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Independent Inquiry

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An exploration of the art of paper cutting through the sensual experience through the maker and audience.

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Introduction

This Independent Inquiry is an attempt to address the sensual experience in which the maker and audience may experience together through the craft of paper cutting. Evoking sensations linked with memories, feelings, and thoughts, allowing the art to envelop them and allowing them to explore the makers process. A section will be focusing on the energy and the flow in which relates to the hand of the maker, such as Matisse with his vast cut outs. As well as a separate section which will be focusing on installations and the senses they construct, the book *Textual Space* (Millar, 2001) has a few Japanese Installation makers who entwin sensation, space, shadow, paper, and light, which aids to establish the title.

Within Chapter one I introduced and discussed the connection between the hand, paper, and scissors primarily relating to the artist Henri Matisse through his experiences and documented work shown through photographs. The key theorists which appear within this chapter are Richard Sennett with the book *The Craftsman* (Sennett, 2008) establishing connections through the hand, flow, and energy, allowing the maker to become the tool within their craft. Additionally, Hillary Spurling was another theorist who' book *Matisse: The Life* (Spurling, 2009) helped contribute with discussions about Matisse' lifetime, craft, and installation', focusing into the experience' the audience establishes within Matisse' work.

Following, within Chapter two I move onto introducing and deliberating about paper and space, linking with light and shadow and how it evokes a sensation for the audience and maker. The key theorist within Chapter two is Jun'ichirō Tanizaki, as his book *In Praise of Shadows* (Tanizaki, 1977) heavily discusses about the sensations within paper, light, and shadow, and how cascading shadow' contribute to any environment. Additionally, there a brief section which mentions about how paper can be used not only for basic tasks but within interiors such as Japanese households. As well as stating how installations of paper cutting can evoke sensations throughout the audience and maker, making connections through mind, body, and soul.

Chapter One: Cut, Scissors, Hand

'The Part of the body at the end of the arm, including the fingers and the thumb' - *OED*

The hand, a major part to our everyday lives used in every action we take, as it is not only a tool for us within our crafts but used in daily tasks. Within *The Craftsman* Immanuel Kant mentions "The hand is the window to the mind" (Sennett, 2008, p. 149). By using our hands within our trades, we are able to get a better understand, as the hand reflects the mind of the individual who uses it. This can be represented within every artisan, baker, or even instructor as the hand is the most important limb an individual can possess.

However, the main focus is the connection between the hand and the tool which Henri Matisse mastered in time with his craft. Matisse made two major connections with his hands, the first begin the scissors which became a major part of his life carving through painted paper with ease and no restriction. The second connection being the painted paper, which he grasped, curved and cut into creating forms and shapes, which we can see referring to image one. Within *The Craftsman* Mary Marzke mentions the three basic ways to grip things.

> First, we can pinch small objects between the tip of the thumb and the side of the index finger. Second, we can cradle an object in the palm and then move it around with the pushing and massaging actions between the thumb and the fingers. (though advanced primates can perform these two grips, they cannot perform them as well as we can.) Third, is the cupping grip – as when a ball or other biggish object is held by the rounded hand, thumb and index finger placed opposite the object – and is even more developed in our species.
>
> (Sennett, 2008, p. 151)

With the use of our hands we tend to forget how important they can be, within monotonous daily tasks, as we are able to pinch, cradle, and cup items of our choosing. This can be reflected within Matisse' life as he was able to pinch the scissors making them function, cutting and gliding along their course. Yet he also pinched and cradled the painted paper within his hands moving efficiently and demonstrating how useful our hands can be to us. Although these three are basic ways to hold, Frank Wilson mentions that by the end

of the first year, “The hand is ready for a lifetime of physical exploration” (Sennett, 2008, p. 154). In turn means that our hands are prepared for a life of exploration before we are even aware of it, the beauty of how the hand can adapt to our lives is magnificent. Since the mind and hand are connected, we are able to learn and develop through our own ways, however the connections we make throughout life are the most important, especially for Matisse and artists alike. Within Matisse’ life his two key connections were between scissors and paper, allowing the energy to flow through him permitting himself to be one with his tools, in turn making his art more organic and heartfelt.

