





## Artist Bio

Lizzy Knight is a sculptress, utilising an origami technique to create beautiful usable objects. Her paper of choice is recycled magazines due to their sustainability and array of colour, and unites her paper sculptures with resin, metals and ceramics to create items of durability and use. Being from both an art and design background she strives to blend the two very different perspectives of art together to create both form and function in everything she creates.

Lizzy was born in the South of England but raised in the North. As a child she always had a love of art, encouraged from a family of diverse artists ranging from music to textiles. They instilled a love of history and nature in her from a young age. With this blossomed a passion for all things made, from the set designs in movies to the ancient castles dotted around the UK and Italy.

After spending a year in Italy working in a luxury furniture studio and exploring all the secrets and splendour Italy has to offer, Lizzy returned to England to diversify her origami technique in the form of applied arts. She takes great joy in inventing and making; from the preliminary start of mould making and researching materials, to the actual creation and finishing of her products.

Lizzy continues to experiment with any medium she can get her hands on, combining materials and processes to create interesting and sometimes accidental results. She is looking to continue to exhibit her work as well as sell in some well known stores and boutiques.



## Stained Paper Unfurled Standing Lamp

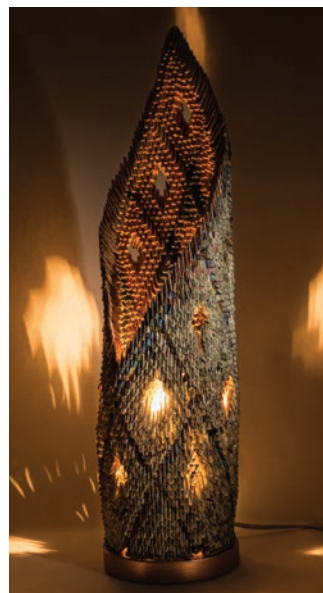
Inspired by her exploration around Italy the Stained Paper range of lights is a response to the grandeur of Italian Cathedrals, particularly in this piece to the arches and stained glass that is so prominent in the style of the Milan Duomo. The sweeping curves and diamond recesses allow light to create a beautiful silhouette, and the geometrical splashes of colour from the recycled magazines give the impression of subtle opulence and expansiveness without stepping away from the hand made feel.

The Stained Paper Unfurled lamp is made from 6000 hand folded modular pieces of recycled magazine paper, each piece placed and then sealed with resin, dipped in copper and finished on a copper lamp base.

An origami cylinder framed on a copper pedestal

Recycled Magazines, Resin, Copper | 20x20x35h cm

Unique Piece





## Stained Paper Couplet Candelabra

The Stained Paper Couplet has been made in reaction to the Sienna Duomo with its stark symmetry and Gothic patronage. The two lamps fixed side by side are reminiscent of memories of twin steeples and archaic candle holders. The unfinished copper layer reminds the viewer of the gradual decay of these magnificent cathedrals, that only adds to its sense of beauty.

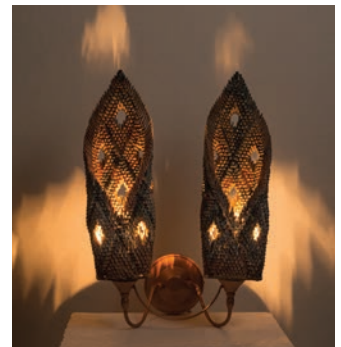
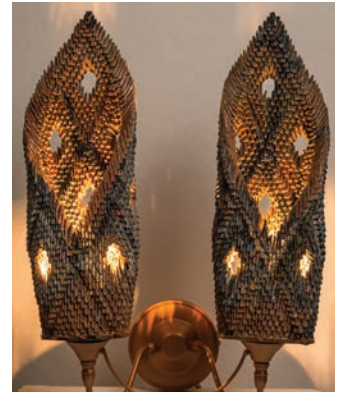
The silhouette of light in each lamp is mirrored, creating an ambient glow that lights up aspects of the room to create a mood of abstract etherealness.

The Stained Paper Couplet is made from 4000 hand folded modular pieces of recycled magazine paper, each piece set and then sealed with resin, covered with copper and finished on a candelabra fitting.

Two origami cylinders balanced on a copper candelabra

Recycled Magazines, Resin, Copper | 20x15x30h cm

Unique Piece





## Stained Paper Pods Hanging Lamp

Stained Paper Pods resemble the bells, usually hidden from sight but enjoyed by sound. They are organic in shape but keep the strong devotional theme of cathedrals. The vibrant element of colour harks back to the beautiful frescoes inside Siennas Duomo library, an explosion of colour and craftsmanship that leaves you breathless.

