

Artis—Naples

*Home of The Baker Museum
and the Naples Philharmonic*

Origami in the Garden

October 19, 2016-April 23, 2017

The word “origami” means “folding paper” in Japanese. Origami in the Garden tells the story of this ancient, art form through a collection of monumental sculptures. Each sculpture is inspired by a single, blank piece of paper that has been folded into a specific form. Walking through Origami in the Garden, we discover many different examples of what can be folded from a piece of paper, such as birds, airplanes, ponies, boats, and butterflies. Each sculpture in the exhibit is made out of museum-quality metals and not only features original compositions by artist, Kevin Box, but also includes his collaborative works with his wife, Jennifer Box, and world-renowned origami artists, Robert J. Lang, Te Jui Fu, Michael G. LaFosse, Tim Armijo, and Richard L. Alexander. A personalized audio tour is available using your cell phone (standard rates apply). Call in and listen to the artists speak about the work.

“Origami represents a simple metaphor; we all start with a blank page, what we do with it is up to us. The possibilities are endless.” - Kevin Box

OUTDOOR SCULPTURE DISPLAYS

Basket Full of Stars, 2014 by Kevin Box (audio tour #8)

Hand-painted, fabricated aluminum

This hand-painted origami crane celebrates the many colorful patterns found on origami paper. Inspired by the American flag, Box has painted the red and white stripes of the flag into a woven basket design on one side, and on the other side he has painted fifty stars.

“America is like a basket full of stars gathered together from around the world to experience the light of freedom like a constellation in the night sky. Our relationship to one another is what defines us to the rest of the world.”

Botanical Peace, 2014 by Kevin Box (audio tour #7)

Hand-painted, fabricated aluminum

This hand-painted origami sculpture of a standing crane celebrates the graphic patterns found on origami paper. On one side you can see an ecosystem of flowering plants that creates a habitat for butterflies and birds. Within the pattern you will find a caterpillar, a chrysalis, and more than one butterfly. On the other side of the sculpture you will find a tangle of vines and berries that give shelter and food to the song birds calling to each other. Mutualism is when members of two different species benefit each other whether each species is aware or not. Birds benefit from plants by eating their fruits and berries, and plants benefit from birds spreading their seeds for propagation. Most trees and shrubs in North America depend on birds to distribute their seeds. For better success, seeds need to be planted a distance from the parent plant to avoid competing for light and moisture. Birds tend to eat and run, carrying the seeds of the plants and depositing them as waste away from the parent plant.

“Sometimes you have to walk around my work to discover all it has to offer. “Botanical Peace” tells many stories about the harmony I see in nature. It tells about embracing change in the lifecycle of the butterfly and the prosperity of mutualism found between birds and plants.” - Kevin Box

Conversation Peace, 2013 by Kevin Box (audio tour #13)
painted cast stainless steel and patinated cast bronze

The term, “conversation piece,” is used to refer to interesting and intriguing objects that spark a conversation. In this sculpture, the artist gathers three, very different (seemingly unrelated) objects and arranges them in a unique way to inspire conversation. In this sculptural interpretation of the game, rock-paper-scissors, the paper has won by folding itself into a peace crane and flying just out of the scissor’s reach. The heavy stone acts as a solid foundation for the conversation occurring overhead.

“This sculpture was inspired by a real conflict I encountered in my life. The game, rock-paper-scissors, is a fun way to determine the winner for lighthearted conflicts, such as who gets to sit in the front seat or who gets to eat the last piece of cake. But in my experience, serious conflict requires conversation and communication.” - Kevin Box

Educational programming: This artwork presents a great opportunity for docent dialogue and student discussion. Prior to reading the interpretive material, consider asking questions, such as: What three elements can you identify within this work? What materials were used and their and potential meaning? How do the different objects relate? How do they relate to the title? What does it mean to you?