‘Drawing is like making an expressive gesture with the advantage of permanence.’ – *Matisse*

With each cut and quiver that Matisse makes it is for a purpose and a reason, it is never changing and will forever stay the same. Which is why Matisse’ style and technique has been admired for many years, as he tells a story through his scissors as if they are his hands. Spurling mentions within *Matisse: The Life* (Spurling, 2009, p. 508) ‘When we arrived, we found Matisse armed with a huge pair of scissors, carving boldly into sheets of paper painted in all kinds of bright colours.’ The confidence to cut without worry and to move swiftly without any pressure, shows how Matisse’ everyday life was filled with energy, flowing through the hand, into the scissors to create effortless works of art which cascaded around him shown below, when he was based at Hôtel Régina.



Fig. 1 – *Matisse at the Hôtel Régina, Nice, c. 1952*.

Glancing at image one we can see how entranced Matisse is within his craft, with his assistant Lydia Delectorskaya alongside patiently waiting and captivated within the movement of his hands, briskly cutting pages upon pages of brightly painted paper, allowing them to flow and create their own masterpiece. Matisse mentions (*Spurling, 2009, p. 509*) "It's like a dance", the way Matisse allows himself to drift with the scissors guiding them along the way to create elegant cascades of leaves and shapes, represents a timeless dance between the scissors and the hand as when they both come together the creations left are eternal and graceful. Additionally, Matisse explains (*Spurling, 2009, p. 509*) '…that scissors in his hands become as sensitive as pens, pencils or charcoal stick, (perhaps even more so).' When we think about artists who use sensitive media, we tend to forget about how the scissors could link as the connection between the two are unbreakable allowing the hand to become the scissors. Even so, the comparison of the two are completely relevant as the hand is a tool which makes connections with objects, whether that be scissors, paint or paper. When Matisse is with his scissors, he eliminates the boundaries of drawing as he connects his entire being linking opinions, feelings and expressions into his work allowing him to form a relationship. An image which represents Matisse effectively is himself with his scissors, connecting to the paper letting himself to be one with his tools, whilst permitting his thoughts and knowledge to flow through dancing to their own beat energetically

creating new experiences for the audience to witness, as the array of colour over comes them creating stories depending where they admire, as with every glance something new is revealed allowing them to be in awe of every detail and shape created.



Fig. 2 – Matisse at the Hôtel Régina, Nice, with The Parakeet and the Mermaid, c. 1952.

Even though Matisse is a master at dancing with the scissors, Karen Bit Vejle and Xiaoguang Qiao are contenders for creating delicate and detailed forms which contrast with Matisse' bold and eccentric style. Although, the main focus has been about Matisse and his animated flow through the scissors and paper, the comparison of Bit and Qiao' installation is opposite as on Bit' (2015) website she statues that '…psaligraphy is a slow art.' Although Matisse is more vigorous and produces pieces at a quicker rate, others of the same craft take time to understand the layout, to plan and create intricate narrative pieces such as the collaboration between Karen Bit Vejle and Xiaoguang Qiao. Within Bit' website there is a quote which resonates magnificently between Matisse and the collaboration of Bit and Qiao, it states.

‘My heart and soul are at peace when I have the scissors in hand and the paper dances between the blades.’ – *Bit Vejle*

Although this quote is not by Matisse, I believe that it reflects both of their works, as they both dance to their own beat allowing the paper to flourish between the blades, allowing the outcome to be magical for themselves and the viewer. Even so the scissors are their lives, it is not just their tool but their hand, which allows them to bridge the gap allowing them to reflect their inner selves in their work. However, in comparison to Matisse’ energetic and vibrant cut outs which flow with energy, Bit’ and Qiao’ designs are more intricate allowing the viewer to assess the detail and follow their own narratives across the piece making connections within themselves. Referring to image three, we can see just how intricate Bit and Qiao can be, although what makes their work so bold yet flow with energy is the fact that they are both folk artists from different cultural backgrounds.