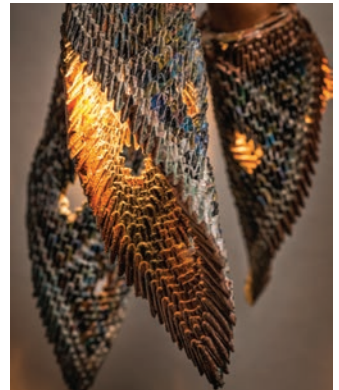
The ceiling is a much ignored space, reserved for basic light fittings or opulent chandeliers. This lamp marries the two, not being as extravagant as a chandelier but something to be admired in its subtlety and gentle glow.

The Stained Paper Pods are made from 3000 hand folded modular pieces of recycled magazine paper, built piece by piece and then sealed with resin, the inside formed with copper and finished on a copper ceiling fitting.

Three origami pods united with a copper frame, creating a hanging lamp

Recycled Magazines, Resin, Copper | 20x30x30h cm

Unique Piece







## Bronze Skeletons

The Bronze Skeletons have created a strange cycle, of first being made from grease proof paper, a processed wood material, that is then cast in bronze which returns it to a raw wooden like texture, similar to Poplar tree bark in its colour and broken layers.

The style is evocative of late medieval Europe, with its aura of Gothic graveness and almost violent demeanor. It is undeniably an antique feel, a reminder of bygone days, with only a skeleton left of its original form.

The master pattern has a beauty of its own, stripped from the usual colour and left just as a bare rhythmic shape, repetitious and fragile, in strong contrast to the forceful metallic anatomy it creates when burnt into bronze.

Origami Pod Skeletons & Master Pattern

Greaseproof Paper, Bronze | 3.5x3.5x14h cm

Unique Pieces





## Aluminium Skeletons

The Aluminium Skeletons have lost the wooden and natural texture of bronze, instead having an industrial and stone like persona. They seem to resemble the fragmented soul, unfinished and damaged with time, but still with an inner strength that will never be defeated, and is not afraid to show its delicacy.

Aluminium is a much lighter metal than Bronze, and a very different texture when tempered. When aluminium is poured into the mould, its flow is much heavier and more like treacle, creating many imperfections and weak points in the finished structure. The twist of the smaller skeleton and the structure of the larger show this and is highlighted with a rich silver metallic sheen.



Origami Pod Skeletons  
Greaseproof Paper, Aluminium  
3.5x3.5x14h cm | 7x7x28h cm  
Unique Pieces



## Bronze Clock and Compass

The clock used to be a standard household item seen in every home, measuring time in its quiet constant way. With the rise of the digital age clocks are slowly becoming another forgotten item, with everyone more likely to check their phones than their wrist for the time. The Bronze Clock reflects this with its unformed and weathered appearance, an object to be admired once more.

The Bronze Clock is cast in a different way to the Bronze Compass, in that the metal pools and softens the edges, rather than running off the compass leaving the pointed tips. It is finished with hammered copper hands that compliment the rugged and worn structure.

The Bronze Compass is beautifully detailed, suggesting military medals or naval compasses. It is an ambiguous item with no clear use or direction, but never the less it is something you want to hold and keep, a fantasy in the palm of your hand.



### Bronze Clock

Origami Wheel Skeleton

Greaseproof Paper, Bronze | 6x2x6.5 cm

Unique Piece

### Bronze Compass

Origami Wheel Skeleton

Greaseproof Paper, Bronze | 9x4x9 cm

Unique Piece



## Bronze Remnants

The Bronze Remnant suite of jewellery come from a eruption, a miscalculation when creating a bronze skeleton which left just shards in its place.

Rather than recycling the metal, the fragments were re-purposed into jewellery, which are all statement pieces and completely unique due to the uncontrolled way they have been created.

They are reminiscent of nature with their timber like substance, but also Gothic in their metallic and dark appearance.



### 'Bronze Remnant' Ring

Greaseproof Paper, Bronze  
3x2x4h cm

Unique Piece

### 'Bronze Remnant' Small Necklace

Greaseproof Paper, Bronze  
3x2x4h cm

Unique Piece

### 'Bronze Remnant' Large Necklace

Greaseproof Paper, Bronze  
4x2x7h cm

Unique Piece





## Bronze Reconstructions

The Bronze Thorn suite of jewellery are constructed from paper jewellery that have been cast in bronze.

When using purpose made master patterns to create the jewellery, they form imperfections which add character and are individual to every piece made.

Their organic and pronged shape bring to mind thorns and the Neolithic arrow heads you find in museums. They look like archeological finds, a piece of history around your neck.

The Bronze Queen and Rook are warped wax casts from the chess piece moulds that have been re-formulated into jewellery. In the recesses crystal fragments have been poured and locked into place, resembling geodes growing out of the bronze.