Flight of Folds, 2013 by Kevin Box and Robert J. Lang (audio tour #19)
powder-coated cast and fabricated stainless steel

This piece tells the history of origami and the evolution of creativity beginning with the origin of paper itself. The base of the sculpture is a simple, paper square representing that first piece of paper developed in China 2,200 years ago. Above it is the iconic origami crane first folded by the Japanese hundreds of years ago. And soaring above the rest is one of the most complex and intricately designed modern origami cranes ever folded from a single, uncut square of paper by American artist, Robert J. Lang.

“For me this piece tells the story of a piece of paper dreaming of flying through time. It shows us the evolution of 2,200 years of origami and how we can make life as simple or as complicated as we choose.” - Kevin Box

Folding Chairs, 2007 by Kevin Box (audio tour #33)
powder-coated fabricated stainless steel

This architectural interpretation of the classic folding chair is fabricated from a single sheet of metal with six folds. It uses a gutter design to channel any water than lands on them to drain down to one corner.

Stone Paper Scissors, 2013 by Kevin Box (audio tour #12)
powder-coated cast stainless steel on stone

Rock paper scissors, sometimes referred to as stone paper scissors, is a simple hand gesture game played all over the world that originated in Asia around 200 BC, approximately the same time that paper was invented. The game evolved from using animal references for the hand gestures, to the rock, paper, scissors we know of today. It became popular outside of Asia in the early 20th century through increased interaction with the west. Today, there are RPS clubs throughout the world, and international competitions are held each year to determine the world champion players.

INSIDE OUT

All the pieces in this exhibit were originally folded from a single piece of paper. While the purest form of origami begins with an uncut square, the traditional Japanese boat and the familiar paper airplane are exceptions that originate from a rectangle rather than a square. Hidden within every folded origami object is a “crease pattern”—a document of history accounting for most of the choices or creases made in creating an origami object. All origami is made from a single piece of paper altered only by creasing the paper up into mountain folds or down into valley folds. Each fold leaves a permanent crease in the paper that can only be revealed by deconstructing or unfolding the object. Some origami artists draw or diagram crease patterns as a way to plan a design or record and keep track of their steps, developing a simple language of solid and dotted lines to define the difference between mountain and valley folds. Many artists cannot bring themselves to unfold a piece of complex origami after all the time and effort spent on its creation. For this exhibit, a selection of models have been folded and unfolded to display the complex patterns found beneath the surface of the origami. On one side of the exhibit, original, paper models are displayed next to the pieces’ diagrammed crease patterns. On the other side of the exhibit, origami models have been completely folded, unfolded, cast into metal, and finished to look like the original, uncut square of paper. While these patterns can evoke images of snowflakes, mandalas, or symmetrical, crystalline structures found in nature, some will see them as blueprints, mathematical formulas, or construction documents, and others will associate the creased patterns with inspirational or spiritual symbols that carry mystical meaning.

“Origami crease patterns serve many purposes. To the designer, they form a structural representation of the artwork. To a folder, they can provide signposts on the way to a fold. To the everyday viewer, they provide an alternate way of looking at the folded subject. In a crease pattern, you can see everything that is hidden in the folded work.” - Robert J. Lang

Artist information:

Kevin Box (America, b. 1977)
Robert J. Lang (America, b. 1961)
Michael G. LaFosse (America, b. 1957)
Richard L. Alexander (America, b. 1953)
Siphon Mabona (Switzerland, b. 1980)
Miyuki Kawamura (Japan, b. 1979)

PAPER ORIGAMI MODELS

Dollar Bill Teddy Bear, 2016 by Michael G. LaFosse (audio tour#?)
US Dollar

Wet-folded from a single US One Dollar Bill. No cuts or glue, as diagrammed (and shown on video) in "LaFosse & Alexander's Dollar Origami" (Tuttle Publishing, 2013). US paper currency is some of the strongest paper widely available, and designs for that peculiar rectangle are prized by folders all around the world. Notice how the folding method has made clever use of the scroll-shaped printed designs for the bear's eyes.

Dollar Bill Dolphin, 2016 by Michael G. LaFosse (audio tour#?)
US Dollar

Wet-folded from a single US Dollar. No cuts or glue, as diagrammed (and shown on video) in "LaFosse & Alexander's Dollar Origami" (Tuttle Publishing, 2013). Wet-folding allows for the normally stiff, heavier paper to be folded and shaped more easily. After it dries, dollar bill origami, especially when wet-folded from fresh, crisp bills, will keep its shape without the aid of glue or coating.

