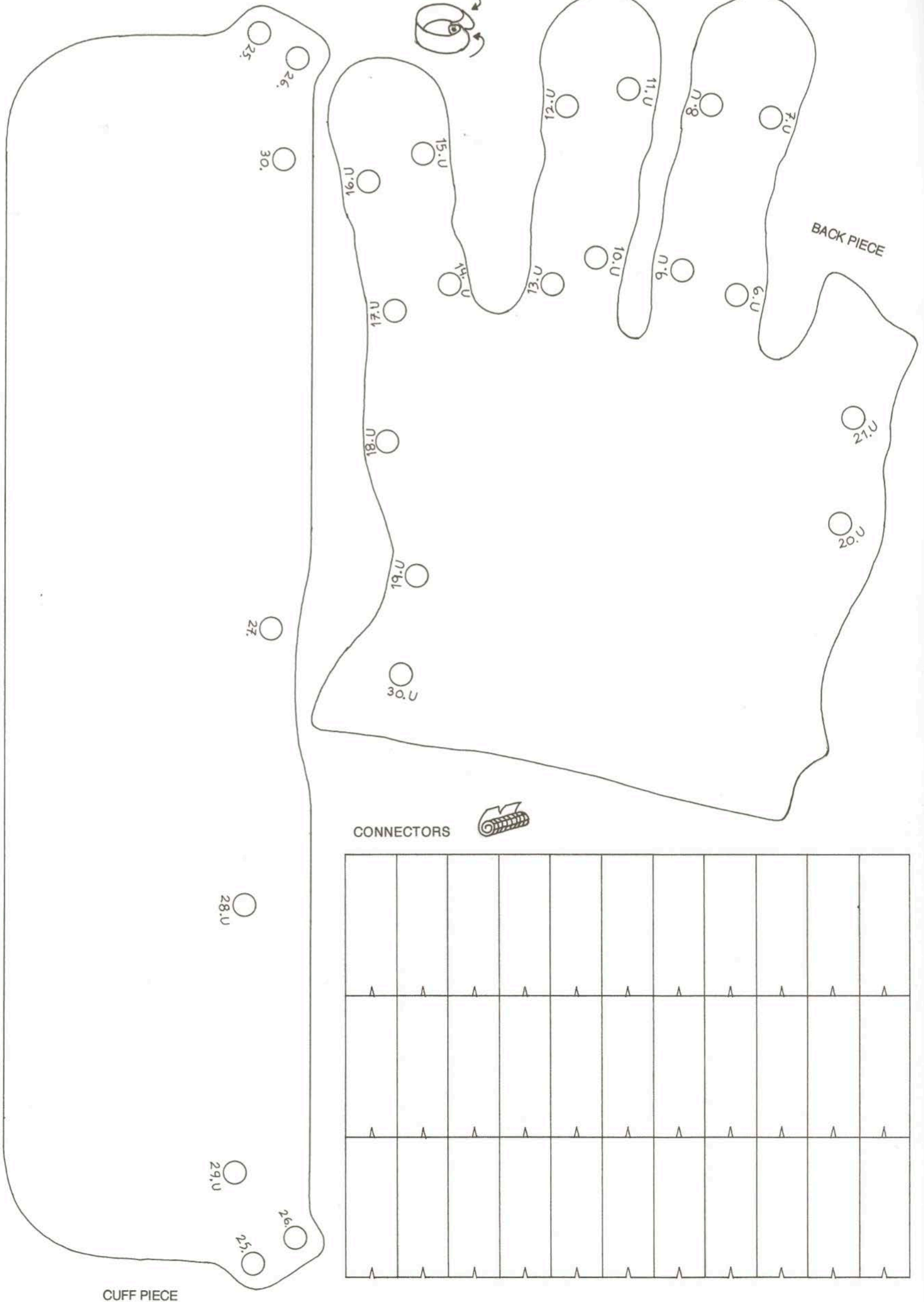
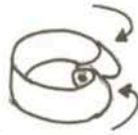
Requires: 2 double-sided sheets



4. Assembly: The printed patterns are on the inside of the glove, the white is the outside, (you could assemble it in reverse with patterns out). Place hole #1 over hole #1 U, (the number with the "U" after it goes under the other piece). Take a connector and roll it tightly around a toothpick into a cylinder. The pattern should be on the outside of the connector with the notch at the outside end. Hold connector tight and insert it through the matching holes. It will expand and the notch will lock the paper together. It helps to turn the connectors while inserting. Continue assembling in numerical order through # 30.



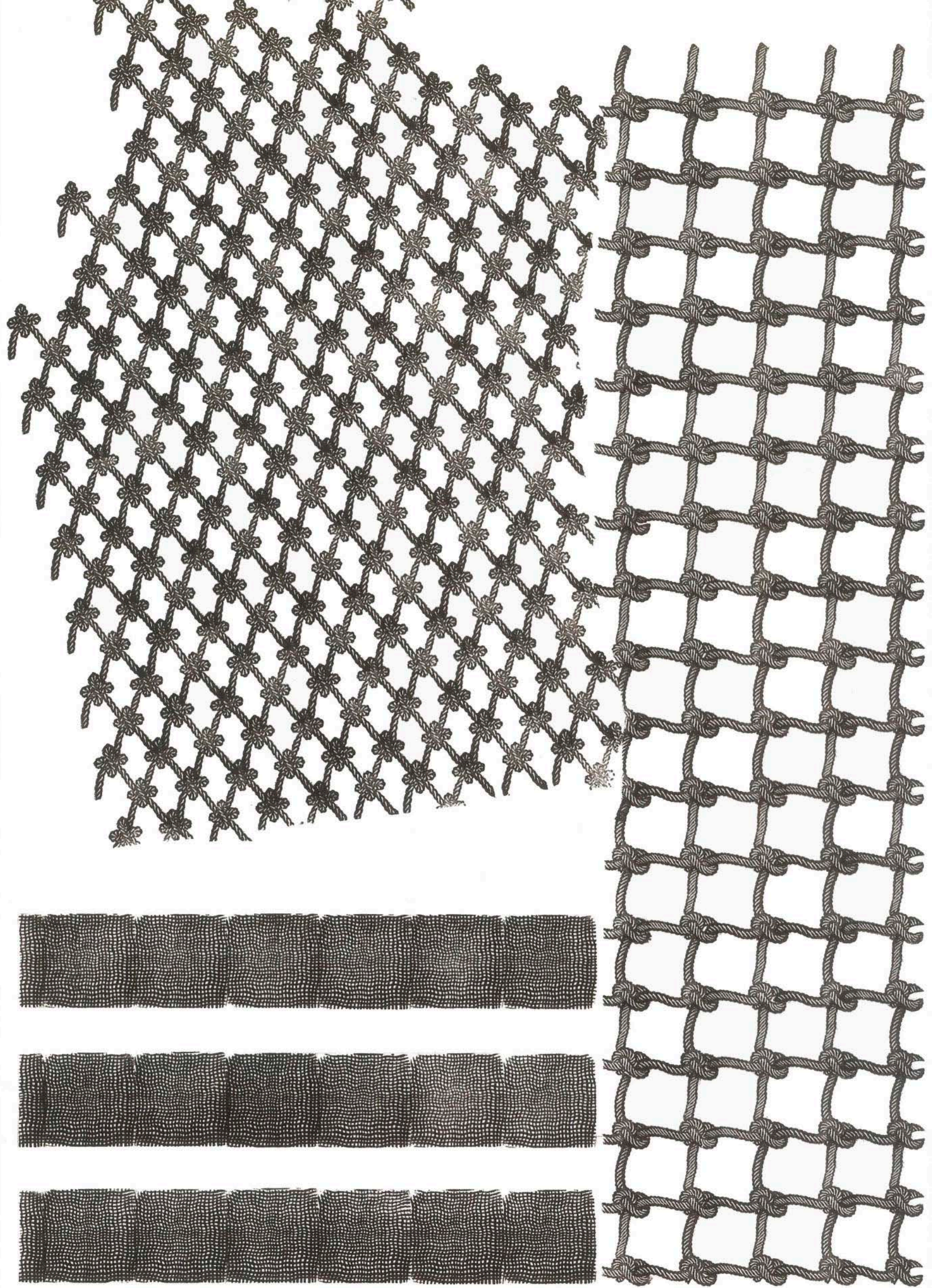
NOTE: When assembling the cuff, holes #25 and #26, bend cuff like this...



CUFF PIECE

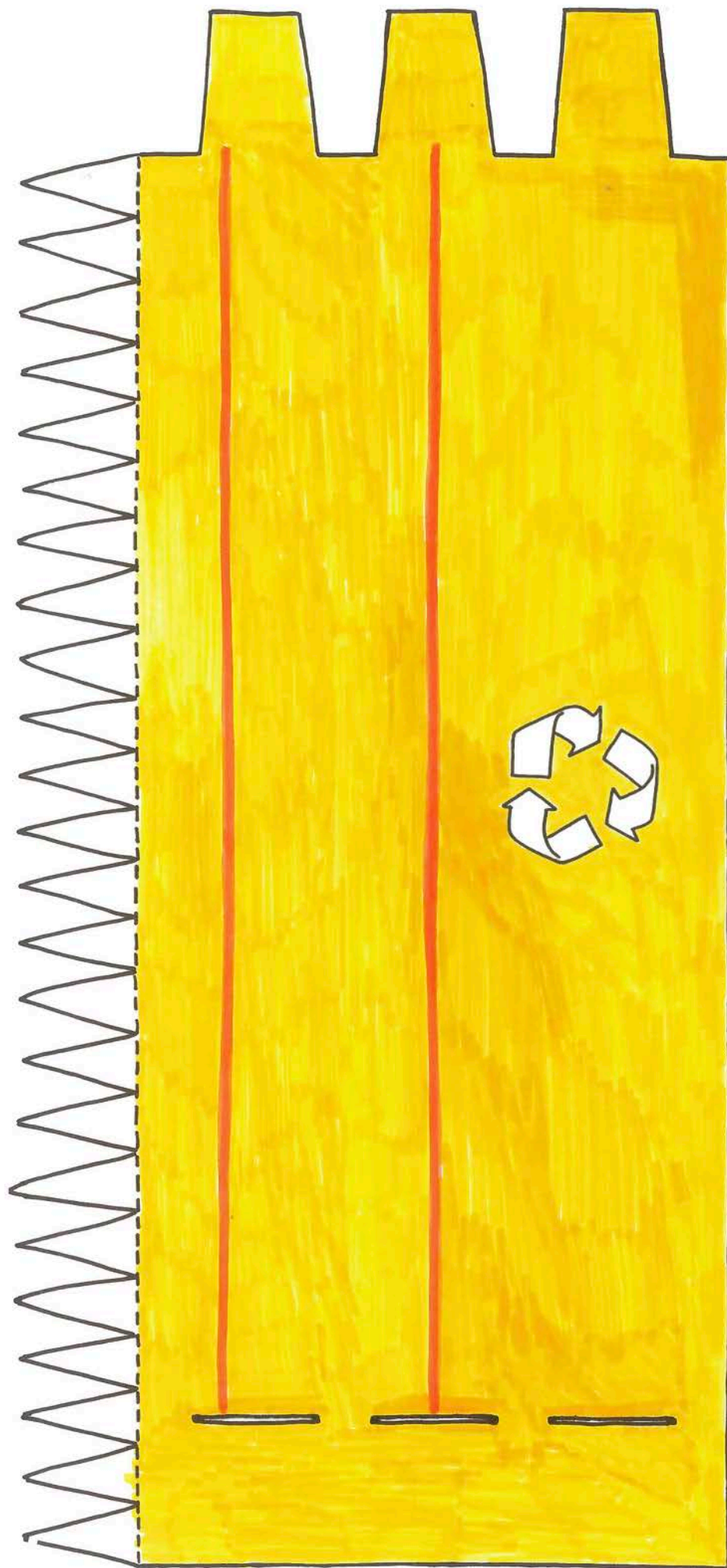
BACK PIECE

CONNECTORS



Ester Partegàs
Things You Don't Like

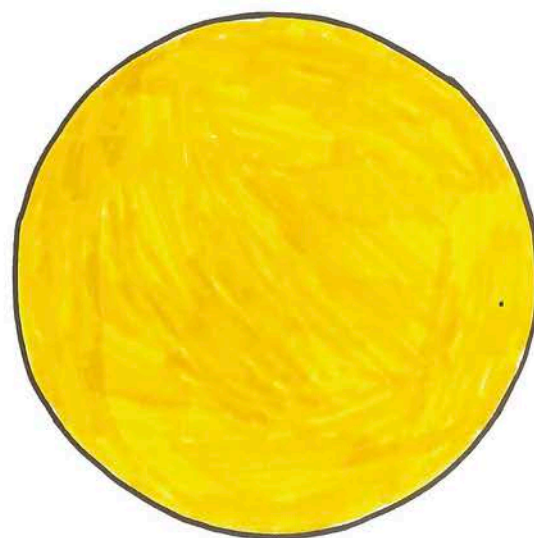
Requires : 2 double-sided sheets



ESTER PARTEGÀS

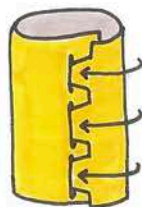
"THINGS YOU DON'T LIKE"

