

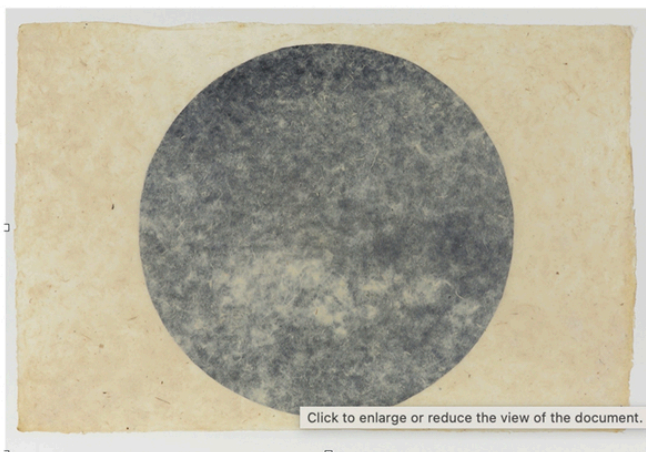
traveler. Since 2016, her daughter Donna Koretsky, co-founder and owner of Carriage House Paper, has continued the legacy.

ART MADE WITH PAPER

Guillermo Summers

Our regular columnist Winifred Radolen takes a break, and in this issue Genevieve Lapp writes about the artwork of Guillermo Summers of Madrid, Spain.

Paper artists look at paper differently; they don't just see a paper for its color, weight, size, or feel. A paper artist sees what a paper could become. Among other things, they can see and create origami tessellations, quilled storybook illustrations, or fine paper cuts. These paper artists see the potential of paper. Yet, another kind of paper artist exists. This artist does not shape the paper into a different object or use it simply as the surface for painting or printing. Instead, for this artist, the paper material informs the mark making and remains an integral part of the visual result. Like a sculptor bringing figures out of marble, paper artists like Guillermo Summers bring the personality of handmade paper into the spotlight.



"Wishing My Days Away" 75 x 50cm, mixed media on Nepalese Paper.

At work in Madrid, Spain, Guillermo sees paper, specifically handmade paper, as the fundamental axis of his artistic production. His creative process starts with considering the paper, or support, first. "I consider the support as an essential piece in the genesis of any of my works," Guillermo writes. "The characteristics of the paper and the voice of the material itself are the basic elements that define this development."

For Guillermo, handmade paper holds an irresistible attraction. In a way it feels alive. He is most interested in papers with irregularities, particularly ones with fibers distributed in a manner he calls "somewhat anarchic." Together with the transparency and subtlety that only handmade paper can transmit, the irregularities in imperfect paper are actually perfect for his inspiration. Combined they convey possibilities and encounters with other media. The textures on the surface start the conversation.

Looking at his piece, "Wishing My Days Away," you can see this philosophy present itself. The lokta fibers of the handmade Nepal-

ese paper are not smothered in inks or hidden behind paints. They are brought forth to participate in the image, or rather the image is conceived around their being. Guillermo writes, "The idea is to perceive the sensuality of the paper through its partial transparency and irregularity. What catches me is the evocative subtlety of these fibers that can be dyed or not, and can even be worked on the basis of different superpositions of layers with elements of all kinds such as threads or jute ropes."

"In Keep it Up," we look at a figure balancing on their hands, veiled by a curtain of threaded lines, atop a thicket of sprawled and reaching tree branches. The body is a black silhouette, but not just black, the undyed fibers from the paper add a contrast. Fibers form paper to give the image a home. The paper then adds a layer of spirit to the image by filling the exerted human form with soft, lightly veiled wisps. The result is a balance of substance and delicacy. The lokta fiber is again left exposed in *The Wind and the Tree*, conveying movement and life to an otherwise two-dimensional presentation.



Above: "Keep it Up," 75 x 50 cm, mixed media on Nepalese paper.

Below: Guillermo Summers studio (see <https://guillermosummers.com/>).