Flying Crane, opus 563, 2016 by Robert J. Lang (audio tour #?)
one uncut square of Korean hanji paper

Flying Crane, Opus 563 was a long-gestating concept that reached fruition in a sculptural collaboration with Kevin Box, *Flight of Folds*, and its brethren. It integrates the centuries-old origami subject, the tsuru, or crane, with modern mathematical design techniques for fully-feathered avian figures.

Garibaldi, opus 375, 2016 by Robert J. Lang (audio tour #?)
one uncut square of Canson Mi-Teintes paper

Garibaldi, opus 375 was part of a series of designs exploring the watery worlds, and in particular was an attempt to take on head-on the unique design challenges posed by many fish. In most natural subjects, the features come in pairs (arms, legs, etc.), but in fish, most of the fins come singly, along the center line of the animal; this poses particular challenges for the origami designer.

Kirara, 1996 by Miyuki Kawamura (audio tour #?)
Artist card stock, modular multi-piece assembly
Courtesy of the artist and Origamido Studio

Poison Dart Frog HP, opus 598, 2013 by Robert J. Lang (audio tour #?)
one uncut square of O-gami paper

Complex origami designs are often folded using a now nearly 50-year-old technique called box-pleating, in which the folds run almost entirely up-and-down and side-to-side (like a square box). In order to explore other symmetries in the design process, I developed a technique I call "hex-pleating" (HP), in which the major folds run in three different directions. This frog was designed within this new system.

Something Out of Nothing, 2016 by Michael G. LaFosse and Richard L. Alexander in collaboration with Box'Studio (audio tour #37)
Translucent, colored, glassine paper

Inspired by the blank paper square and the white light that is composed of all the colors of the spectrum, hundreds of hand folded butterflies emanate from the invisible source of creativity. Each butterfly is folded from a single square of translucent, colored, glassine paper using no cuts, as diagrammed (and shown on video) in "Michael LaFosse's Origami Butterflies" (Tuttle Publishing, 2013). LaFosse has designed hundreds of origami butterfly "species", along with a creative origami butterfly design system. There are a variety of "species" in this flock. Look closely to see how many different forms you can spot. Key choices made during the first few folding steps produce countless possibilities in the final fritillary.

StarPop, 1997 by Miyuki Kawamura (audio tour #?)
Artist card stock, modular multi-piece assembly
Courtesy of the artist and Origamido Studio

Twistar, 1993 by Miyuki Kawamura (audio tour #?)
Artist card stock, modular multi-piece assembly
Courtesy of the artist and Origamido Studio

White Elephant, by Siphon Mabona (audio tour#?)

Paper

As an ultimate proof that there are no limits to what can be made out of a square piece of paper, the artist came up with the idea to fold a life-size origami elephant. This maquette was purchased by Box'Studio during Mabona's Indigo Campaign that raised over \$25,000 to assist in the life-size origami elephant.

Courtesy of Box'Studio

LIFE SIZE / MONUMENTS INDOORS

Flying Peace, 2013 by Kevin Box and Robert J. Lang (audio tour #9)

painted cast stainless steel on stone

"Flying Peace" is a collaboration between Box and Dr. Robert J. Lang, one of the world's most renowned origami artists. In this composition, he has folded one of the most complicated and detailed cranes ever made from a single, uncut piece of paper that measured 60 inches square. There were no scissors, glue, or tape involved in the construction. It took Dr. Lang years to develop the talent, skill, and experience to create something as complicated and intricate as this modern crane design. It also took months of hard work for Box to transform the paper model into metal through a very complicated, thirty-five step, twelve-week process known as the "lost wax casting" technique. "Flying Peace" is cast in stainless steel and is mounted atop stone. The crane is delicately balanced upon its wing tip to show off the detail of the folds. Walking around the sculpture, you will discover that each side offers another striking detail. In Japan and in North America, there are similar species of crane that migrate thousands of miles every year.