1 OF 2

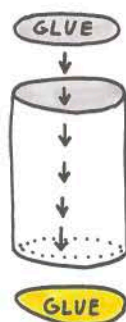


① CUT —
FOLD - - -

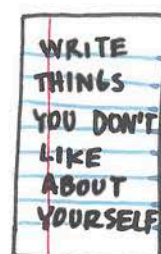
②



③

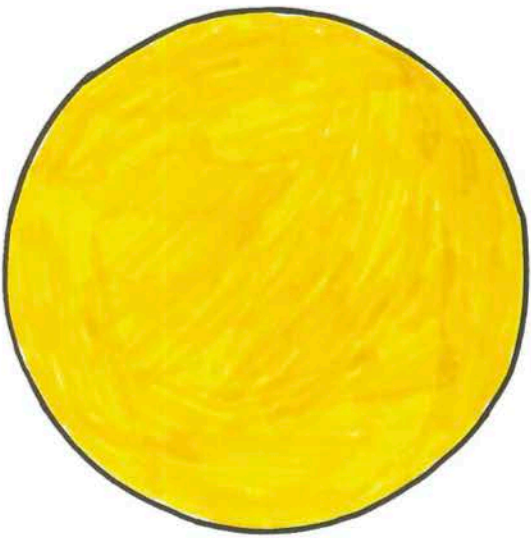
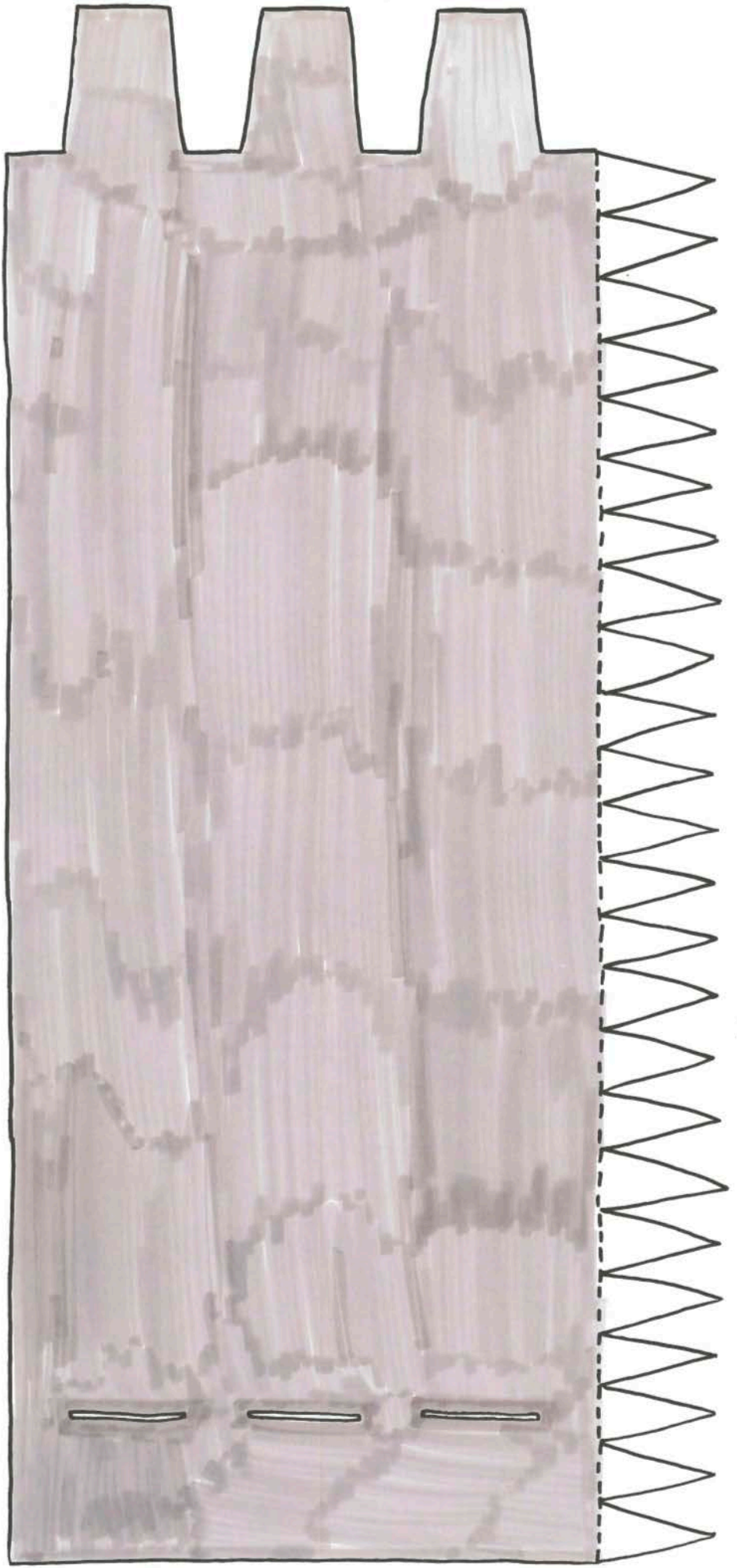


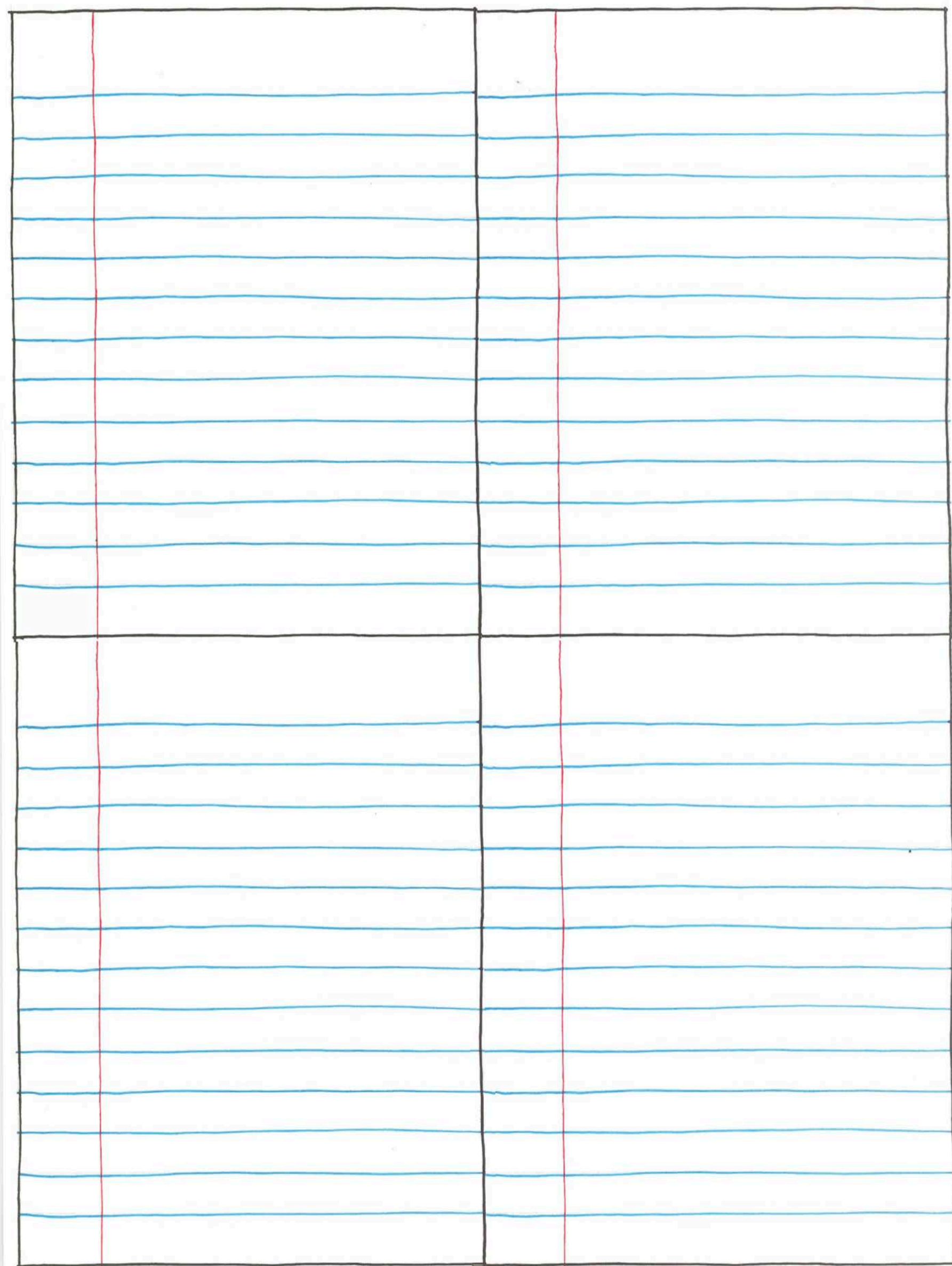
④



⑤







Paul Ramírez Jonas
Breath

Requires: 1 single-sided sheet



David Shrigley
The Paper Sculpture

Requires: 1 blank sheet

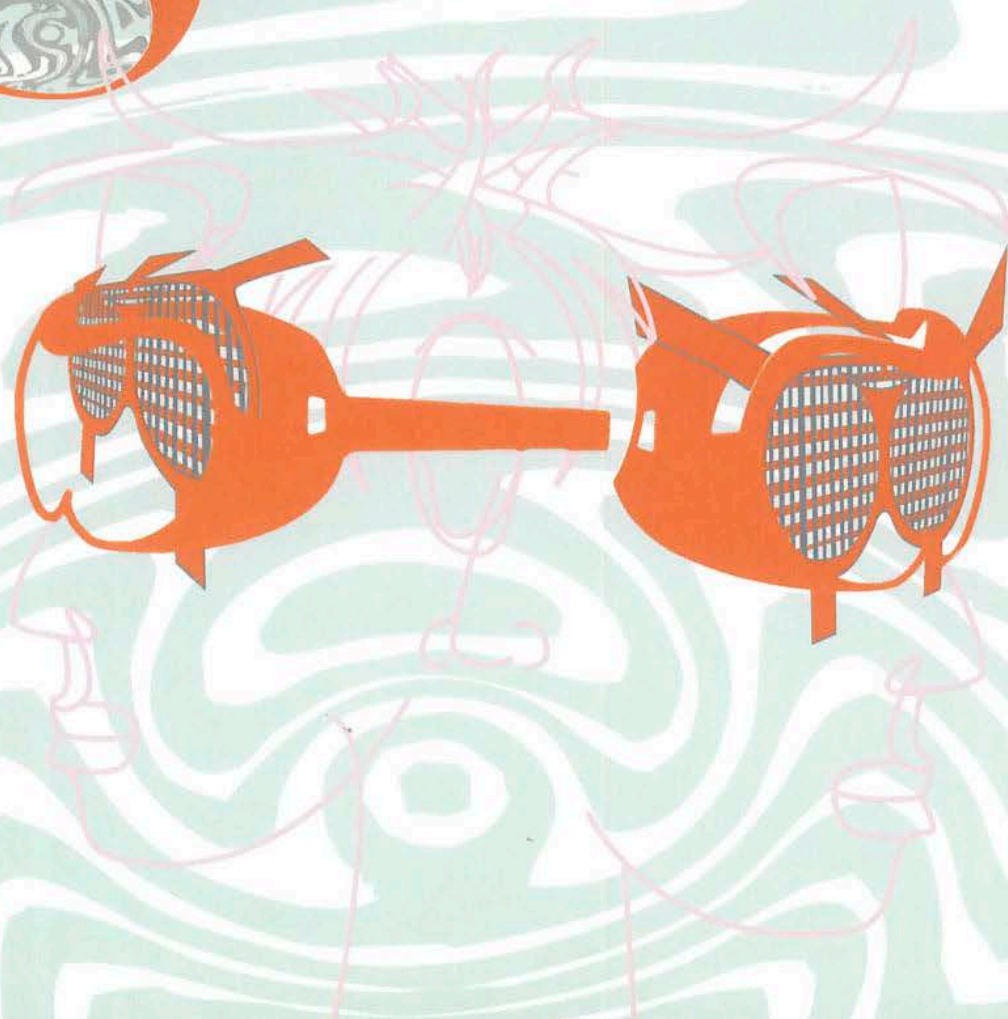
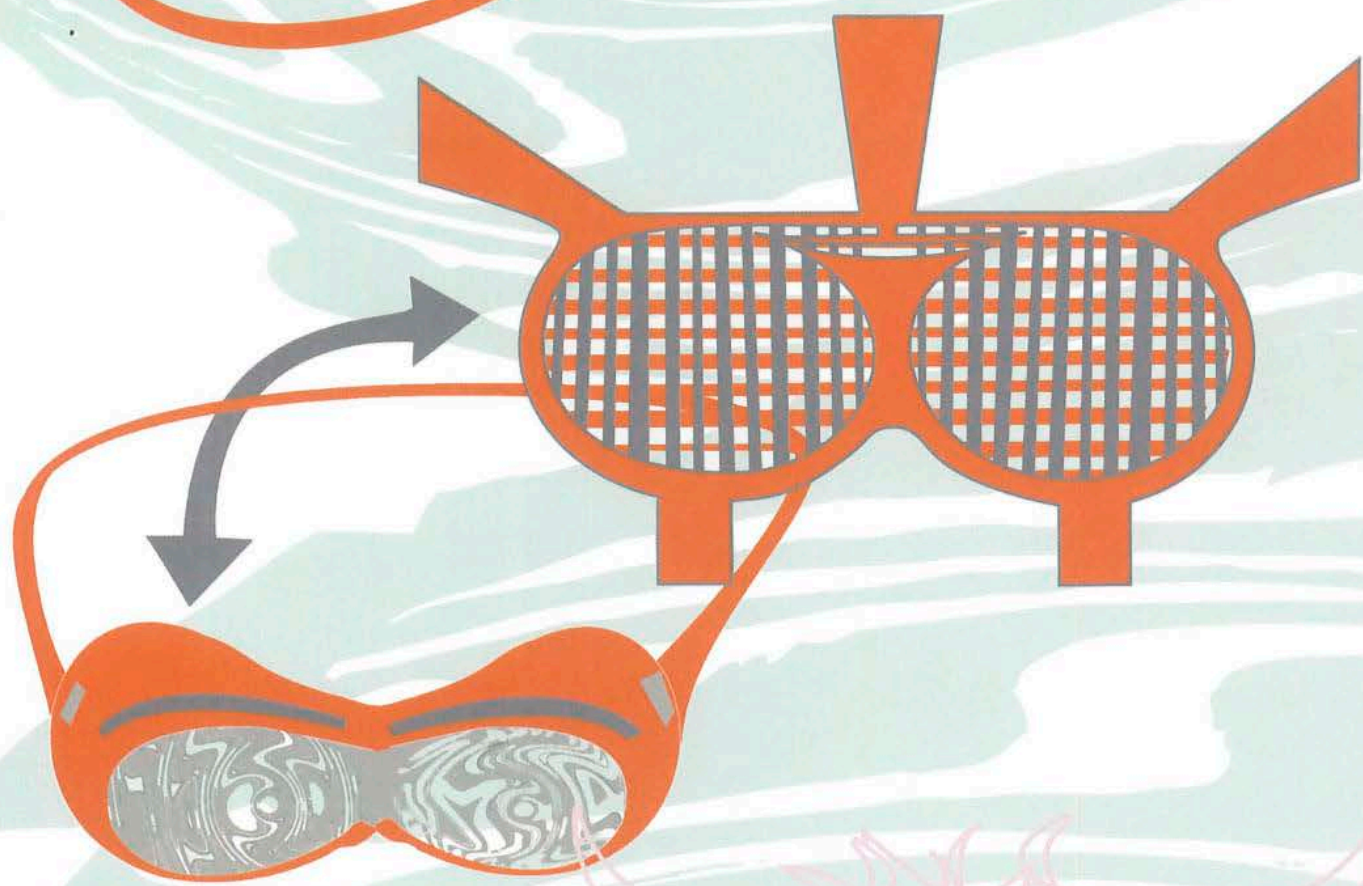
THE PAPER SCULPTURE

1. FOLD THE PAPER LENGTHWAYS WITH THE SHEEN OUTER
2. EARMARK THE WESTERMOST CORNER OF THE STARBOARD HALF
3. TEAR THE REMAINING (PORT) HALF SLIGHTLY TO THE RIGHT AND CURVE THE THUS-CREATED RIDGE BETWEEN THE HEEL OF YOUR OTHER HAND (REVERSE IF YOU ARE EAST-HANDED) AND FOREFINGER
4. FOLD BOTH HEMISPHERES AGAIN QUICKLY AND THEN ONCE AGAIN AND THEN FLATTEN IT OUT
5. TURN THE PAPER OVER
6. REPEAT
7. YOU SHOULD NOW HAVE AN EVENLY DIVIDED PLANE OF TIGHT FOLDS POINTING UPWARDS. WHILST PRESSING ON THE NETHER-SIDE CORNER WITH THUMB AND/OR INDEX FINGER OF YOUR DOMINANT HAND, LIGHTLY BRUSH YOUR WEAKER INNER WRIST OVER THE PUCKERINGS IN A FORWARD MOTION UNTIL THEY ARE FLAT AGAIN
8. TAKE THE FAR CORNER OF THE PAPER UNDER YOUR LEFT OR RIGHT THUMB AND WITH YOUR OTHER THUMBAIL, PARTLY SCORE A LINE FROM MIDDLE TO TOP, APPROXIMATELY TWO THIRDS FROM THE NEGATIVE EDGE.
9. GENTLY CURL THE UNINVOLVED PORTION UNTIL JUST BEFORE ITS NATURAL CREASING POINT, TAKING CARE NOT TO ACTUALLY GO OVER THE MARK
10. TAKE THE NORTH EDGE IN A SCISSOR-LIKE FASHION BETWEEN THE INDEX AND MIDDLE FINGER OF YOUR SUBORDINATE HAND, AND WITH YOUR OTHER ELBOW LOCATE AND FLATTEN THE APEX YOU HAVE PREVIOUSLY MADE.
11. MAKE A FIST ON YOUR LOWER SIDE AND SLOT THE MOST GAUNT EDGE INTO THE WIDEST TUCK BETWEEN YOUR FINGERS ~~AND~~ AND WITH THE BALL OF YOUR UN-USED FIST, DULL EACH EXTREMITY IN TURN UNTIL 'SPIT WILL NOT RUN OF IT'.
12. FOLD THE PAPER DIAGONALLY SEVERAL TIMES SO THAT THE CORNERS DON'T TOUCH, FLATTEN, REPEAT AND FLATTEN AGAIN
13. TAKING ADJACENT CORNERS BETWEEN THUMB AND SMALLEST FINGER, DRAW THE SHEET TOGETHER AND HOLD IT FOR 2-5 MINUTES
14. TURN THE SHEET OVER AND REPEAT
15. FIND A CYLINDER WITH A CIRCUMFERENCE NEAR AS DAMN IT EQUAL TO THE LONGEST EDGE OF THE PAPER (IF NO CYLINDER IS AVAILABLE YOU MAY USE ONE OF YOUR LIMBS)
16. FASTEN THE SHEET AROUND THE CYLINDER/LIMB WITH A PIECE OF TAPE.
17. WRITE THE NAMES OF THINGS WHICH YOU LIKE ON THE PAPER
18. UNFASTEN
19. MAKE THE PAGE INTO WHAT YOU CONSIDER TO BE A NONAGON, WITH THE FLAPS POINTING DOWN
20. WITH YOUR RIGHT HAND MANIPULATE THE SHEET SLIGHTLY WITH A FLATTENED PALM UNTIL THE FACING SIDE LOOKS LIKE (WHAT YOU UNDERSTAND TO BE) A ROUGH TRAPEZOID FROM WHERE YOU ARE SITTING / STANDING
21. THEN MOVE YOUR OTHER HAND AROUND THE PIECE AND APPROXIMATE THE EXACT OPPOSITE ACTION (AGAIN WITH A FLATTENED PALM) WHICH YOU HAVE JUST UNDERTAKEN WITH YOUR RIGHT HAND UNTIL THE SHEET TAKES BACK (WHAT YOU REMEMBER AS) ITS FORMER SHAPE
22. UNFOLD.