Discovering handmade papers from Nepal, Japan and Korea ignited a love of the material that the readers of this newsletter know well. Since that chance discovery, all of Guillermo's work has been on paper. We have seen examples of his deliberate practice of incorporating the sheet irregularities into the final image. He also alters the presentation of the sheet itself, experimenting with transparency and

opacity. Following the traditional path of the encaustic practice, he layers oil, wax, and resins like dammar, exposing the sensuality of the paper with a play of fiber and light.

His practice is now shifting, not away from paper but into different paper traditions. “I am investigating large-format papers with European fibers (such as cotton) of a high grammage to generate textures and investigate the possibilities of color, so my idea is still mainly to work on paper exclusively,” he writes. He is even trying his own hand at papermaking, rehydrating cotton sheet pulp and mixing in waste paper to make small creations. Having the papermaking experience is invaluable to him. “It makes you more aware of what the whole process involves and consequently you can intuitively anticipate reactions from the material,” he writes. “I really like to investigate and experiment in small formats and intervening with paper pulp in other papers. It is a very rewarding sensation and with infinite creative possibilities.”

To learn more about Guillermo’s works and see his studio space, visit his online portfolio on Instagram [@guillermo.summers.art/](#).

—Genevieve Lapp

Genevieve Lapp is a hand papermaker and mother who lives in Minnesota. She loves connecting with people in the papermaking community, particularly on Instagram.

Art Made With Paper

In this issue, guest columnist Genevieve Lapp writes about the artwork of Sarah Grace Dye. You can find out more about the artist and her artwork on her website at <https://sarahgracedye.com/>.

Reducing waste is an important part of life and part of our responsibility to care for this planet. Sarah Grace Dye takes this to the heart of her practice, as a collector of objects, paper, packaging, and ephemera. “Papermaking for me comes from this essence of reusing and elevating discarded rubbish,” says Sarah, “finding a place for it, giving it a new purpose that ennobles the materials to become beautiful, elegant, and desirable.”

Sarah is an artist, curator, and educator. She works on a freelance basis from her home in Frankfurt, Germany with strong ties to her hometown of Sheffield, UK. She has been making paper for fifteen years but the pandemic has shifted her paper practice to a more prominent role in her art. This has partly been a result of her lacking money and materials during lockdown, which led her to noticing what was all around that could be used instead. Papermaking began to take a more central role, springing from the core essence of her practice, which is to search out beauty and hope in everything. These two aspects fit wonderfully together.

For Sarah, recycling the everyday leftovers and taking the ordinary and elevating it to something else feels a little bit like playing with magic. She collects objects and ephemera along with a plethora of related stories, some true, some imagined. Her journey into most of her projects begins by collecting things that would otherwise be disposed. Finding a use and a beauty in the ephemera of the everyday has become like an alchemic practice. Learning to use the materials that are all around is an important and direct comment on the tangible textures of our households and rituals.

At times rough and rustic, and others soft and elegant, all the pieces are infused with the natural colors from the organic ingredients in the paper mix. The collections of papers are pieced carefully together and stitched with golden thread. This practice of using everything and piecing things together, particularly the combination of natural found objects and handmade paper, is what interests



Samples of different papers made by Sarah Grace Dye during the Covid lockdown.



Artwork made from recycled papers by Sarah Grace Dye during the Covid lockdown.

Sarah the most. There is a beautiful synergy often between the colors in natural found objects and the naturally dyed paper; even when the ingredients are different somehow there is a harmony. She is intrigued when “something you once trod on when walking becomes a beautiful object when married together with something else. The gold thread symbolizes that elevation or alchemic process.” This is the direction Sarah sees her work going in the future, elevating the ordinary into beautiful objects full of value and worth.

–Genevieve Lapp

Genevieve Lapp is a hand papermaker and mother who lives in Minnesota. She loves connecting with people in the papermaking community, particularly on Instagram which is where she met Sarah Grace Dye.