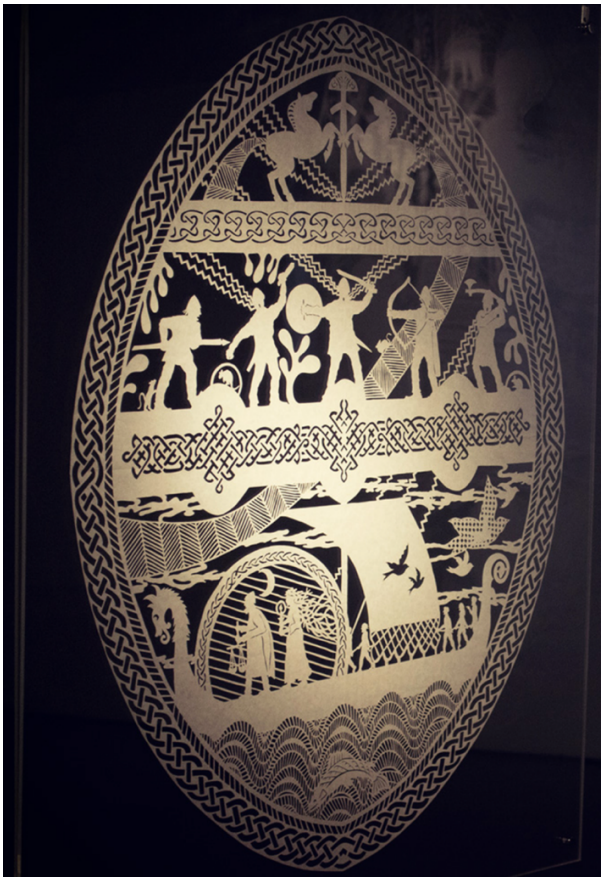


Fig. 3 – Karen Bit Vejle and Xiaoguang Qiao, *The Dragon and Our Stories* 2014.

Paper Dialogues (2014) mentions the stories of the dragon, which is a collaboration of Chinese and Scandinavian cultures. Bit and Qiao' work involve a narrative of the Chinese and Nordic dragon, although their work is not as energetic as Matisse' forms, it embodies a calm and reserved nature as it holds hidden messages and meanings for the viewer. With the two cultures uniting it creates contrast within their designs, as ancient motifs grant new stories allowing them to combine as one demonstrating new outcomes between the two nations. Although their energy is tame, and their narrative vast, they produce meticulous pieces to represent themselves and where they came from.

'With my eyes wide open I absorbed everything as a sponge absorbs liquid. It is only now that these wonders have returned to me, with tenderness and clarity.' – *Matisse*

Matisse a man of many talents, who has witnessed many things, has shown to everyone that even though life may change, you can still peruse happiness in the crafts you love as Matisse was once a painter, however due to poor health he soon took up the scissors, which he referred to as painting with scissors. As his style has developed and changed so has his boundaries, allowing himself to create large pieces which flow with energy and permit no restrictions, making Matisse' work more organic and heartfelt as his connection between the scissors and paper is one with his hands.

Although Matisse is well known for producing vast amounts of work, within his lifetime he produced over two hundred cut out within less than a decade, which exceeded his boundaries both within health and space. With his artwork which stood boldly on walls either in frames or placed with a purpose, which is visible within his pieces as he used pins to refine his designs. This can be noticed within image two and four, as Matisse is shown working on the layout for *The Parakeet and the Mermaid* within image two, however once completed the borderless design stands out amongst his projects.

'It is not enough to place colours, however beautiful, one beside the other, colours must also react on one another. Otherwise, you have cacophony.' - *Matisse*

Within Matisse' work the use of colour is precious, it tells the viewer how he feels and expresses a story which relates to that moment. As every time you witness his work in person, you will notice something vaguely different within every arrangement. Although reading the compositions which has too much of a certain colour can change the way we see, feel and think about his piece