Hero's Horse, 2014 by Kevin Box (audio tour #21)

powder coated fabricated steel

Ancient legends tell of a winged, white horse sent from above to help the hero in his journey to save the world. After completing the task, the Pegasus returns to the sky from where it had travelled, unfolding into the stars. This small-scale, fabricated steel study was used to create a twenty-five-foot-tall version in Dallas, Texas. It was originally folded from a single, uncut square of paper.

CAST MAQUETTES

Crane Unfolding, 2005 by Kevin Box (audio tour #16)

powder coated cast bronze on steel base

This sculpture was the first origami-inspired work by Box. To him, the folded crane is a symbol of what we see and who we are on the outside, but also who we are on the inside. When unfolded, we can see all the beauty, design, and detail that existed within the folded piece. There is more to the world than meets the eye, and the artist is able to express this idea in this sculpture through the simple metaphor of origami.

"The origami crane is a symbol of truth, peace, beauty, and long life. This crane reveals the meaning of its life as it unfolds into a star." - Kevin Box

Emerging Peace, 2016 by Kevin Box and Michael G. LaFosse (audio tour #32)

patinated cast bronze and painted cast aluminum

The lifecycle of a butterfly tells a complex story of transformation. In it we can see how a caterpillar, capable of destroying a plant with an enormous appetite, consuming over 2,000 times its body weight in a single day, changes into a beautiful butterfly that will pollinate plants for miles.

“For me, this story presents a comforting metaphor at a time when humanity’s appetite for consumption looks as though it could destroy the limited resources of our only planet. Scientists have discovered that within the cellular economy of a caterpillar, something new emerges during the exponential growth phase. Imaginal cells develop within the caterpillar that begins to present a different model for growth. In the beginning, the immune system of the caterpillar attacks and destroys these new cells. But as these cells increase and multiply, they cause the caterpillar’s economy of consumption to pause and shut down the cycle of growth. Then, the caterpillar hangs upside down and begins to form a hard shell around its body to protect it while it transforms. I interpret this part of the process as a deep meditation when the caterpillar reconsiders itself-- its past, its present, and its purpose. During this pupa phase, the imaginal cells reorganize the entire economy of the caterpillar’s cellular tasks to start doing something completely different--they transform from an earth-bound creature of consumption into an airborne butterfly that pollinates flowers near and far.

Humanity possesses many of these same traits and seems to be going through similar cycles of growth and transformation. The caterpillar’s plant is like our planet. The caterpillar’s appetite is not unlike our own, and the future of our fate is tied to our ability to transform our capacity for consumption into pollinating patterns of prosperity.” – Kevin Box

Life Boat, 2015 by Kevin Box
painted and patinated cast bronze (audio tour #1)

Light Boat is inspired by the traditional origami design of a paper boat. Lifted high into the air, the boat seems to be as light as paper. It is balanced upon olive branches that serve as the oars that would normally propel it through water. But where is the water? Does it look prepared for adventure? Where will it go next time the water flows?

White Bison, 2012 by Kevin Box and Robert J. Lang (audio tour #15)
powder coated cast aluminum

This was the first collaboration between Box and the world-renowned origami artist, Robert J. Lang. Box was inspired by the stories he heard growing up in Oklahoma of a white bison, a sacred animal that brought peace and prosperity to the Native American people. Like the origami crane, the White Bison is a symbol of peace. Dr. Lang designed and folded the bison from a single, uncut square of paper. He employed a technique called “Duogami,” which uses origami paper that has a different color on each side. In this case, one side is white and the other side is silver. The end result is a white bison with silver eyes, horns, and hind quarters.

CAST WALL HANGINGS

Bison Unfolded, Buffalo Robe, opus #561, 2014 by Kevin Box and Robert J. Lang (audio tour #23)
painted cast aluminum

When the White Bison is unfolded, the result is a single, uncut square of paper that reveals the complex folds and design that exists beneath the surface of the folded form. If you study it carefully, you can find the folds that formed the head of the bison with its horns and eyes. Near the center of the paper, you will see a star-like pattern that was the tip of the Bison’s tail. You might also identify the folds that created the legs and hooves.