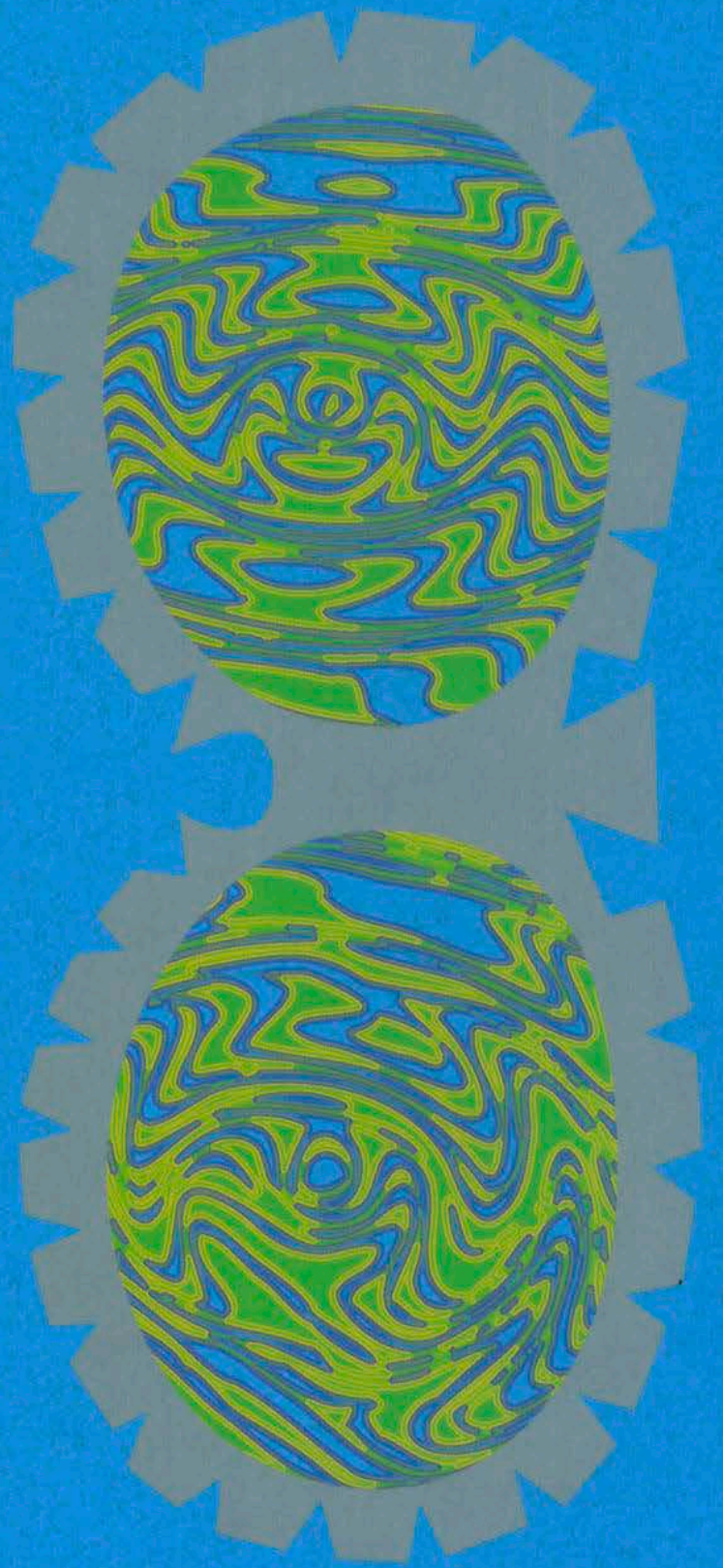
Eve Sussman
Goggles for Kaleidoscope Eyes

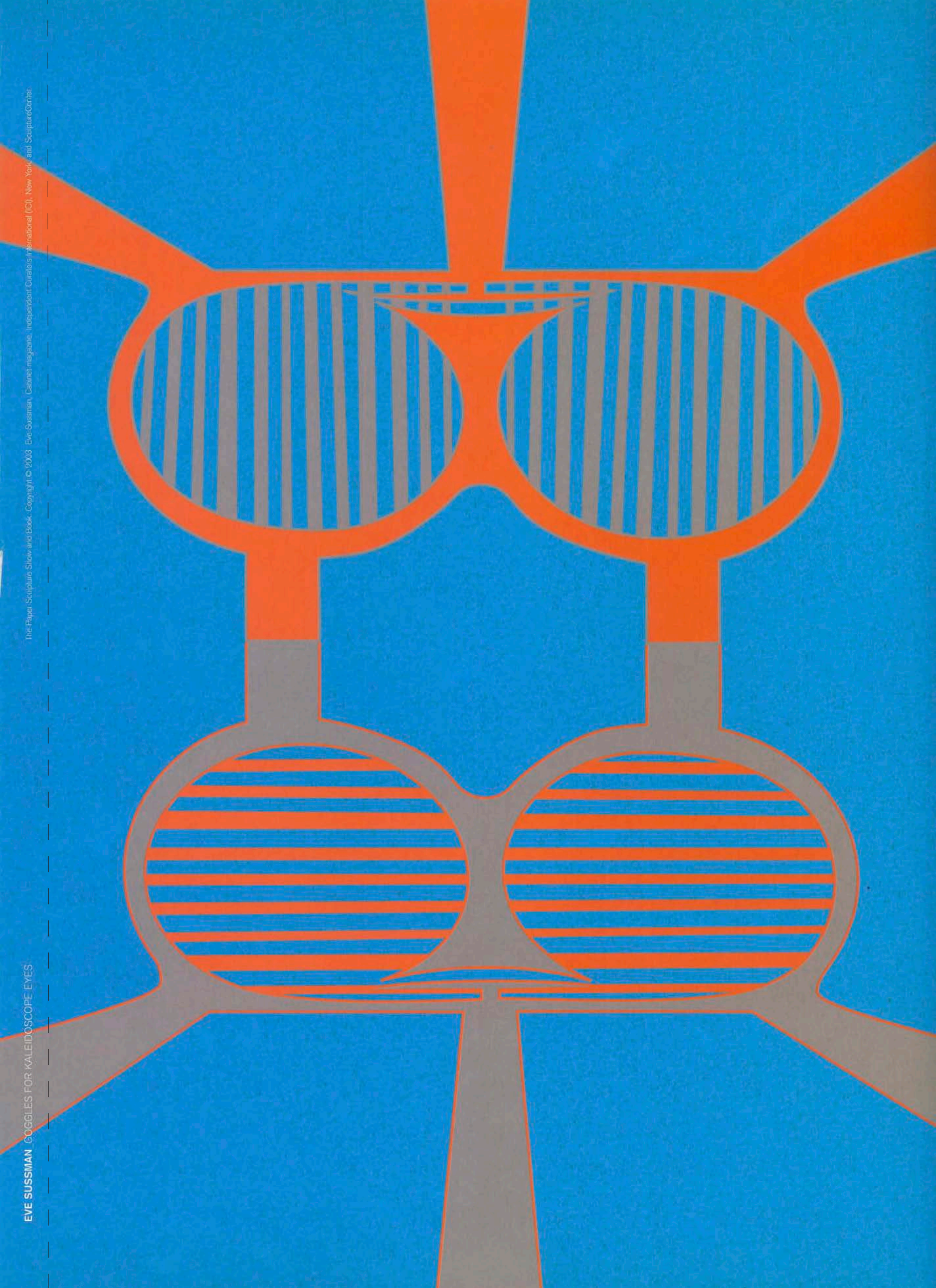
Requires: 3 double-sided sheets











Fred Tomaselli
Guide for Spring Molt and Courtship Display

Requires: 3 double-sided sheets

OLD WORLD WARBLERS

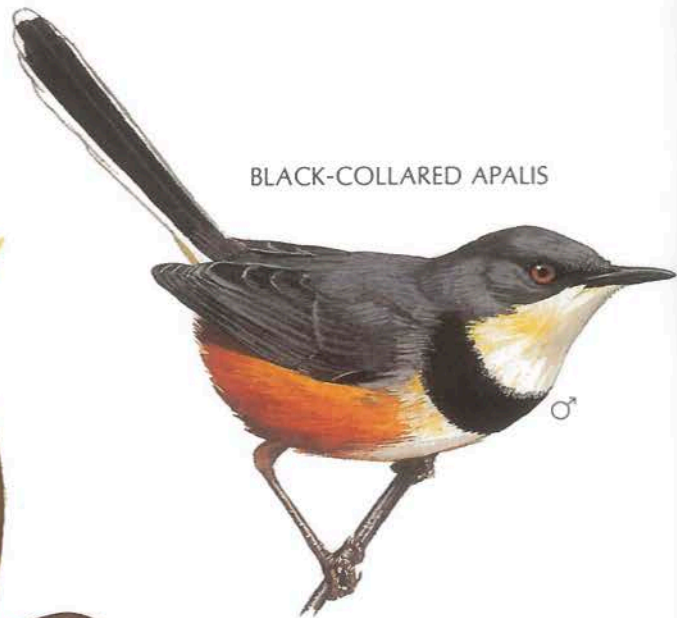
The Paper Sculpture Show and Book. Copyright © 2003 Fred Tomasselli, Cabinet Magazine, Independent Curators International (ICI), New York, SculptureCenter



ASHY PRINIA



winter



BLACK-COLLARED APALIS



♂
MOUSTACHED GRASS-WARBLER



LONG-TAILED TAILORBIRD



race *brachyura*
"Green-backed
Camaroptera"



BLEATING CAMAROPTERA



race *brevicaudata*
"Gray-backed
Camaroptera"



race *brachyura*



YELLOW-BELLIED
EREMOMELA



SOUTHERN TIT-WARBLER



race *carnapi*

NORTHERN CROMBEC

FRED TOMASELLI GUIDE FOR SPRING MOLT AND COURTSHIP DISPLAY

OLD WORLD WARBLERS

1/ ASHY PRINIA

Prinia socialis

RANGE: Indian subcontinent and W Burma
HABITAT: scrub, grassland, grain fields, open forest, reedbeds, stream banks, mangroves
SIZE: 5 in (12.5 cm)

This long-tailed bird is a common sight in the scrublands of southern Asia, where it can be found on hills up to 4,000 ft (1,200 m). Its range of habitats is typical of the tropical prinias.

It is a very nervous bird and, when seen, it is usually hopping restlessly through the foliage cocking its tail. It feeds on insects gleaned from low vegetation and also takes nectar from flowers.

In the northern race *P.s. stewarti*, there is a marked difference between summer and winter plumages, and the tail is longer in winter.

The purselike nest is built in a bush and the 3–5 eggs are incubated by both adults for 12 days.

2/ BLACK-COLLARED APALIS

Apalis pulchra

RANGE: Africa, from Cameroon to Sudan and Kenya
HABITAT: undergrowth in highland forest
SIZE: 5 in (12.5 cm)

The *Apalis* warblers are mainly forest-dwellers of slender build with long, thin, graduated tails and gray, green or brown plumage.

The Black-collared Apalis is a noisy, lively resident of mountain and upland forests in central Africa. In areas where it is common, it can often be seen sidling up and down plant stems with its tail cocked up and wagging from side to side. It feeds mainly on insects picked out of the ground vegetation. The male has a brief, warbling song.

This species occasionally adopts the nests of other birds but, if it has to, it will build a purse-shaped nest of its own, using moss and lichens with a lining of soft feathers.

3/ BLEATING CAMAROPTERA

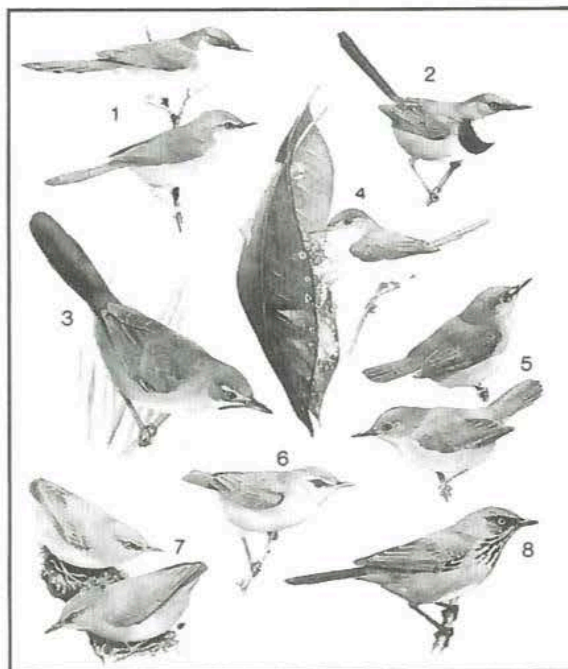
Camaroptera brachyura

RANGE: sub-Saharan Africa
HABITAT: woodland thickets, forest edge, riverine bush, parks, gardens
SIZE: 5 in (12.5 cm)

Of the half dozen or so camaropteras found in Africa, this is the most common. There are 2 groups: a green-backed group of races, including *C.b. brachyura*, which occurs mostly down the eastern edge of Africa, from Kenya south to South Africa, and a gray-backed group, *C.b. brevicaudata*, which is widespread elsewhere. This is often regarded as a separate species, the Gray-backed Camaroptera *C. brevicaudata*. The green-backed birds prefer moist evergreen forests, whereas the gray-backed ones favor dry thornveld and open broad-leaved woodlands.

Skulking by habit, these birds are not always easy to see as they forage among the vegetation, but their alarm call is quite distinctive, like the bleating of a lamb. Another equally curious call sounds like stones being tapped together.

Its soft, downy nest is made within a frame formed from the broad leaves of a single twig or spray, with more leaves added to make a roof.