Fig. 4 - Matisse, H. *The Parakeet and the Mermaid*, 1952

A particular piece which resonates energy and flow from Matisse is *The Parakeet and the Mermaid*. As this specific work has no boundaries, it allows Matisse to produce an overlap between the canvas and the wall, with no start, middle or end, just a story which represents himself through his scissors, allowing burst of colour to enrich the viewer as they absorb all the wonders Matisse has to show. Even so, Jodi Hauptman describes Matisse' pieces as if, '…he's created a little garden in which he can take a walk' (Moma, 2019). Since Matisse had poor health, it makes sense that he wished to create his own garden, not just for himself but to show others, as the viewer can walk along their own pathway, interpreting the scene and finding new narratives with each glance taken. Matisse was a pioneer within his craft as he made the two major connections in his life, between the scissors and the paper, although he passed, his work shall still remain a timeless piece of how his emotions and thoughts came together creating colourful memories which we shall cherish.

Chapter Two: Paper and Space

Paper can come in many different shapes and sizes, however within the twenty first century we can see that paper is being used more frequently for artistic purposes such as installations, cut-outs, and even wall art. Even so we tend to shy away from paper in a constructive way as we tend to rely upon it purely for the purpose' of printing out beneficial documents, although artists such as Henri Matisse, Kara Walker, and Chika Ohgi have changed that purpose within art, as they take their own style and twist it into the paper creating installation pieces of cut-outs, silhouettes, and suspension of floating paper, which can be seen relating to image five (Walker, 2014) and image six (Ohgi). A particular quote which elaborates upon paper, being used in a more traditional way within the Japanese culture states.

> 'The recent vogue for electric lamps in the style of the old standing lanterns comes, I think, from a new awareness of the softness and warmth of paper, qualities which for a time we had forgotten; it stands as evidence of our recognition that this material is far better suited than glass to the Japanese house'
>
> (Tanizaki, 1977, p. 6).

Within the Japanese culture paper is used prominently within the household, as it is used within the construction of the doors which are also known as the 'shoji' within the Japanese. However, the paper used within this construction is more delicate emitting a warmth which cannot be compared to cartridge paper used within printers. Elaborating, paper has multiple uses as it a medium which is malleable, sharp, soft and tactile depending on the quality and texture is has been given. A lampshade made from paper not only emits warmth but allows the correct amount of light to pass through making the surrounds softened by subtle light allowing shadows to form. Although the Eastern paper holds more warmth and appears soft how would it compare with Western paper, within the book '*In Praise of Shadows'* there is a section which not only mention how light passes through paper but how the different types of paper hue is completely different, as it states.

> ‘Paper, I understand, was invented by the Chinese; but Western paper is to us no more than something to be used, while the texture of Chinese paper and Japanese paper gives us a certain feeling of warmth, of calm and repose. Even the same white could as well be one colour for Western paper and another for our own. Western paper turns away the light, while our paper seems to take it in, to envelop it gently, like the soft surface of a first snowfall. It gives off no sound when it is crumpled or folded, it is quiet and pliant to the touch as the leaf of a tree.’
>
> (Tanizaki, 1977, pp. 9-10)

Between the Eastern and Western paper, there is a significant difference as our paper is primarily used within everyday life within offices, schools, and hospitals. However, the Eastern paper spoken above is used within a variety of ways as the paper holds the light, emitting a ray of warmth, comfort, and tranquillity. Even so Tanizaki refers to the Eastern paper as a fist snowfall, as it the production within China and Japan make the paper softer, allowing the paper to fold, crinkle and move without a sound. If we were to compare the two types of paper the Western is harsh, glaring bright white, almost cold with noise present at first touch, whereas the Eastern paper is soft, allowing sun to radiate through it, generating warmth with no sound almost like the first snowfall.

Light and shadows an important factor within our everyday lives, especially within an artists, makers or architectures. A source of light can make or break another, as the shadows which follow play a big feature to the outcome of every piece. Within *in Praise of Shadows* there is an important statement which mentions how shadows are vital as ‘Were it not for shadows, there would be no beauty’ (Tanizaki, 1977, p. 30). A life without shadow would bring no depth or dimension to ones work especially with paper, since it is a media which is acknowledged to only be used within two-dimensional art, although it may be flat, with manipulation it gains shape and a story. Even so, shadow is one of the most important features to an artists or makers work, as it not only adds complexity but makes the piece or experience more organic and flows more cohesively, allowing the viewer to build a better connection. An Artist who primarily uses black and white colour within her work is Kara Walker, as her silhouettes curve, sit, and dance across the walks telling a story, as her bold silhouettes stand strong against the white background, image six (Walker, 2014) is a great example of the intensity her work holds.