### 'Bronze Thorn' Ring

Greaseproof Paper, Bronze  
1.5x1x1.5h cm

Unique Piece

### 'Bronze Thorn' Necklace

Greaseproof Paper, Bronze  
2x1x2h cm

Unique Piece

### 'Bronze Thorn' Earrings

Greaseproof Paper, Bronze  
1x1x1.5h cm

Unique Piece

### 'Bronze Rook' Necklace

Wax, Bronze, Crystal  
2x2x5h cm

Unique Piece

### 'Bronze Queen' Necklace

Wax, Bronze, Crystal  
2.5x2x4h cm

Unique Piece

### 'Bronze Thorn' Bracelet

Greaseproof Paper, Bronze  
5x1x2h cm

Unique Piece





## Cobalt Curios

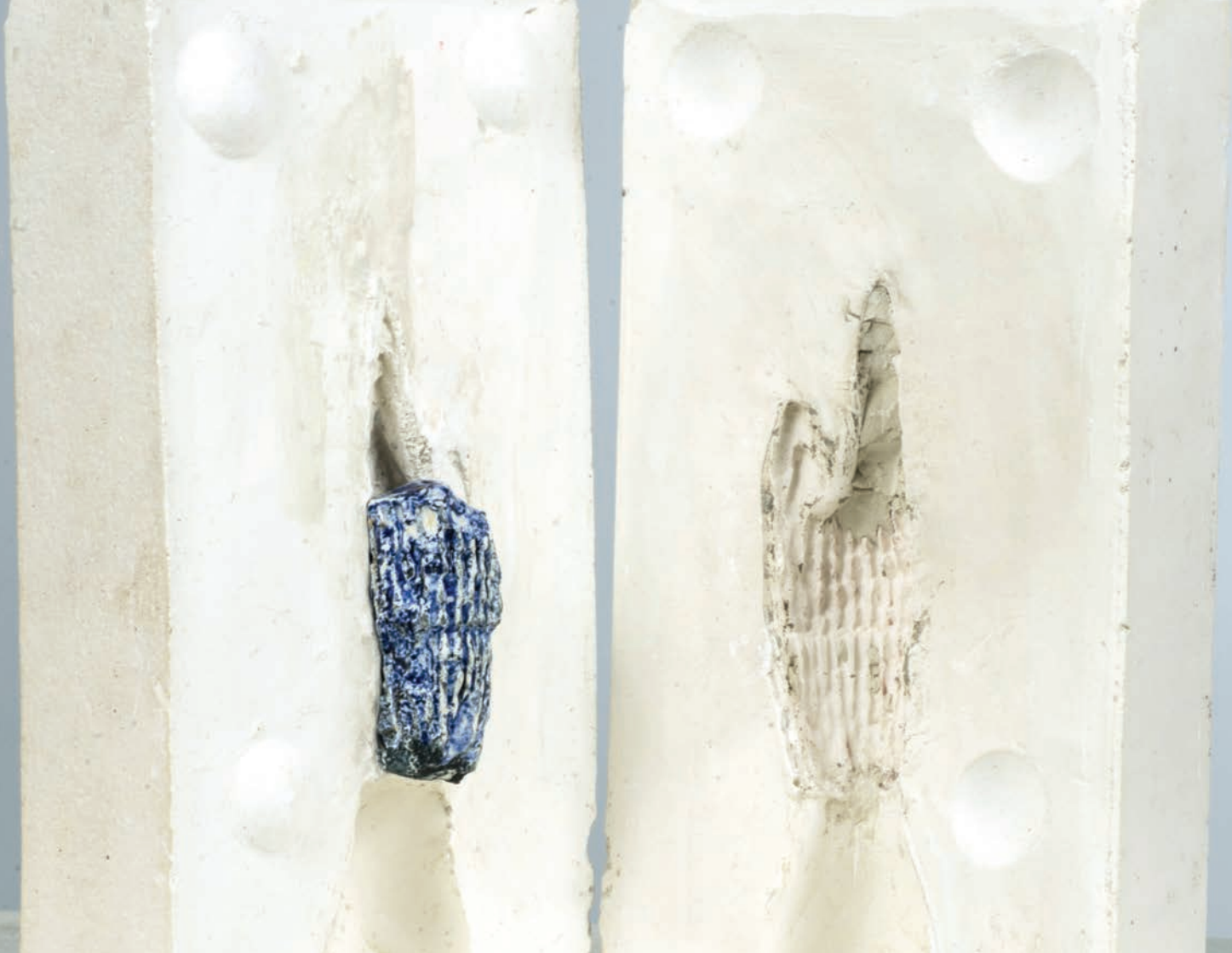
The ceramic craft is an ancient art; the process has not changed for centuries and involves many stages to create even a simple bowl.