4/ LONG-TAILED TAILORBIRD

Orthotomus sutorius

RANGE: Indian subcontinent, Southeast Asia to Java, S China; up to 5,250 ft (1,600 m) in Southeast Asia
HABITAT: thickets, scrub, bamboo, gardens
SIZE: 4¾ in (12 cm); breeding male 6 in (15.5 cm)

Widespread and familiar throughout southern Asia, the Long-tailed Tailorbird is often seen hopping about in bushes and around verandas in search of insects and spiders. It has a habit of carrying its tail high over its back and jerking it up and down. The tail is usually longest in the breeding male.

Its name is derived from its astonishing nest-building technique. Taking 1 or 2 large leaves on a low bush or branch, it uses its bill as a needle to perforate the edges and sew them together using individual stitches of cottony plant material or the silk from spiders' webs or insect cocoons. The nest itself, made of soft plant fibers, is formed inside this pocket. The 2–3 eggs are incubated by both of the parents.

5/ MOUSTACHED GRASS-WARBLER

Melocichla mentalis

RANGE: From W Africa to Ethiopia in the N, down to Angola and across to Zambezi River in the S
HABITAT: edges of mountain evergreen forest with coarse grass and scattered trees, marshy land along streams
SIZE: 7–8 in (18–20 cm)

This is a stoutly built species which looks more like a bulbul (pp. 250–53) than a warbler. Only the male sports the black cheek stripe that gives the species its name.

Its alarm note is a rasping call, but the male has an attractive, thrushlike song and will sometimes sing or sunbathe on top of a tuft of grass. In general, though, it is a solitary, stealthy species which often skulks behind vegetation. It feeds mainly on insects, especially grasshoppers and beetles. It lays 2 pinkish-white eggs, marbled with red, in a bowl-shaped nest built in a tussock.

GUIDE FOR SPRING MOLT and COURSHIP DISPLAY

You will need a sharp #1 X-acto knife, a thin cutting surface, and some clear glue.

- 1/ Slip the cutting surface between the bird page and the outerwear page.
- 2/ Carefully cut out the birds but leave all parts of the legs and vegetation intact.
- 3/ Leftover bird bodies can be glued onto the template on the back of the outerwear page.

Or for gallery installation only, pin the excess birds to the wall. Multicolored map pins have been provided - use any color of pin that is desired.

- 1/ Pin the first page of the leftover birds onto a wall in the exact positions dictated by the template. Using two map pins per bird, insert one through the eye and the other through the tail.
- 2/ As more bird bodies are generated, pin them to the wall with their heads pointed towards the center and tails radiating outwards. Crowd them as much as possible, with birds touching each other but not overlapping.
- 3/ Try to keep the resulting accumulation of birds in a roughly circular format.
- 4/ The accumulation will grow to its final size on the last day of the exhibition.

6/ YELLOW-BELLIED EREMOMELA

Eremomela icteropygialis

RANGE: Africa from Sudan, Ethiopia and Somalia S through Kenya and Tanzania to Zimbabwe and Transvaal
HABITAT: woodland, bushveld, scrub
SIZE: 4–4½ in (10–11 cm)

This pert, short-tailed warbler is common in many parts of its range, although in dry areas it tends to be nomadic. It is usually seen in pairs or family parties, busily seeking insects among the twigs and branches of trees, especially acacias.

Its nest is a thin-walled cup of dry grass, bound together with spiders' silk and sited in a bush. The hen bird usually lays a clutch of 2–3 white, chocolate-spotted eggs.

7/ NORTHERN CROMBEC

Sylvietta brachyura

RANGE: widespread across the S Sahel zone from Senegal in the W to Somalia in the E; thence through Uganda and Kenya to Tanzania
HABITAT: acacia woodland, dry scrub, coastal bush
SIZE: 3½ in (9 cm)

The Northern Crombec is a plump little warbler with an extremely short tail. Its habit of running along branches and climbing through the foliage of thorn trees in search of insects has earned it the alternative name Nuthatch Warbler.

Usually seen in pairs, they are common birds in many parts of Africa. The Northern Crombec is one of 9 species of crombec, all African. There are about 6 races. In contrast to the others, such as *S.b. brachyura* of Senegal to Ethiopia, *S.b. carnapi* of Cameroon and Central African Republic has distinctive chestnut underparts.



NEW! Sunburst
NEW! Cobalt
Red
Classic Navy
Sun Orange
Charcoal Heather
Red

Waterproof/
breathable
insert

Snow cuffs

Chili

NEW! Cobalt

NEW! Sunburst

Red

Classic Navy

Sun Orange

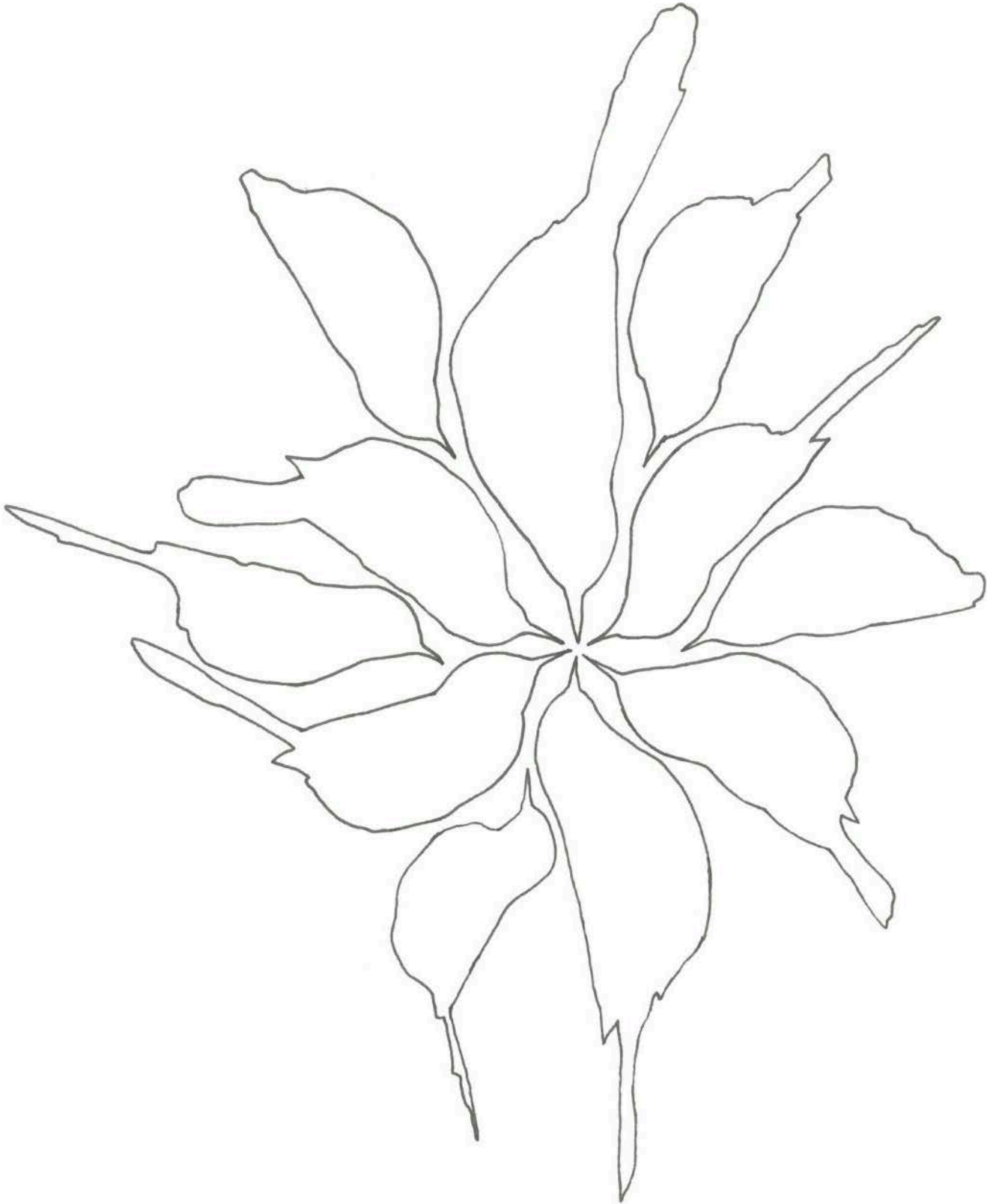
Charcoal Heather

Red

Black

FRED TOMASELLI: GUIDE FOR SPRING MOLT AND COURTSHIP DISPLAY

The Paper Sculpture Show and Book, Copyright © 2003 Fred Tomaselli, Cabinet magazine, Independent Curators International (ICI), New York, and SculptureCenter



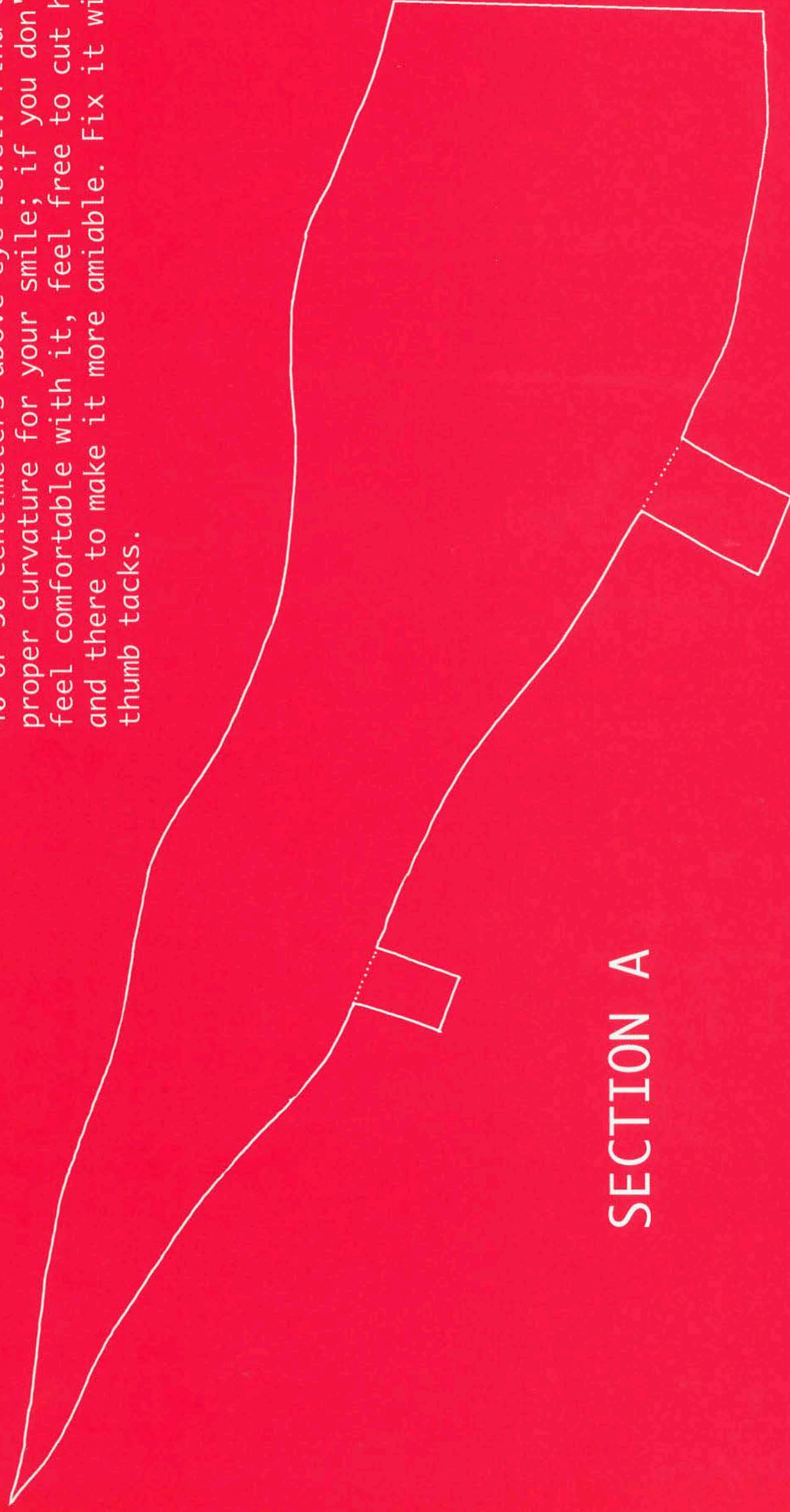
Pablo Vargas-Lugo
Infinite Compassion

Requires : 2 double-sided sheets

Infinite Compassion Pablo Vargas-Lugo

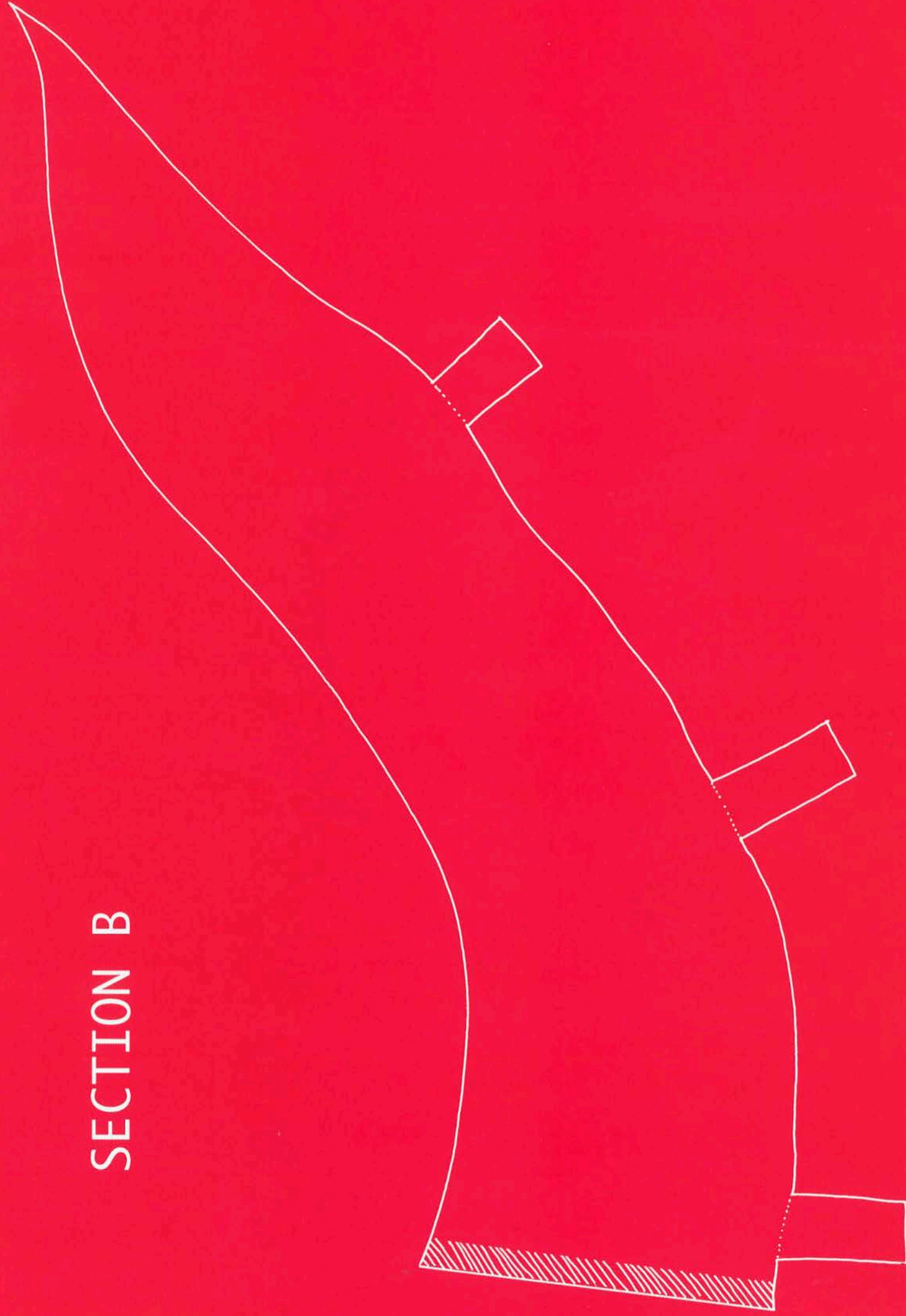
Instructions

1. Cut sections A and B. Glue section A over shaded area of section B. Remember that the black side is the front of the piece.
2. Fold back the tabs.
3. Take your smile and put it against a wall, the red side facing back and preferably some 40 or 50 centimeters above eye level. Find the proper curvature for your smile; if you don't feel comfortable with it, feel free to cut here and there to make it more amiable. Fix it with thumb tacks.