Fig. 5 – *Gone: An Historical Romance of a Civil War as It Occurred b'tween the Dusky Thighs of One Young Negress and Her Heart,* 1994, Kara Walker.

Kara Walker is an exceptional silhouette artist, who has developed a particular style of storytelling through the years. Within image five, there is a clear story told through the piece, especially the title which follows. However, Walker has mentioned where she acquires her primary source of thinking, as she mentions,

> "There was a passage that I wanted to share in his book where he is talking about the trouble with delineating Negroes – stating something like, 'Contrary to popular opinion not all Negroes look alike.' I chose instead to present the book open to an image of a black servant and white cook – to show Edouart's vision rather than say it."
>
> (Lui, 2009, p. 44).

Walker is an exception artist who prefers to visual stimulate the mind of the viewer through the dancing shadows of time across the walls, as she tackles controversial stories through time about 'Negroes'. Although the stories she tells come to life through the white wall and the solid silhouettes, the contrast between light and dark are vast allowing the viewer to identify from afar, being able to identify minor and major detail through a single glance.

Even so, the variation of light and dark is importance especially within *In Praise of Shadows* as shadow is a major factor within our lives, as it states, 'And so, it has come to be that the beauty of a Japanese room depends on a variation of shadows, heavy shadows against light shadows—it has nothing else' (Tanizaki, 1977, p. 18). Light and shadow the dance between night and day, creating and cascading shadows of vast densities, developing new patterns, silhouettes, and even senses. Allowing the viewer to bask in the natural creation of shadow, establishing new beauties within the overlapped darkness. Although this quote' main focus is within a room, it can be formed to fit paper, as paper can be adapted to create layers of depth and darkness, as without darkness the contrast would be absent.

Shadows a vast word which can represent many, even so there is a mystery hidden behind it, which is mentioned within *In Praise of Shadows* as it states, 'Where lies the key to this mystery? Ultimately it is the magic of shadows' (Tanizaki, 1977, P. 20). Mysteries are something which are challenging to understand, even so within shadows there are hidden meanings, lost stories, and eternal beauty. Shadows are ultimately something which art and design individuals use to their advantage, as it allows to enhance great contrast within their pieces. However, shadows can be shown within stories such as Walker' silhouettes, allowing them to unfold, dancing across the walks enchanting viewers. Without shadow there would be no night, nor depth within everyday life.

In total we have five basic senses, touch, sight, hearing, smell and taste. Although, when looking at paper we cannot taste or hear it, unless an installation was either edible or audible creating a tear, cut or snip allowing the audience to become a part of the installation, creating a new sensation, a new connection. A statement which incorporates a sensation linked to paper is mentioned within *In Praise of Shadows*, linking light to a feeling, 'No words can describe that sensation as one sit in the dim light, basking in the faint glow reflected from the shoji, lost in meditation or gazing out at the garden' (Tanizaki, 1977, pp. 3-4). A sensation is within the moment, it can be a nostalgic feeling someone feels on a summer's day or how the sun sets over the horizon. However, light is the main factor for those sensations, as it allows us to establish connections between the past and present. An individual who would bask in dim light would potentially get a sensation of contentment, happiness, tranquillity, or even possibly a sense of peace.

Although, paper is material which can broadly be used for most tasks, however when challenged with the sense of security it becomes a problem, as is stated, 'There was the shoji: for aesthetic reasons I did not want to use glass, and yet paper alone would have posed problems of illumination and security' (Tanizaki, 1977, p. 2). As paper is quite slightly transparent the sense of security would be mentioned, as paper is fragile and easy to be overpowered especially when used within a shoji as a door. Although Eastern paper is most cherished at peak when it illuminates a warm glow, however glass cannot compare within that factor, although glass can allow a wide variety of light to pass through allowing more sensations however without that warm glow. Although paper does not give the sense of security, it can allow slight illumination to pass through evoking a sensation which is unlike another.