“It reminds me of the buffalo skins that Native Americans stretched and dried in the sun. They used the skins for blankets, and sometimes used them to record the stories of their lives.” - Kevin Box

Butterfly Unfolded, Metamorphosis Mandala, 2015 by Kevin Box and Michael G. LaFosse (audio tour #26)
painted cast aluminum

This began as an origami butterfly that had been intricately folded by Michael G. LaFosse, but then it was painstakingly unfolded by Kevin. He likes to unfold origami designs to reveal the complicated patterns that exist hidden beneath the surface. Origami artists refer to these folds as “crease patterns.”

“My favorite part of origami is, perhaps, the unfolding to reveal the crease patterns. It always reminds me of a Mandala, a symmetrical, geometric design often associated with spiritual descriptions of the universe. To me, there is a universe within the butterfly.” - Kevin Box

Hero's Horse, Pegasus Unfolded, Opus #633, 2014 by Kevin Box and Robert J. Lang
painted cast aluminum (audio tour #22)

Ancient legends tell of a winged white horse sent from above to help the hero in his journey to save the world. Upon completing the task, the mythical winged horse returns to the sky, unfolding into the stars becoming the constellation Pegasus. This wall hanging depicts the star of the Pegasus Unfolded.

Light Boat Plans, 2014 by Kevin Box (audio tour #27)
painted cast aluminum

Most origami models begin with a square but this unfolded version of a paper boat shows the rectangle origins of this classic design. When fabricating monumental sculptures inspired by origami, Box often unfolds the paper models and uses the crease patterns to plan out the shapes for welding together.

Peace Pattern, 2013 by Kevin Box (audio tour #17)
painted cast aluminum

This is the traditional origami crane unfolded. The title refers to the crease pattern found within every origami design but implies that Peace has a pattern to it as well. This was the first origami model that Box unfolded and discovered the star patterns that inspired him.

Phoenix Rising, Unfolded Crane, Opus #563, 2013 Kevin Box and Robert J. Lang (audio tour #20)
painted cast aluminum

This wall hanging sculpture reveals the intricate crease pattern found beneath the surface of one of the most complicated origami cranes ever folded from a single uncut square.

Light Conversation by Kevin Box

"Light Conversation" is a series of wall hangings inspired a year of travel in 2014 when Kevin and his wife Jennifer visited over 37 cities in Thailand, Mediterranean Europe, Japan and the United States. Both exhausting and inspiring, Box brings the fruit of these travels to light in a series of "creased compositions" using his distinct process of paper originals cast into museum quality aluminum and bronze. Artwork in this exhibition predominately include limited to small editions of 8. The overall theme of the work is a continuation with his "chaos and consciousness" series while introducing new subject matter. Compositions inspired by mosaics, cathedrals, sunlight and water are accented by collected coins rubbed into the paper like passport stamps from the journey. Some of the work is captured on papers picked up along his travels and a small intimate series of post card sized works represent the sketches he made

along the journey. Box's work does not begin with drawings or color; it is all made from blank white pages with creases or wrinkles telling the stories. For those familiar with Box's work this is a distinct departure from the normal origami themes, bringing insight to a philosophy he continues to practice understanding. Thus the title of the exhibition referring to its heavy and yet "light" topic of conversation. The works are meant to inspire dialogue, questions, and present stimulating little jewels and gems of interest and wonder.