SECTION A

SECTION B



Olav Westphalen
How Much is Not Enough

Requires : 4 double-sided sheets

FRONT OF PANEL

CUT ALONG SOLID LINES
SCORE ON DOTTED LINES
FOLD IN TOWARDS YOU

FROM MUCH

IS NOT

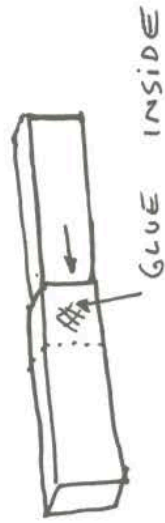
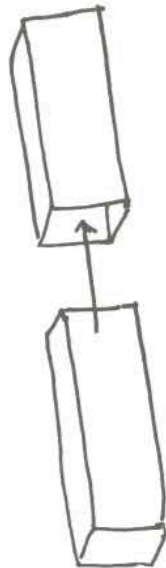
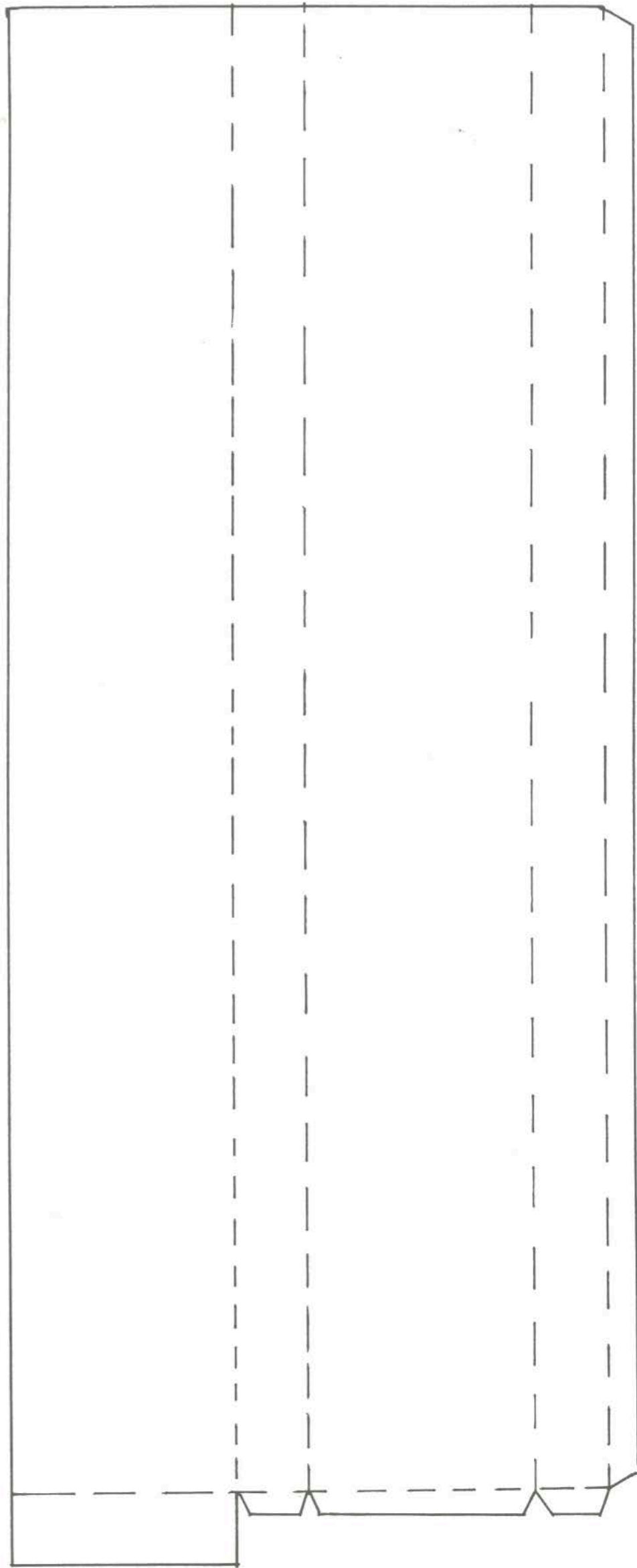
ENOUGH?

BACKSIDE OF PANEL

CUT ALONG SOLID LINES
SCORE ON DOTTED LINES
FOLD TOWARDS YOU

ATTACH HANDLE HERE

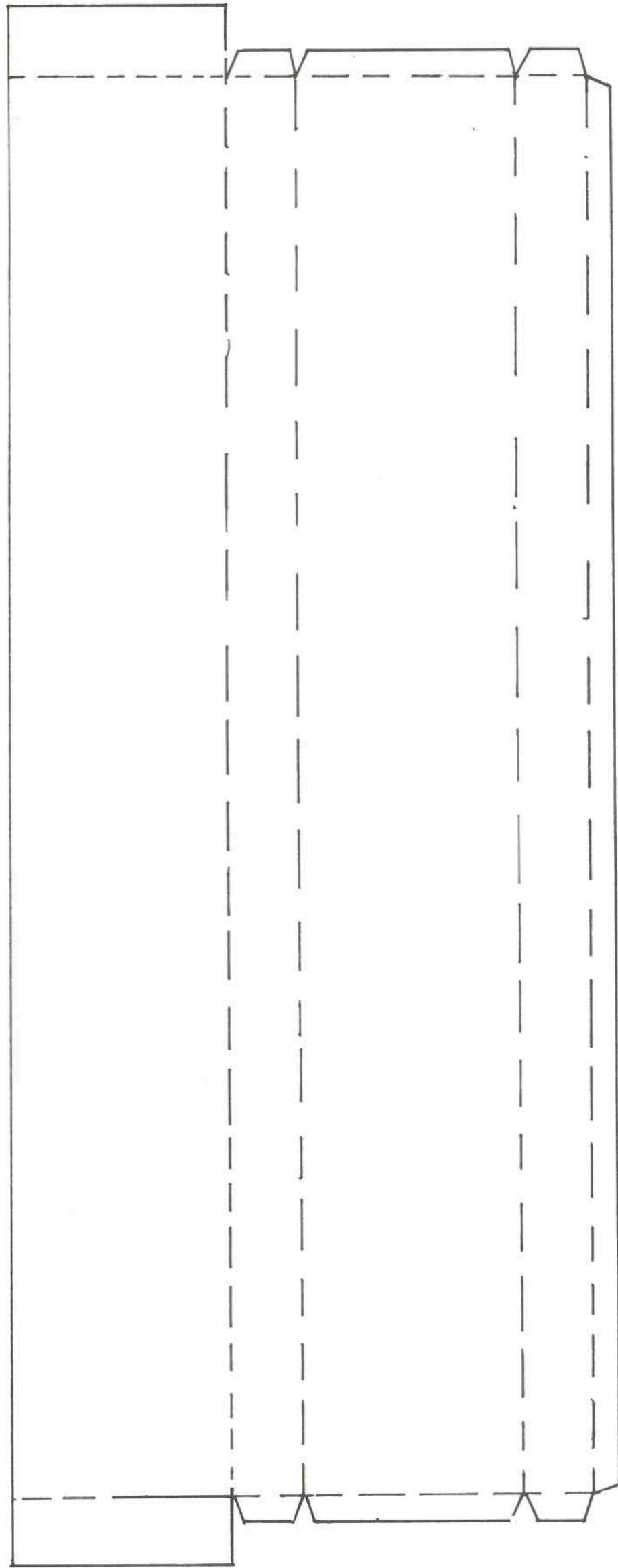
HANDLE / TOP PART



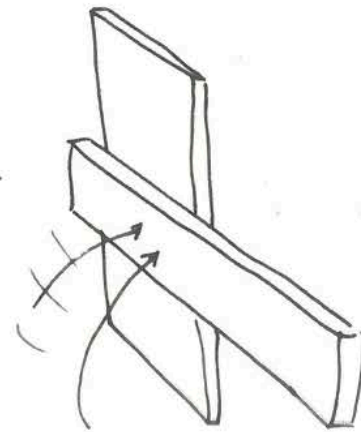
ASSEMBLE BOTH PARTS OF HANDLE
AND SLIDE BOTTOM PART INTO TOP
PART. GLUE TOGETHER.



