



## Ondas de Papel

My adventure with paper folding has lasted more than 20 years. Over these years I designed and folded more than 2000 works, each one a unique combination of paper, folds and the final artist touch. At EMOZ, a new space for me, I would like to present a small piece of my collection. In addition to works folded of paper, I also present photographs and installations that can be flexibly accommodated in an exhibition space.

Currently Twirls are a major component of my works. Twisted pieces of paper creating waves and spirals are their distinctive element. By exploring various forms and lengths of spirals and less known polyhedral structures, I still find new shapes and possibilities to self-express.

I also enjoy working with Bow-ties, works composed of small sheets of paper containing a motif that is over a hundred years old (there are 19th century European simple models of a fish and a candy that contain such a motif). Thanks to a connection system that I have designed, I have freedom to create forms rich in details and to allow for unusual solutions.

## My works

Within my own body of art, there are works that I like and others that disappoint. Sometimes a piece, although interesting in form, just does not meet my expectations. There are works that I am proud of – I can look at them endlessly. There are also some that I would like to lock in a black box. Those that evoke feelings and memories with their presence, and those that I wouldn't notice if missing. There are works created among people, during travels and various meetings. And those that were born in the silence of my studio.

## How long does it take to create a single work?

20 years of experience, several days of hard work and an indeterminable amount of time to give them a proper name, unique and consistent with my feelings. Without their names, my works are incomplete. They seem unimportant to me, just technical.

I need to walk a lot before I can start such a project. I walk and walk, absorb the light and warmth of the sun and smell the air, see the birds and plants growing, and hear the songs of the wind and water.

## Alive?

Most of my works are built from individual elements that join to form a shape I have planned. I decided that my works should have a closed form, not simply a loose conglomeration of several elements. I want them to create a closed structure resistant to the passage of time, the effects of gravity and human touch.

I have always been fascinated by the way viruses are formed. How they can build from simple proteins a shell resistant to external influences. And many of my works are like that. The spirals organize themselves. Where necessary, they unfold a little and twist more in other places, which ultimately results in very durable connections, just like in the case of viruses. So stable that the shape will not change when some elements are removed or destroyed.

Sometimes, under the force of gravity, the form of work becomes less spherical and more oval, but it is still reliable and "alive". Then it is enough to turn it, and it returns itself to its original shape.



## My recipe for a twirl



I wake up on a wonderful day, I take a polyhedral structure (lately I prefer more complex with several dozen or several hundreds of vertices) and paper, I add geometric transformations (yes, this is what the use of origami techniques is all about) and feelings, I fold and twist them, I join them into a whole, finally I add a name, sometimes a longer description. I create Form. The name (not just a title) and the commentary text become an integral part of the work. Like structure, color, folds. Each twirl is a unique World (Mundo). It tells its own story. Sometimes it looks like a ball, sometimes like a bouquet of flowers.

## A difficult choice

Sometimes I start with a specific idea, but after a few days of attempts I face a difficult choice when I manage to find several versions of solutions that seem very promising. They are so different that I would like to try them all. But it's impossible.

## Multisensory art

My works are not only visual. Imagine taking my World (Mundo) in your hand (unfortunately it is not possible at the museum's exhibition), feeling the delicate touch of the folded and twisted paper. Sometimes it resembles stroking a plush animal, sometimes picking up a chestnut shell. Through touch you can feel flexibility or stiffness of joints, surface irregularities, differences in structure, texture of the paper, even smell of the paper and the ink. Feelings we don't usually think about when looking at works in a museum.



## Balancing between languages



My work sometimes has several names in different languages. And these are not just ordinary translations between languages. In my life, I balance between four languages: my native language – Polish, the language of international communication – English, the language of my academic education – Mathematics, and the language of my choice – Portuguese. In each of these languages I feel, describe reality, talk to people, express opinions. Moving from one language to another is not just a simple translation, as I have a different experience in each of these languages and each is important to me for a different reason.

## What paper?

Selection of paper is for me a very important step when I start to work on a new idea. I often prefer quite thick metallic stock that allows me to use light and shadow in my design. I then accent with acrylic paints in such a way that the colors blend with the original color of the paper. In many of my works I used paper by the late Hubert Freudenberger, who for many years supplied the origami community with original and unique patterns and limited-edition printings.



## Are the rules important?

I love to face the challenges of origami techniques. Folding origami models, particularly designing twirl modules, taught me to ask "uncomfortable" questions such as:

Why a square?

Why one sheet of paper?

Why start with an origami bases?

Can I solve this problem differently?

Asking such questions opens the way to look for new solutions when I reject commonly known "obvious" rules that, in fact, block creative exploration of the essence of origami. And I discovered that I can still enjoy the values of origami when I start from a non-square paper, use unusual folds and angles, reveal the edges of the paper, avoid precise calculations of proportions or a location of points and lines, reach more complicated geometric structures, mix different sizes and shapes of elements.

## To cut or not to cut, that is the question

As an origami artist, I often face the problem of selecting paper suitable for my work. It's not just about the thickness and color of the paper. Size and shape of a sheet of paper is also an inherent part of this decision.

A paper sheet is cut several times before it appears in my hand. First the paper is cut into large sheets in an industrial factory or a paper manufacturer. I buy such large sheets or sheets that were cut once more into a commercial size, usually a square or A4. As the paper is already cut, I do not hesitate to cut it again. I cut it to the size I need. Sometimes into squares, sometimes rectangles or other polygons, circles or other shapes with curved lines. That is the beginning, when I start to work with paper. And at the end? Sometimes I trim the paper to remove the superficial layer of perception of my work from the viewers' eye (too often it is easy to perceive "a flower" and look no further) and to force them to deeper reflection. And sometimes I just want to add an extra touch to my work.

## Paper, Folds and ... Mathematics



What stays between paper and mathematics? Among other things, something very important to me. As an artist, I would like to transform and join shapes. Material objects and shapes that only exist in my head. I like to transform paper and I love to implement mathematics in the works that are born in my soul.

What is folding? Just a series of creases?

What is paper? It's well known. Everyone knows it.

What is Mathematics? There are those who say they know it, but they really don't. There

are those who don't want to confess, but they really feel Mathematics.

For me Mathematics is a way of thinking, a way of seeing the world, a path to understanding the universe, a royal road for anyone who wants to understand

Folds = Constructions, Paper = Plan, Mathematics = Mathematics and together they create an "equilateral triangle" that is very important to me. These three "points" that mark the triangle guide my works. A mathematics idea is realized by folding of paper. My works are like landscapes seen within this triangle.

Each one of my works is different. There are abstract works like pure beauty. Some have organic shapes. And they are like organic forms: they live and fight against external forces. Others locate somewhere between the order of geometric structure and the chaos of folding. But all of them are created with passion!

Krystyna Burczyk