"I am documenting the archetypal conversation of consciousness and light that dwells within the soul of humanity". – Kevin Box

Center Peace, 2014 by Kevin Box
painted cast aluminum

Chaos and Consciousness, 2015 by Kevin Box
painted cast aluminum

Constellation of Coincidence, 2013 by Kevin Box
painted cast aluminum

Crease Constellation, 2012 by Kevin Box
painted cast aluminum

Crease Constellations (triptych), 2012 by Kevin Box
painted cast aluminum

First Peace, 2015 by Kevin Box
painted cast bronze on painted aluminum

Iron Butterflies in the Garden of Eden, by Kevin Box 2013
original origami design by Akira Yoshizawa, father of modern origami
cast iron with raw iron and rust patina

Light Conversation, 2015 by Kevin Box

Light Conversations III, 2015 by Kevin Box
painted cast aluminum

Light Conversations III.II, 2015 by Kevin Box
painted cast aluminum

Light Conversations IV.II, 2015 by Kevin Box
painted cast aluminum

Light Translation, 2015 by Kevin Box
painted cast bronze on painted aluminum

Light Waves, 2015 by Kevin Box
painted cast bronze on painted aluminum

Light Waves II, 2015 by Kevin Box
painted cast bronze on patinated aluminum

Looming Light, 2015 by Kevin Box
painted cast bronze on patinated aluminum

Peace by Peace, 2015 by Kevin Box
painted cast bronze on painted aluminum

Restoration of Chaos and Consciousness, 2005 by Kevin Box
painted cast aluminum

Sagrada Familia, 2015 by Kevin Box
painted cast aluminum

Sagrada Familia, 2015 by Kevin Box
painted cast bronze on patinated aluminum

Sophia's Window, 2015 by Kevin Box
painted cast aluminum

Temple Mandala, 2015 by Kevin Box
painted cast stainless steel on metal frame

The Relationship Between Stars, 2012 by Kevin Box
painted cast aluminum

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About the Artists—

Kevin Box

Kevin Box is recognized for capturing the delicate nature of paper in museum quality sculpture. Since the beginning of the 21st Century, he has grown to become the featured artist in many of America's top fine art galleries and fairs. Box's work has received numerous awards and is held in prominent collections world wide. In 2004 he was elected as the youngest member of the National Sculptors' Guild and was recognized by Southwest Art Magazine as one of the Top 21 Artists Under 31 in the southwest. With more than 20 works of art in public places, he is represented year round by twelve fine art galleries in North America.

In creating his work, Box successfully collaborates with some of the world's most renowned origami artists, foundries, fabricators and engineers. His studio was recognized in 2015 by the award of excellence from the Structural Engineering Association of California for "Hero's Horse," a 25-foot-tall fabricated steel Pegasus that was also featured on the cover of Art Business News. Box works closely with his wife Jennifer at their home and studio in Santa Fe, New Mexico. Together they have created "Origami in the Garden," a monumental sculpture exhibition that has been traveling to botanical gardens throughout North America since 2013. In 2016 it will open at the Franklin Park Conservatory in Columbus Ohio and in Florida at Artis Naples and the Naples Botanical Garden.

Box grew up in Bartlesville, Oklahoma studying graphic arts and apprenticing at an uncle's design firm in Atlanta, Georgia. After attending a summer course at the Pratt Institute in Brooklyn, New York, he was awarded a four-year scholarship from the School of Visual Arts in New York City to study graphic design. Required art history courses captured his imagination and eventually took him to Greece where he saw some of the great antiquities of the world first hand. The experience was life changing. He switched his major from graphic design to fine art, focusing on sculpture and art in public places. After graduating he labored under a self-imposed apprenticeship in Austin, Texas to become proficient in lost wax casting and fine art publishing. The artists he worked for mentored him through his exploration of style as well as the business of art. Working his way up to R&D and production manager at one of the largest fine art foundries in Texas, Box pioneered techniques that continue to define his work today. Box continues to push the boundaries of sculptural processes along with his unique style of storytelling. This approach, combined with his fearless vision for collaboration, contributes to Box's aspiration of place within 21st Century Art History.

Jennifer Box

Jennifer Box started dancing at the age of five. She trained under the Alvin Ailey American Dance Theater then received her Bachelor and Master's Degree from New York University in Dance Education and Nonprofit Administration. During her years as a Modern and West African dancer in New York City she performed, choreographed and created some of her own costumes. In 2006 Jennifer married Kevin Box in Santa Fe, New Mexico and soon they began working together. By 2008 she took over managing his business, inventory, galleries and exhibition schedule. In 2013 Jennifer and Kevin created the exhibition "Origami in the Garden" and many of the artworks within it. Their first collaboration was "Isadora's Dress" inspired by Jennifer's long passion for dance. Later they created the "Nesting Cranes" series inspired by their experience of building their first home together. They also created "Master Peace," a sculpture consisting of over 1,000 origami cranes cast in metal and most recently, "Sway With Me." Today Jennifer spends most of her time working, traveling and exhibiting with Kevin and the Origami in the Garden exhibition. When home she still enjoys dancing, gardening and her three dogs.