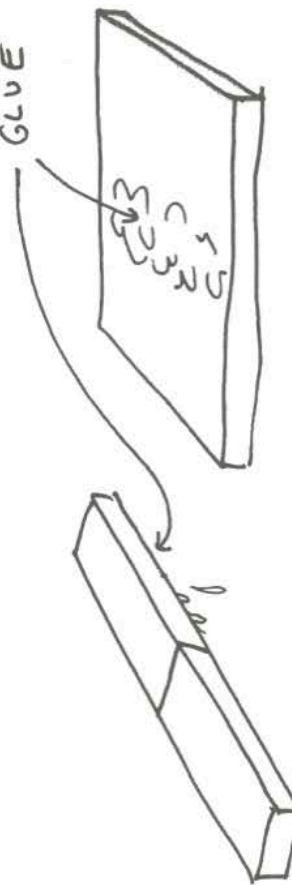
HANDLE / BOTTOM PART



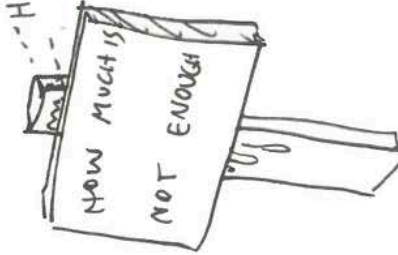
ASSEMBLE



GLUE

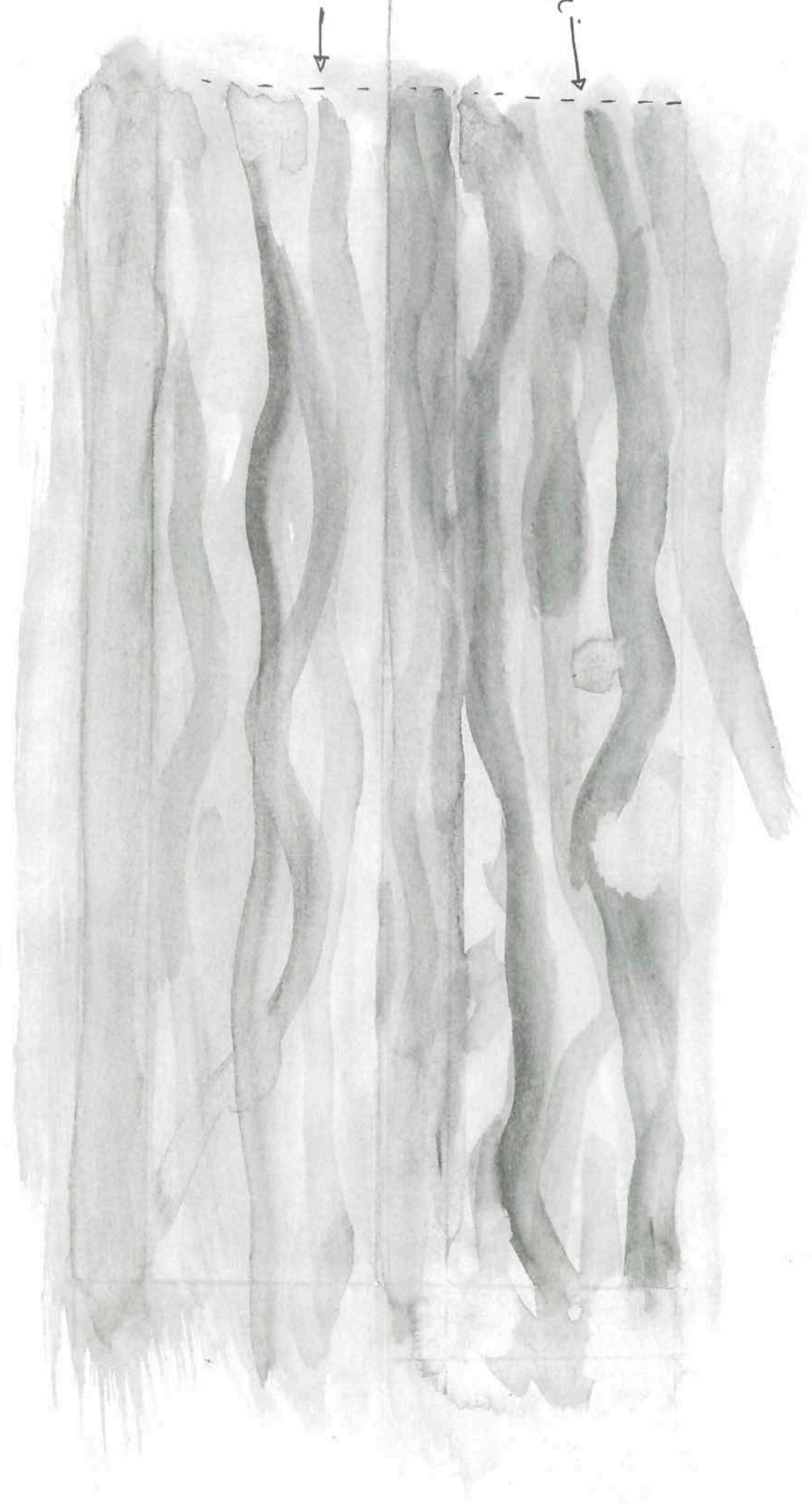


HANDLE OUT
STICKS
EXACTLY
3/4 INCH



OVERLAP
~TIL
HERE

Overlap ~til
just

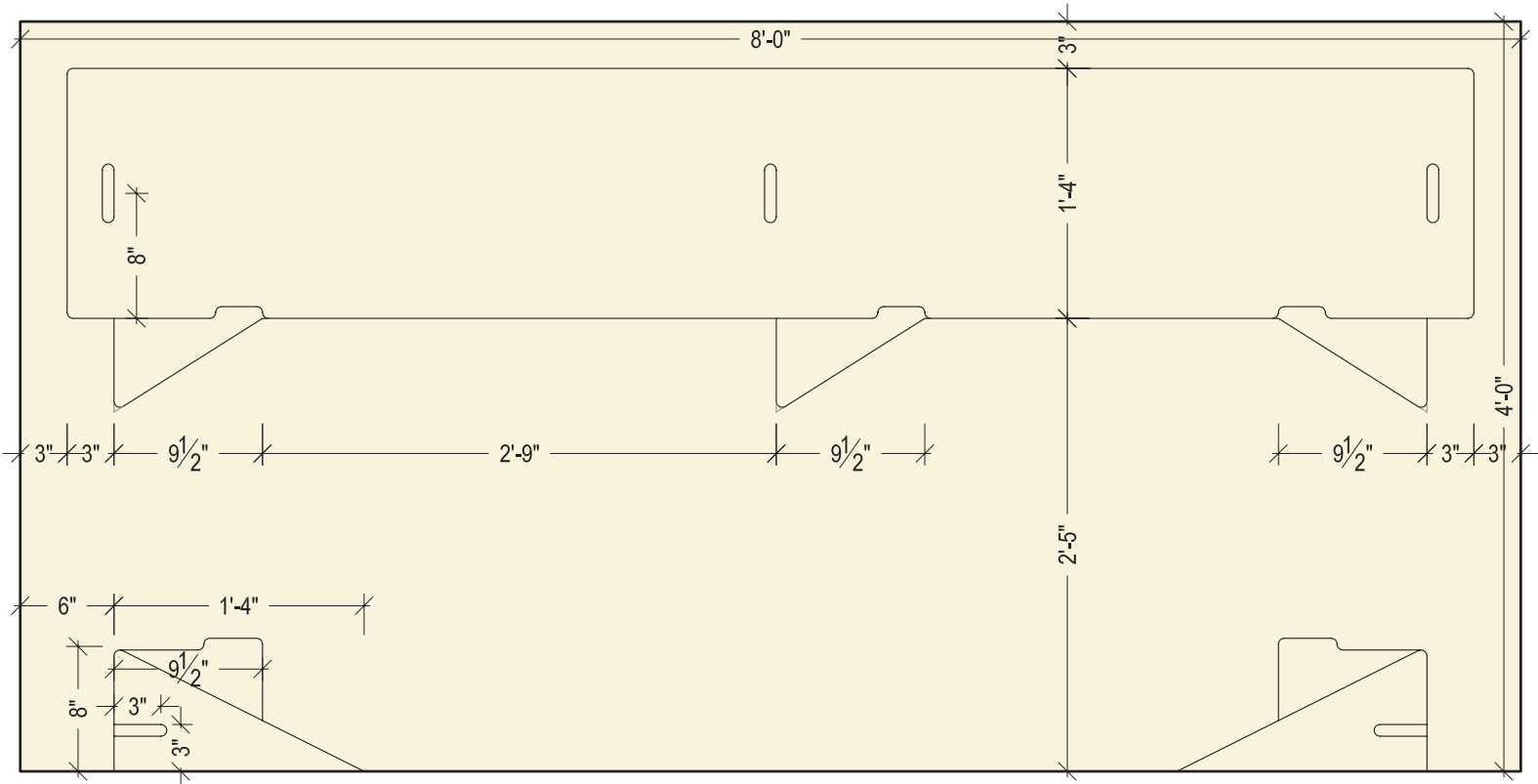


Allan Wexler
*Work and Display Stations for The Paper
Sculpture Show*

Requires : 3 double-sided sheets

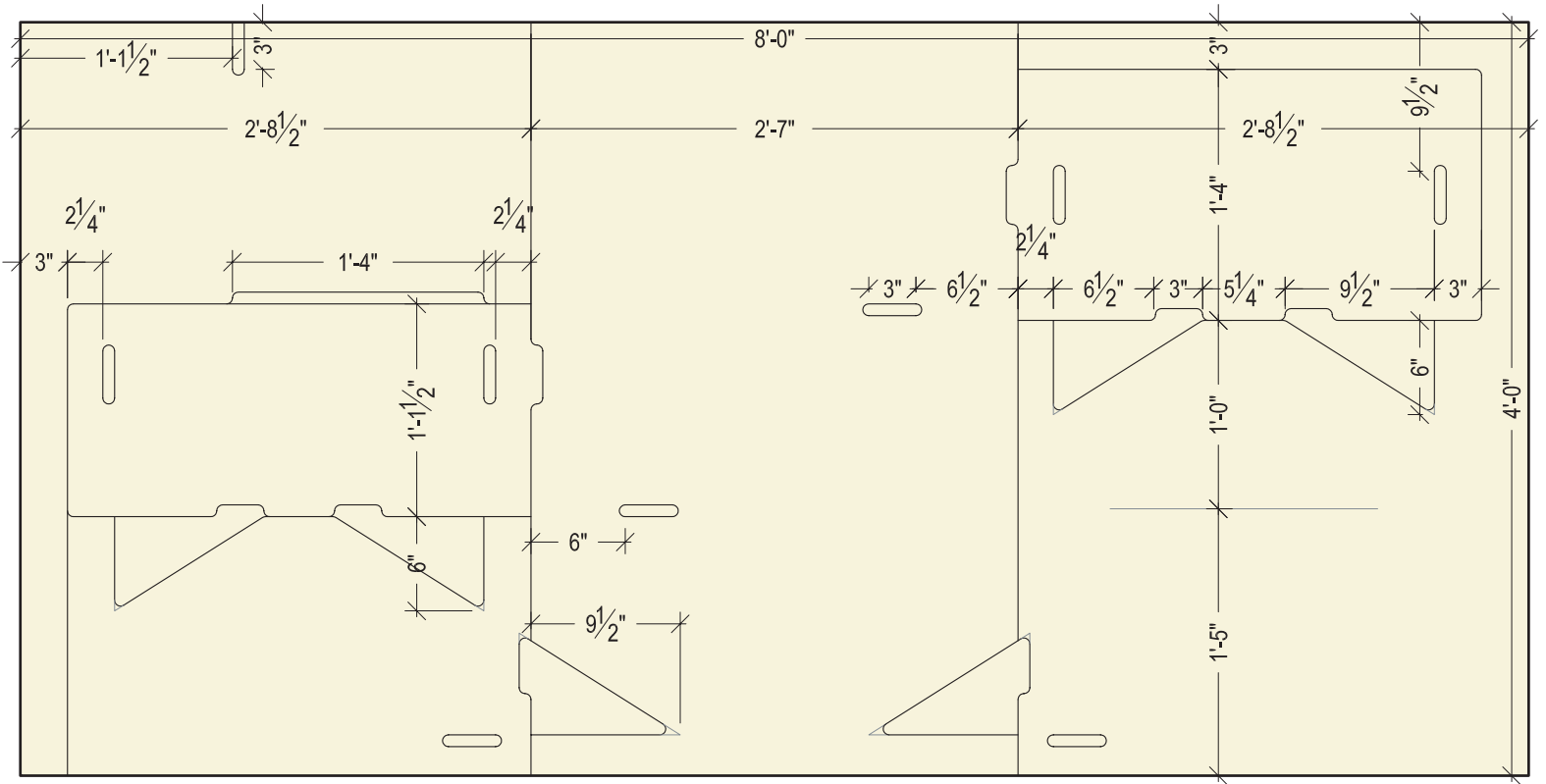
CONSTRUCTION DRAWINGS AND INSTRUCTIONS FOR BUILDING WORK AND DISPLAY STATIONS FROM 4'X8' SHEETS OF PLYWOOD FOR *THE PAPER SCULPTURE SHOW*

The Paper Sculpture Show and Book. Copyright © 2003 Allan Wexler, Cabinet Magazine, Independent Curators International (ICI), New York, SculptureCenter



DISPLAY STATION

SCALE: 1"=1'-0"



WORK STATION

SCALE: 1"=1'-0"

ALLAN WEXLER_WORK AND DISPLAY STATIONS FOR THE PAPER SCULPTURE SHOW

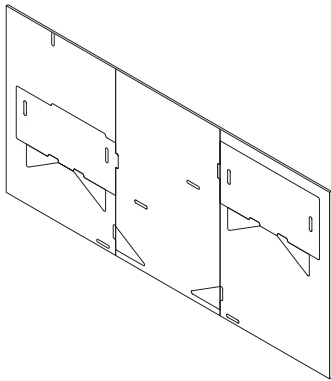
INSTRUCTIONS FOR GALLERY STAFF

The Work and the Display Stations can be constructed in a variety of ways to allow each gallery to configure an exhibition specific to its needs.

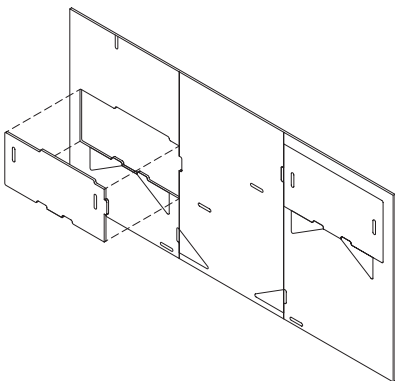
To design your gallery's *Paper Sculpture Show* exhibition create a scale model of the elements using sheet 3. Consider using various permutations and configurations of the Work and Display Stations as shown on sheet 2.

To Fabricate the Stations:

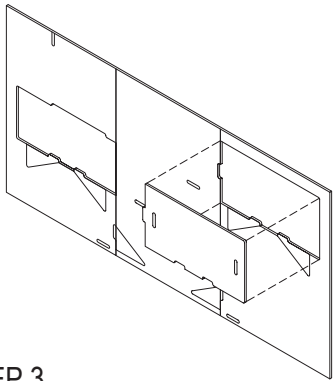
1. Translate your exhibit model. Since the construction drawings contain all the lines needed for all variations of the work stations, you will need to analyze which variation of Work or Display Station model you created to determine which of the lines on the construction drawings you will need to transfer to the plywood. Each Station uses one 4'X8' sheet of 3/4" birch plywood. Use your exhibition model to determine how many sheets of plywood you will need to purchase.
2. Use the construction drawings on sheet 1 to transfer the cutting lines onto plywood sheets. Determine which of the lines in the construction drawings you will need to transfer to the plywood. Be sure to transfer ONLY the lines needed for the configuration you have chosen. Tools should include a pencil, straight edge, compass and tape measure.
3. The drawings below illustrate the cutting and assembly sequence of Station A1. To cut the plywood use a Bosch Jig saw with a U1 AO blade (or a similar jig saw and blade). Carefully plunge cut and cut out the elements. The 3/4" diameter curves allow for easy cutting. To assemble use #6 flat head drywall screws where necessary. Option: to cut the 3/4" slots, use a plunge router.