Within installations there are three key individuals who wish to provoke the concept of light, shadow, materiality, and linking the senses to another. Their names are Kobayashi, Chika Ohgi, and Koji Takaki. Within each artist their style connections with light, being their main focus, allowing the light to cascade shadows, allow colour, or even allow the delicate features within their design to shine.

Kobayashi

Within *Textual space,* Kobayashi seems to work with light and allowing light to have movement, as is mentioned, 'The circle both continues light and allows light to pass through, seeming to generate aluminous surface encompassing the many colours of white' (Millar, 2001). Kobayashi' work is generated by light and how the light interacts with the surroundings, become a variety of colours through passing over and through objects. The colour white is not one but many shades, as one cannot be compared to another such as Eastern and Western. However, the illumination of paper can be controlled and manipulated through light and shadow. Light is a source which is used frequently throughout Kobayashi' installations, as she compares two types of paper as, 'in the circle piece the light is allowed to pass through whereas in 'Ito Kukan' the paper absorbs and reflects the light' (Millar, 2001). This can be related to the Eastern and Western paper, as

Eastern paper absorbs light, whilst Western paper reflects light. Even so with the contrast between the two alongside one another, it would be bold as they have different qualities allowing them to create sensations for the viewer. Within Kobayashi' installations there is a sense of contrast throughout, as within *Textual Space* she mentions, 'The substance and the shadow, the positive and the negative, what is there and what is not there' (Millar, 2001). The installation pieces which Kobayashi produces have a constant contrast between to forces such as light and dark, and positive and negative. As the impact through her designs are great and leave a long-lasting impression to the viewer.

Chika Ohgi



Fig. 6 – Ohgi, C. *Walking Around the Lake*. Textual Space (2001)

Walking Around the Lake an installation of weightlessness, suspended from a point, allowing a variety of weighted shadows to overlap, almost relating to the tree' shadow on a summer' day. Ohgi intended for this installation to be interactive allowing the viewer to contemplate the meaning, the sensations and the memories linked to this particular piece.

Without a feature within our lives we would have to understand of our surrounds as Ohgi states, 'Shadows inform our understanding' (Millar, 2001). Within Ohgi' work shadow is a significant factor especially within the *Walking Around the Lake*, as the cascading shadows create the scene making it connect to the surrounds allowing the viewer to connect with the installation, as if they are following in the artists footsteps along the way. Ohgi is a spectacular artist who' installations create a sensation for the spectator, as she has stated,

> 'The perception of the work therefore is one of a differing focus across, through and around the work, inviting speculation about visibility, invisibility, structure, weight and weightlessness.'
>
> (Millar, 2001)

When Ohgi constructs an installation, she wants the viewer to be accessing the piece, theorising the fundamental factors of the work, such as stated above visibility, invisibility, structure, weight and weightlessness. When comparing those factors within image six (Ohgi) there is a sense of stillness, weightlessness, invisibility and visibility, as the wires suspending the pieces are almost hidden from the naked eye, almost as if the paper is floating with no support.

Koji Takaki

Koji Takaki is a particular artist who uses thin fabric, paper, and thread within his work to achieve many illusions for the viewer, although Takaki uses sources of light to accomplish the illusion, by cascading shadows throughout the installation. As within *Textual Space*, he talks about the development of one state to another, 'The inevitability of transformation from one state to another' (Millar, 2001). Takaki believes that transformation is inevitable, as paper once torn is irreversible, and such as fabric once dyed. Transformation can be rather beautiful, as the outcome can be unexpected at the time as the piece relates to the artists mental and physical state, allowing them to become personal and memorable. Within *Textual Space*, as there is a section which mentions the main features of Takaki' work as it states, 'Within this exhibition his concerns are with light and air which he explores through the use of linen thread, water – soluble film and polypropylene' (Millar, 2001). Takaki has a great sense for

space and how to manage it so with light and air hand in hand working with one another, to achieve a goal of simplicity and to allow the viewer to gather their senses around the installation piece. Additionally, Takaki mentions within a segment about light and giving a sensation, as he states, '… Against the light their transparency gives an illusion of fragility' (Millar, 2001). Material' can be exploited through light, as thin fabric' and paper' can be transparent or almost clouded. With light this give us the illusion that certain materials are delicate and fragile, even if they are not, although the sense of fragility makes the viewer believe the piece is precious, such as china on a table.