Robert J. Lang

Robert J. Lang is recognized as one of the world's leading masters in the modern renaissance of art of origami with 40-plus years of experience in the field. He is noted for designs of great detail and realism, and includes in his repertoire some of the most complex origami figures ever created. His work combines aspects of the Western school of mathematical origami design with the Eastern emphasis upon line and form to yield models that are at once distinctive, elegant, and challenging to fold. They have been shown in exhibitions in Paris, Boston, San Diego, and Tokyo, among others, including the Museum of Modern Art in New York City. His monumental origami sculptures have been featured across North America and in Europe and he has created permanent public installations in Montreal, Canada, and Santa Monica, CA.

Dr. Lang's reputation extends to Japan, the birthplace of origami; he was the first Westerner invited to address the Nippon (Japan) Origami Association's annual meeting (in 1992, the first of many invitations to Japanese origami venues) and he has since been an invited guest at international origami conventions around the world. Dr. Lang is one of the pioneers of the crossdisciplinary marriage of origami with mathematics; his concepts and techniques for designing complex origami figures have now been adopted throughout the origami community and worldwide.

Dr. Lang has been one of the few Western columnists for Origami Tanteidan Shinbun, the journal of the Japan Origami Academic Society, and has presented several refereed technical papers on origami mathematics at mathematical and computer science professional meetings. In 2006 he organized the 4th International Conference on origami in Mathematics, Science, and Education, at Caltech. He has consulted on applications of origami to engineering problems including medical devices, air-bag design, and expandable space telescopes. He is the author or co-author of fourteen books and numerous articles on origami; his original designs are widely published; and he is a regular lecturer on the connections between origami, art, mathematics, and technology. In 2009, he was awarded Caltech's highest honor, the Distinguished Alumni Award and in 2013 was selected as one of the inaugural Fellows of the American Mathematical Society.

Dr. Lang was born in Ohio and raised in Atlanta, Georgia. After a successful career as a physicist and engineer, during which he authored or co-authored over 100 technical publications and over 60 US and international patents on semiconductor lasers, optics, and integrated optoelectronics, he became a full-time origami artist in 2001. Dr. Lang resides in Alamo, California, with his wife, Diane, their son, Peter, two dogs and a studio full of origami paper, designs, and creations.

Origamido Studio

Origamido Studio was founded in November, 1996 by Richard Alexander and Michael LaFosse to provide a teaching and resource center, exhibits gallery, and a production facility for fine and decorative paper folding arts. The term "Origamido" was coined by Michael LaFosse to express his philosophy for study of the art of origami. Though not a word in regular use in Japanese, it comes from three Japanese words:

ori	from the root of the Japanese verb "to fold," oru
gami	from the Japanese word for paper, kami
do	the word for "way" or "path," commonly used to refer to the study of traditional and martial arts as in Chado (the Way of Tea; tea ceremony), Shodo, (the Way of Writing; calligraphy) and Karatedo (the way of karate, the martial art.)

Thus, "the way of folded paper."

It is pronounced "oh-rih-gah-mee-doe" with no particular emphasis on any syllable. To write the sound of the final "o," in romanized Japanese, it is properly transliterated with a bar, or macron, over the "o." As this accented character is not reliably viewable on all web browsers and platforms, we typically leave off the macron when writing the studio name in text, but use it formally for logo artwork and the like.

Richard L. Alexander

Richard L. Alexander holds a B.S. from Cornell University, where he studied systems biology (computer modeling of nutrient and energy flow through ecosystems) as well as landscape architecture and visual communications.