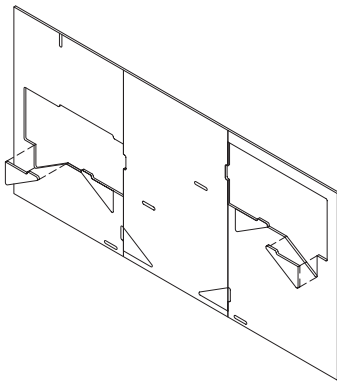
STEP 1



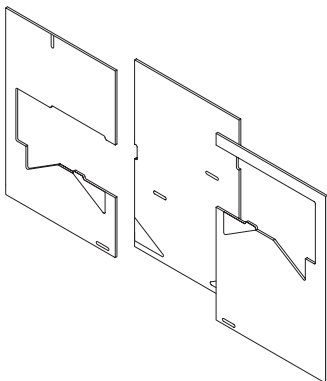
STEP 2



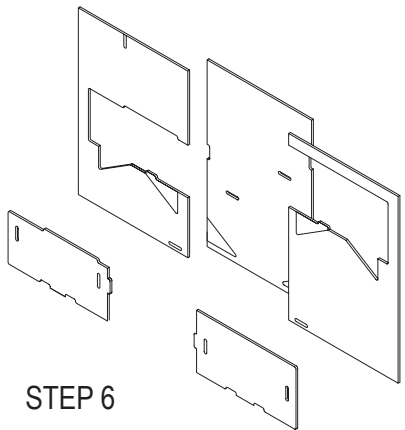
STEP 3



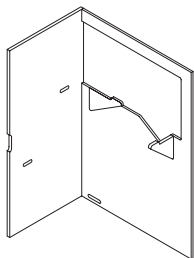
STEP 4



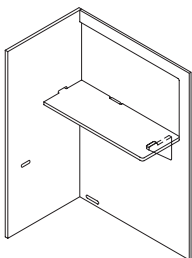
STEP 5



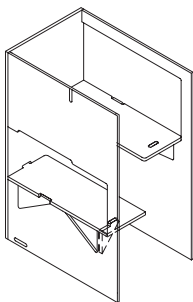
STEP 6



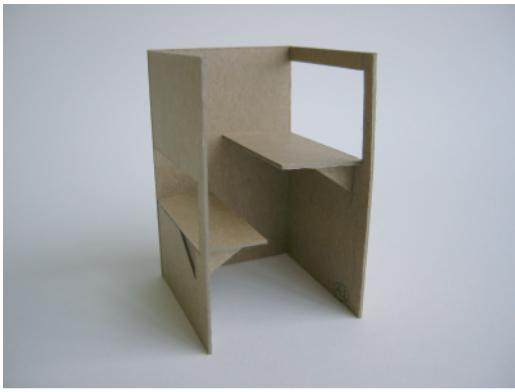
STEP 7



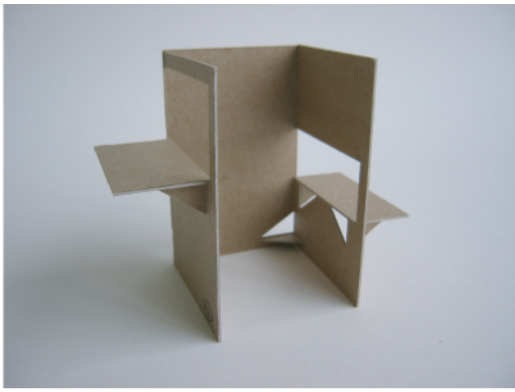
STEP 8



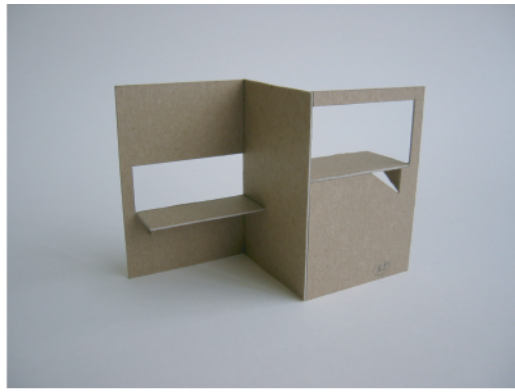
STEP 9



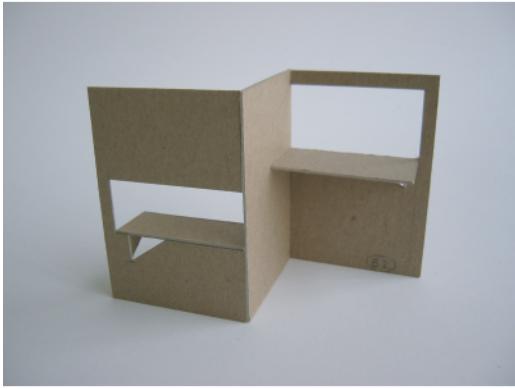
A1



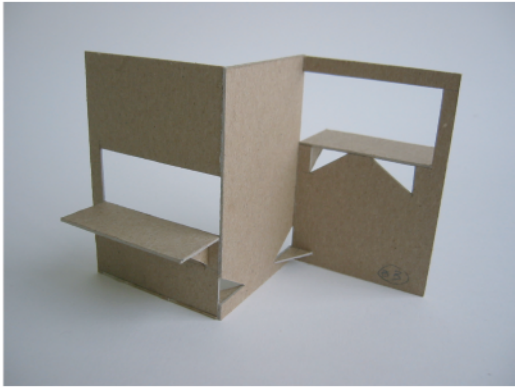
A2



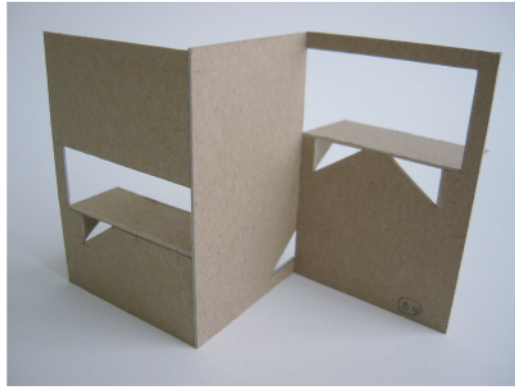
B1



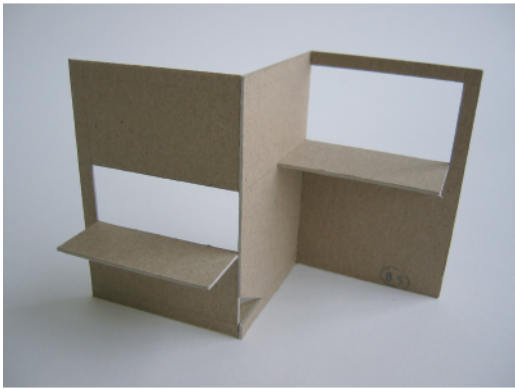
B2



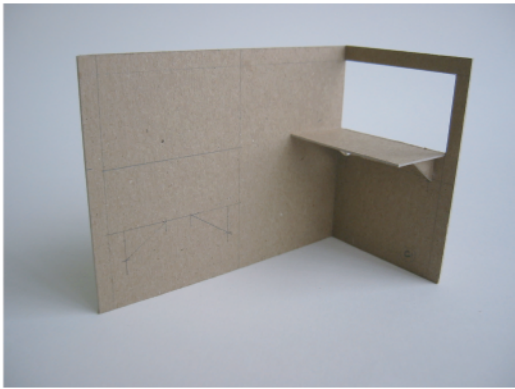
B3



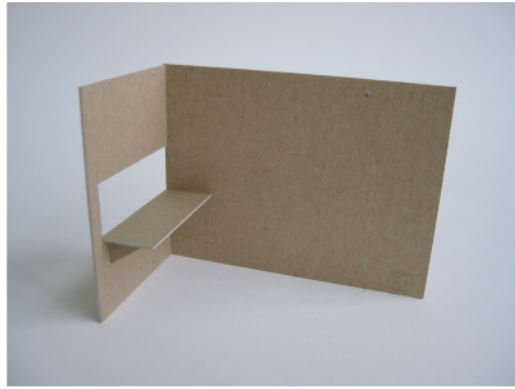
B4



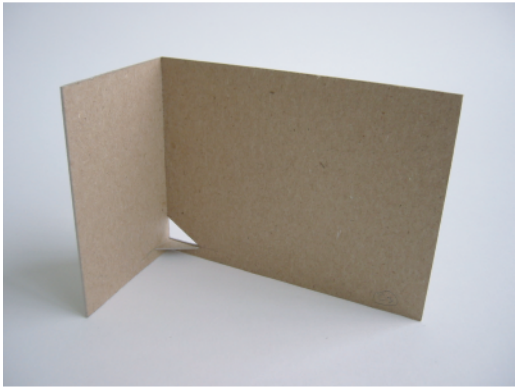
B5



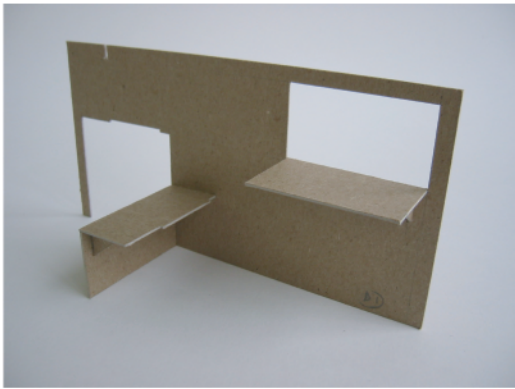
C1



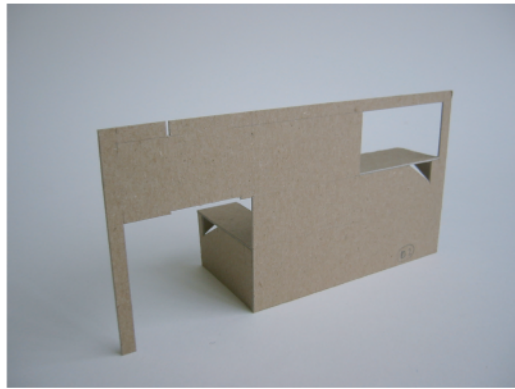
C2



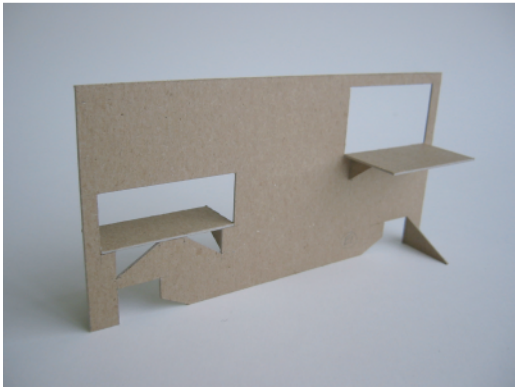
C3



D1



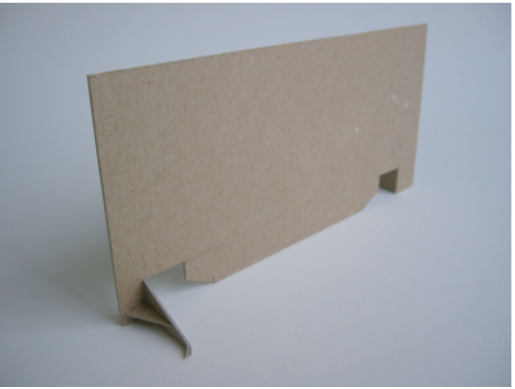
D2



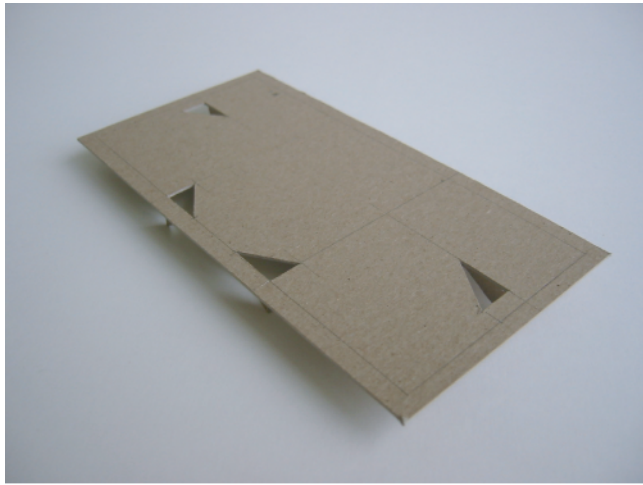
E1



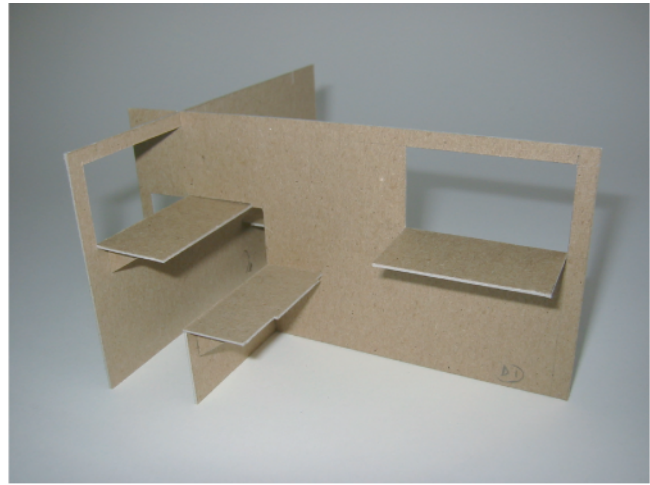
E2



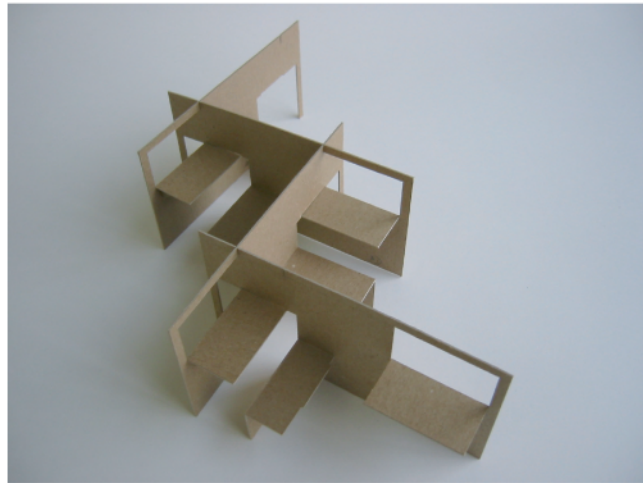
E3



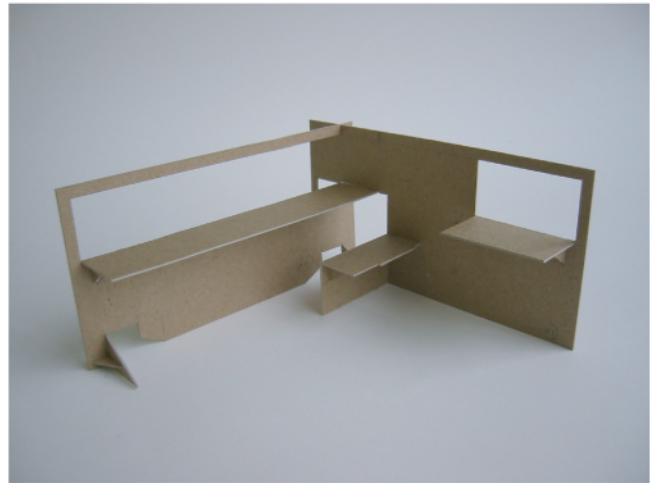
F1



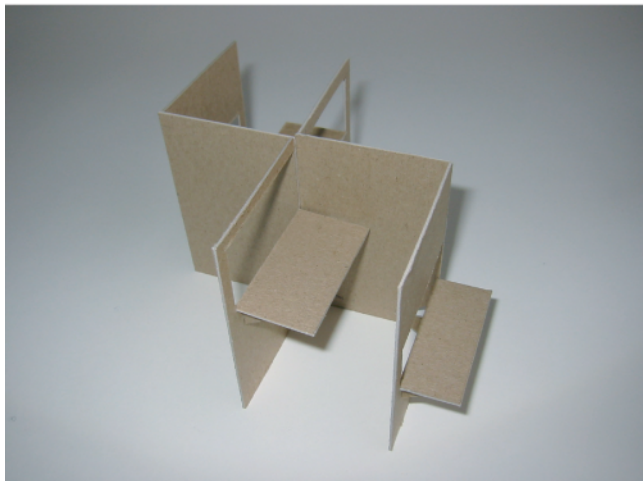
D1, D2



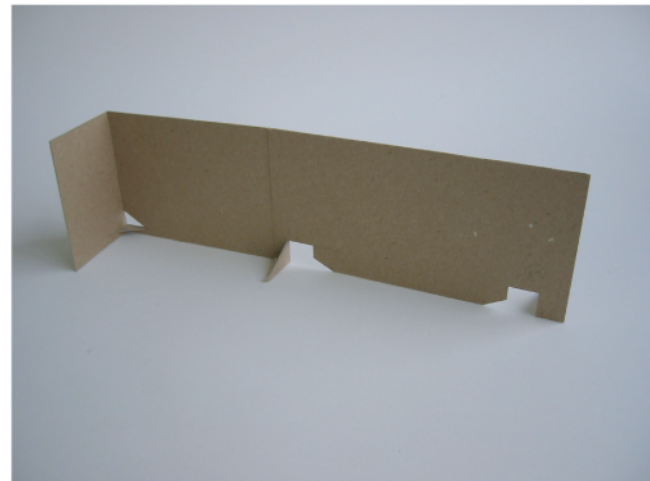
D1, D2, D1, D2