Conclusion

Throughout the Inquiry the focus has been to explore the art of paper cutting and how the maker and audience can experience the sensual process and outcome alongside one another. As, the hand is not only important for any individual, but to a maker the hand becomes the tool such as Henri Matisse who' hands become the scissors and the paper, in an everlasting dance between the two, the spectacle of witnessing Matisse' production was sensual as he became the work allowing the audience to experience a part of himself through his relationship with his craft. As within *The Craftsman* (Sennett, 2008) the hand is referred to as a tool, in which can pinch, grasp, and grip objects through the evolution of time, this can be evident within any artist or makers work, as the audience can experience the sensual piece through the makers eyes. As well, the connection between the scissors within the art of paper cutting is essential as the craft allows the flow and energy to bypass the hand, almost allowing the maker to become the tool, which in turn allows the audience to experience the emotions, thoughts, and meanings within the makers work, such as the sensations it may provoke.

Moreover, installations are an important way to open up to the audience allowing them to envelop in the makers design, as they view and explore the collection the sensations, they develop are what connects them to the maker. As well, Installation are an essential way in which the maker can connect to their audience, as the construction and arrangement of the work is purposeful allowing the audience to experience the sensation in which the maker wishes to uncover. Even so, many features allow the art of paper cutting to shine through, especially within fig. 3 (Bit Vejle and Qiao, 2014), as it shows depth almost luring the audience to inspect the story or follow their own pathway.

Even so, light and shadow contribute greatly to evoking sensations for the audience as the deep shadow arises mystery, whilst the light represents a glow almost similar to a halo. A theorist which mentions sensation through light and shadow is Tanizaki, as he established 'Were it not for shadows, there would be no beauty' (Tanizaki, 1977, p. 30). As without shadow there would be no depth, to contrast with the light so the audience may fully experience the makers art. As paper is a material that is quite obtainable it makes sense

that the quality of paper may adapt or change dependent on the origins such as Eastern and Western. The comparison between the two are quite vast, as Western paper reflects light whilst Eastern paper absorbs light. Even so they both give a different sensual experience to the audience, as Western paper can appear cold and calm on the opposite hand, Eastern paper can appear warm and content. However, although they both are opposite' they complement one another greatly as the cold and warm elements almost allow the audience to experience the makers art through the materiality of the piece.

Looking towards the future a development which would contribute to this Inquiry, is how paper is rarely used within alternative areas within the Industry of art and design. As paper is a material which is primarily used within crafts and monotonous daily tasks such as printing and office work. Even so, an exploration into how paper can be adapted to households such as how It can be used within interiors which resemble the 'shoji' which is known as a door within the Japanese culture, which is mentioned within *In Praise of Shadows* (Tanizaki, 1977).

Overall, the inquiry is linked between materiality and the sensual process of the art of paper cutting, as certain elements allow them to experience and explore alongside one another. Such as the key elements of light, shadow, and installation outcomes, as these allow the audience to fully explore the process the thought, meaning, and feelings behind each individual artwork. Whilst the maker experiences the sensation through the hand, allowing energy to flow through them making each cut significant and purposeful to them. Although, the art of paper cutting is a skill which few have fully mastered, it is a craft which is admired for the meticulous detail, duration of production, and the piece displayed upon a surface on their choice.

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Images

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- Fig. 5: Ohgi, C. *Walking Around the Lake*, Textual Space. (Accessed: 2 December 2019)
- Fig. 6: Walker, K. (1994) *Gone: An Historical Romance of a Civil War as It Occurred b'tween the Dusky Thighs of One Young Negress and Her Heart.* Available at: https://www.moma.org/collection/works/110565 (Accessed: 2 December 2019).