As a Certified Hazardous Materials Manager (CHMM), he has been an environmental programs manager, consultant and an instructor since 1975, specializing in chemical handling, aquaculture, wastewater treatment, hazardous waste management, chemical safety, and ISO14001 - the international standard for certifying environmental management systems in government and industry.

He opened the Origamido Studio in 1996, with his partner, origami master Michael LaFosse, and together they operate a commercial design studio, handpapermaking facilities, and fine art gallery in Haverhill MA.

Michael G. LaFosse

Michael G. LaFosse is best known as a paper maker and paper folding artist. He has been practicing the art of Origami for over 40 years, and has been teaching it for over 30 years. Michael is internationally regarded as one of the top origami masters in the world today.

Born in Fitchburg, Massachusetts, he was fascinated by sea shells and studied to become a biologist. This is evident in his works - many of which have been shown in the Louvre in Paris, and several of which are currently on display at the Art & Nature Center's Idea Studios at the newly re-opened Peabody Essex Museum in Salem.

His training in Biology took him to Tampa, and he will return to Florida in the spring of 2004, to study Everglades animals and plants that he intends to re-create in folded handmade paper. His exhibit will travel, and will first be shown at the Morikami Museum in Delray Beach, Florida.

A similar internship in 1997 at the Arizona-Sonora Desert Museum in Tucson created a spectacular show attended by over 40,000 people. Many of his works from that show are displayed in his hardcover book, "ORIGAMIDO - Masterworks of Folded Paper".

Michael and his partner, Richard L. Alexander have authored dozens of books on the art of origami. They have tens of thousands of students all over the world learning origami from video and DVD.

They produce new origami designs, fine art, and commercial art - from props for magazine and TV ads to retail store windows for Saks Fifth Avenue and Hermes.

Te-Jui "Kyle" Fu

Te-Jui "Kyle" Fu is a master in the traditional Chinese paper-folding art of Origami. He has taught several origami classes for kids and adults and has participated in many origami exhibitions around the U.S. He's currently working on his first collection of origami instruction books and a DVD on the subject. Fu is also an award-winning artist in multiple mediums and promotes other working artists through special events and his own galleries. He also encourages cultural exchange in the arts, music, film and TV. Fu opened his latest art gallery, Zen Art Space, at the Houston Galleria in November 2010.

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and the Naples Philharmonic*

Artist Statement

My work celebrates the delicate nature of paper in museum quality metal. I began my career as a papermaker, printmaker and graphic designer. The passion I have for paper, the ideas, philosophy and history it has captured for centuries, continued with me when I transitioned into sculpture. How to capture those qualities in sculptural form presented a challenge. While most of my peers were sculpting in clay and casting it into dark, heavy metal objects, I was inspired to do something different. By experimenting directly with paper and wax and working in a lost wax foundry for several years, I developed an “organic burnout” process specifically for paper that captures all of its intimate details. The technique took me two years of tireless experimentation to develop and seven years to perfect. In the beginning, I had to do every exhausting step of the process on every piece. Today, I still begin every piece with a blank sheet of paper and manage it through the 35-step, 12-week process of casting with the help of fine art foundry teams. Pieces are cast in bronze, aluminum or stainless steel depending on the design requirements. Bronze for its ability to capture detail, aluminum for its light weight, and stainless steel for its strength. For some works I employ fabrication techniques that begin with sheets of metal cut into shapes and welded together for the final form. The results are unique or limited edition sculptures, forged by hand and completed with finishes that return it to the look of the original paper. Many of the works are designed to withstand the outdoors, the test of time, as well as fingertips. Please touch; I invite you to explore the work in its physical form. Be touched; I invite you to discover the meaning of the work, the stories and ideas beneath its surface. Origami, paper planes, crumpled ideas and innovative abstraction are all themes that inform the surface of my work. Every piece has a title, a reason, and a purpose in contributing to the story I am telling beneath the surface. Motivating the content of the work are my concepts of truth, my philosophy of chaos and consciousness, creation and evolution, the process of creativity and our relationships and responsibilities to one another.

—Kevin Box, 2016

<http://outsidetheboxstudio.com/video/>