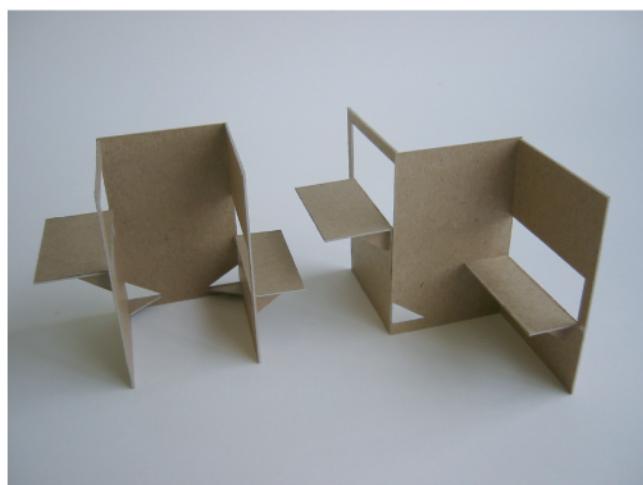
D1, E2



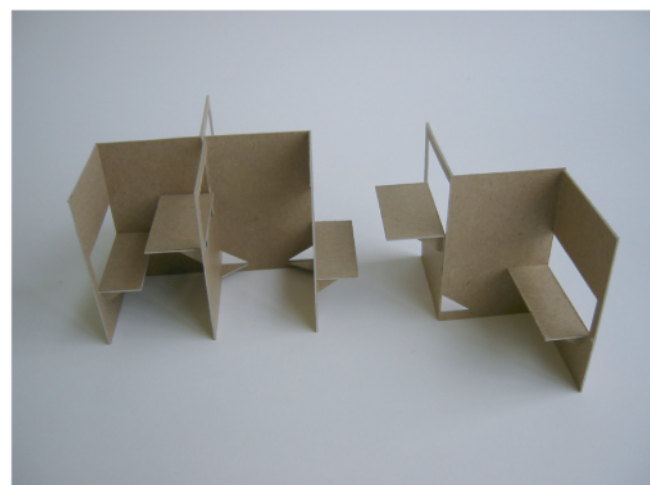
B3, B4



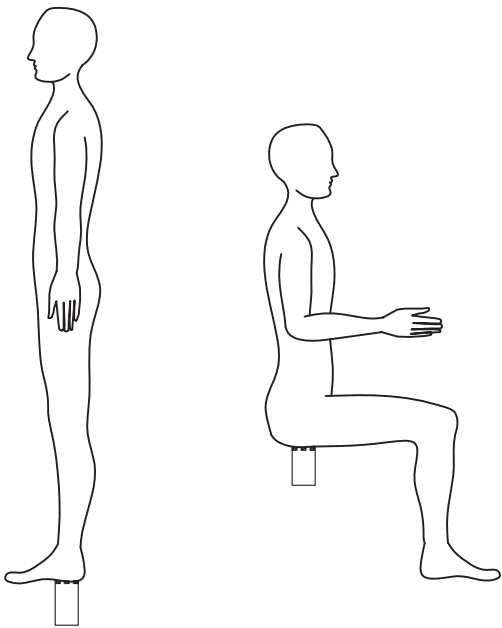
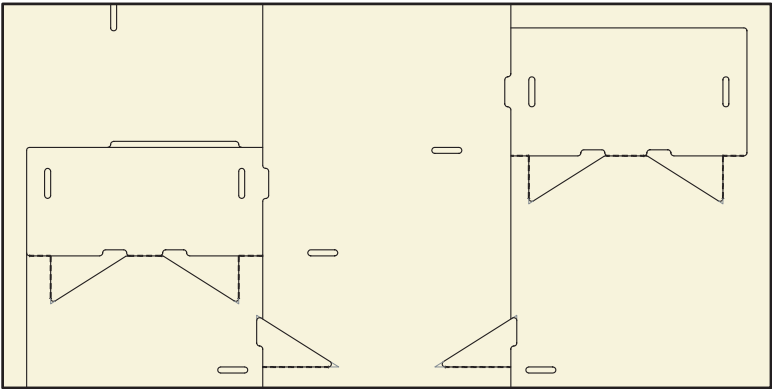
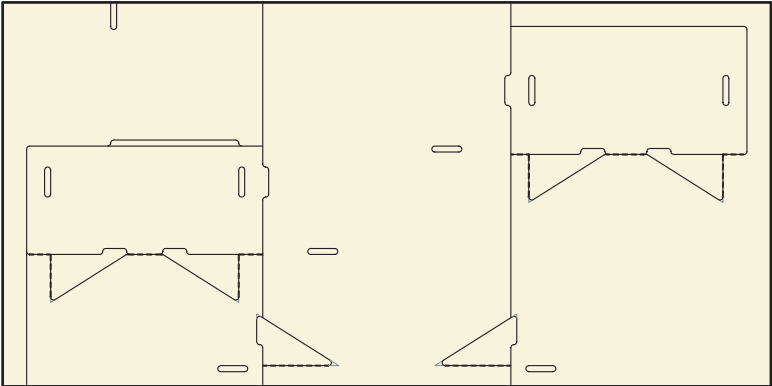
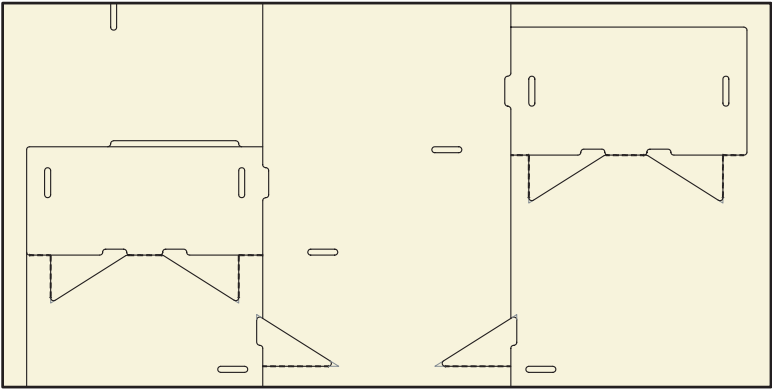
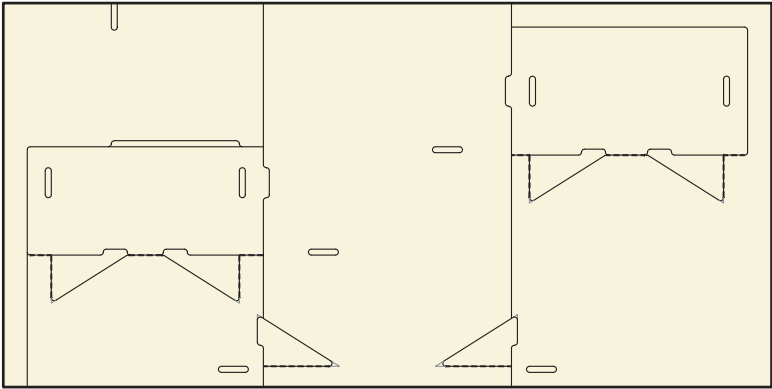
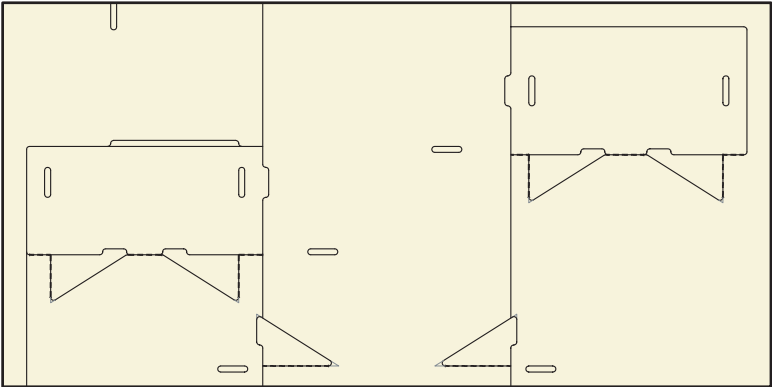
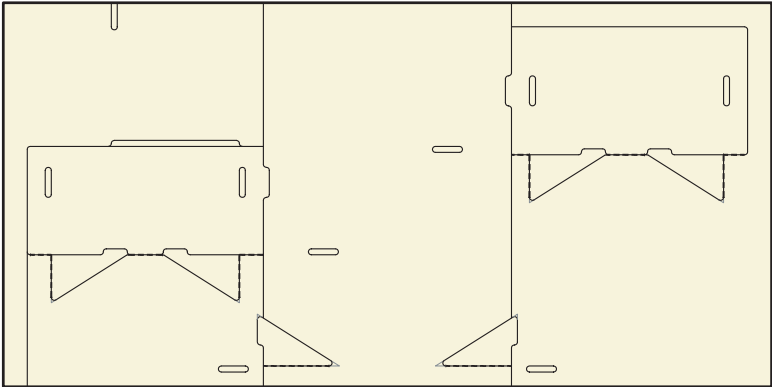
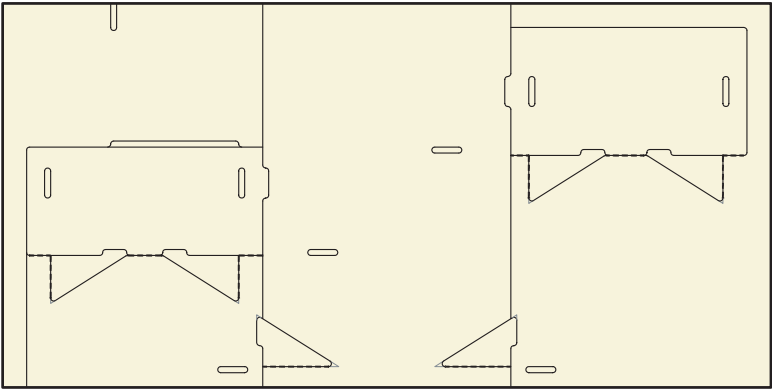
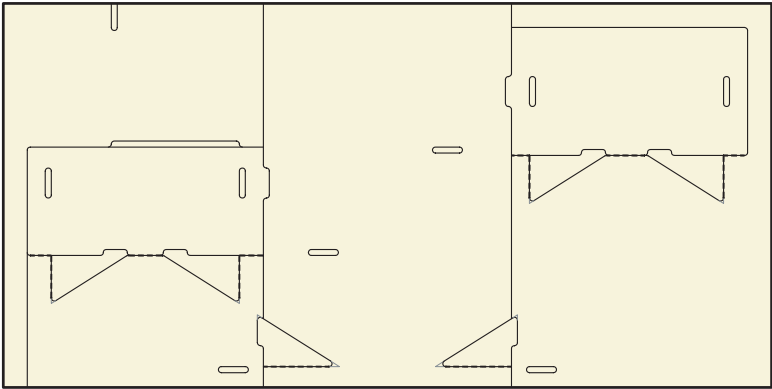
C3, E3



A2, B4

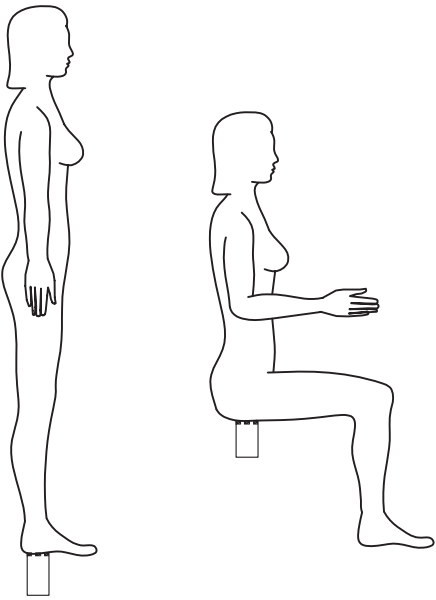
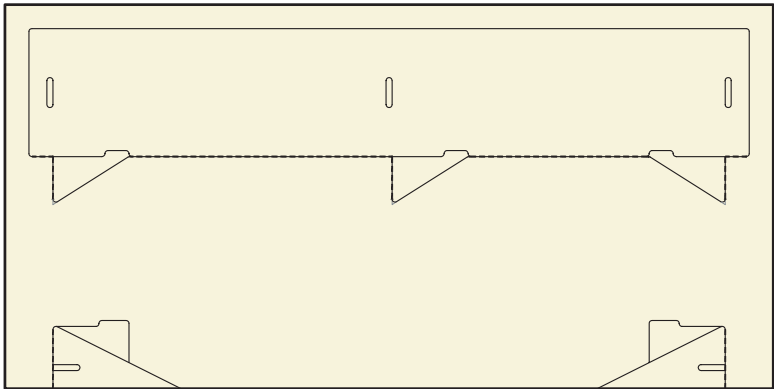
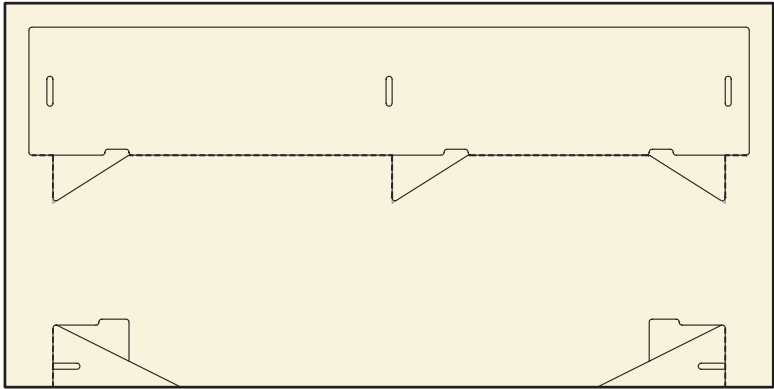
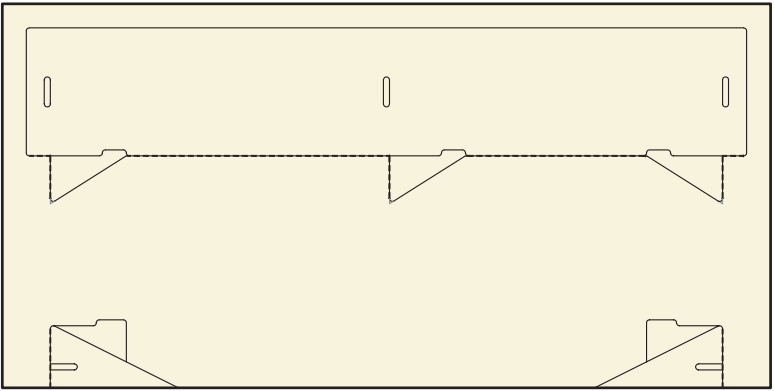
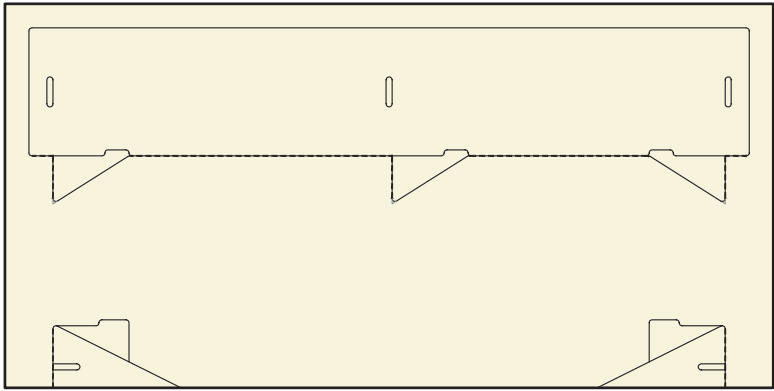
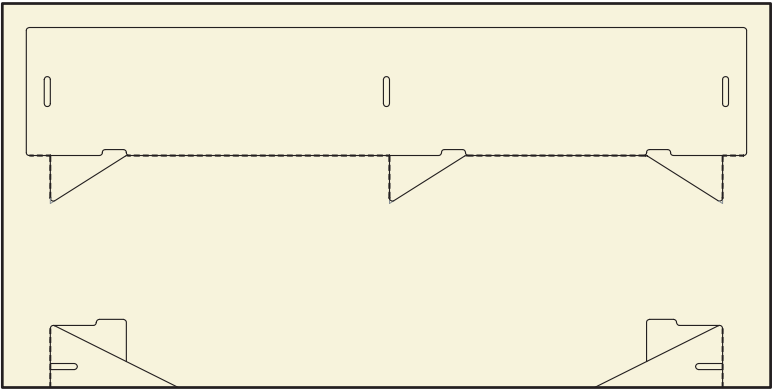
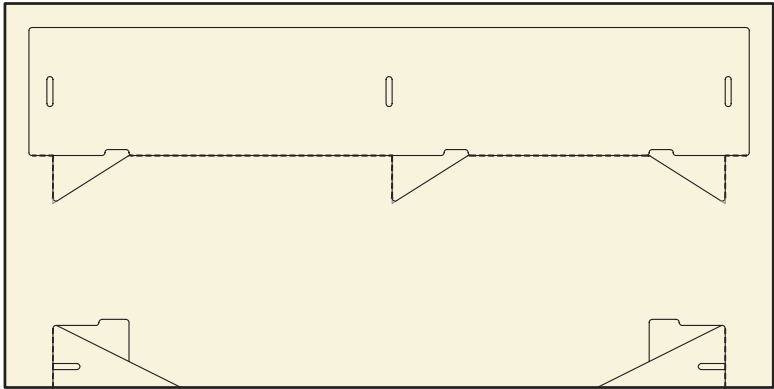
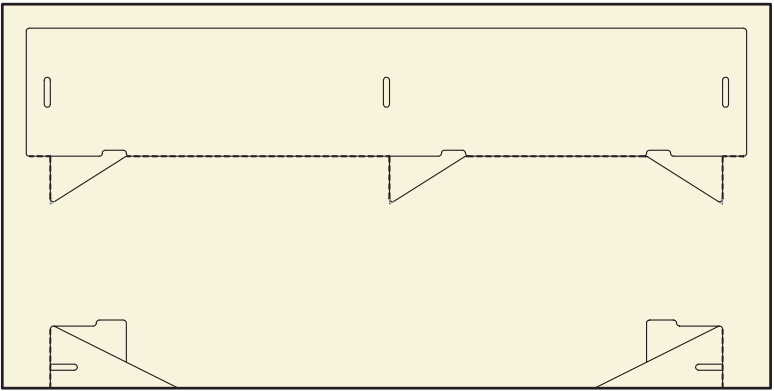
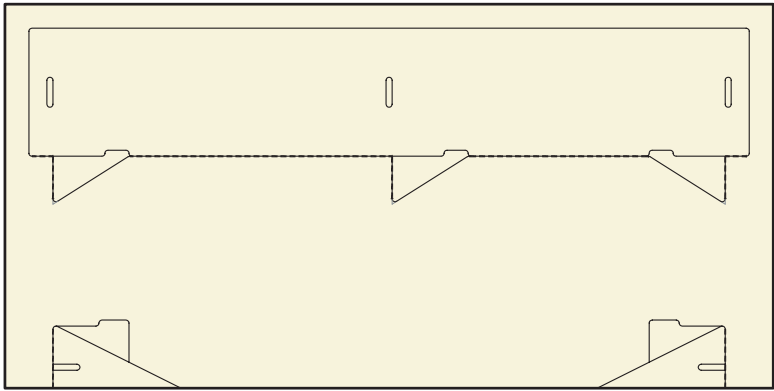


A1, B3, B4



Design your own *Paper Sculpture Show*
Cut out and fold the scale drawings of 4'X8' sheets of plywood to create scale models of the exhibition's Work and Display Stations. You can configure the basic design of each Station in a variety of ways, and use them to create a unique exhibition design.

SCALE: 1/2"=1'-0"



SCALE: 1/2"=1'-0"

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