These slip cast pieces have been made from a plaster mould, and coated with mixture of glaze and cobalt oxide that gives it its rich blue colour.

The texture and grainy colour combined with its shine, make it seem like a rare blue stone, rough and unrefined.

Slip cast ceramic chess pieces  
Wax, Ceramic, Cobalt Oxide | 1.5x2x6h cm  
Unique Pieces





## Stained Paper Wheel Resin Cast Table

The Stained Paper Wheel encompasses all the hard work it takes to make even a small origami sculpture. It takes at least four days to create the finished origami wheel, not counting the many days to hand fold each modular piece beforehand. It is a work of love, with every piece placed with absolute precision to avoid losing the calculated finished structure, and to keep its strength.

It is then encased in a high quality resin to create a glass like tomb, protecting it and enhancing its colour. The ripples created by the mould add an interesting underlayer of depth. The simplicity in pattern but the complexity of composition give it an indirect power, drawing you in and holding you in its spiral gaze.

The Stained Paper Totem is the base of the piece, holding up its stronger antagonist. The blast of bubbles surrounding the origami pillar were an over-catalisation, a violent chemical reaction that cracked and warped the resin, creating a heat that locked the moisture and paper together. The two very different pieces combined together create a beautiful contrast between still and torrent waters, and work similarly well standing alone.



Origami Wheel submerged in Resin

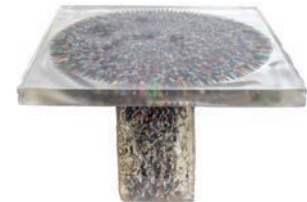
Recycled Magazines, Copper, Resin | 45x45x3h  
cm

Unique Piece

Origami Totem submerged in Resin

Recycled Magazines, Copper, Resin | 15x15x25h  
cm

Unique Piece





## Miniature Stained Paper Wheel

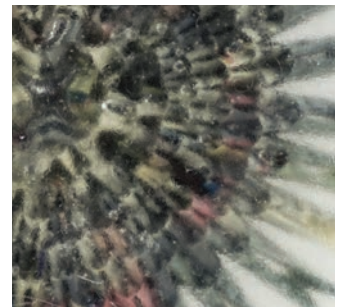
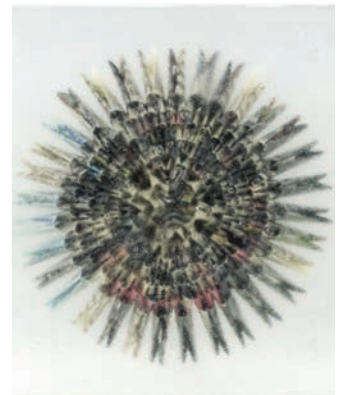
The Wheel has been half encased in resin, highlighting the centre point of circling paper. It adds a new dynamic to the piece, a snapshot into the divide between the very different materials, as well as bringing tactility.

More often than not, a piece of art on the wall is flat, something to be admired from a distance. This piece is made to be touched, to be admired from all angles and to give always a different viewing perception. The bubbles trapped between the folded triangles add another element, a further layer to enjoy.

Small Origami Wheel half submerged in resin

Recycled Magazines, Resin | 13x2x13h cm

Unique Piece





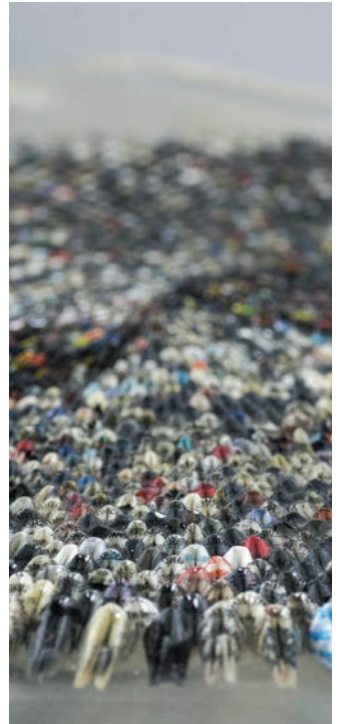




Origami Wheel half submerged in resin

Recycled Magazines, Resin | 40x2.5x40h cm

Unique Piece





## Stained Paper Stacked Chess Board

The pyramid structure almost resembles a fighting arena, where gladiators of old fought for their freedom and country. Chess is an ancient game of strategy and war, a game of patience. This chess board adds to the drama, a feast for the eyes as well as an exciting new layout to defeat opponents. Each cube have been hand cast, sanded and polished before being stacked into an abstract chess board. There are a total of 256 cubes, half of which contain an origami cross.

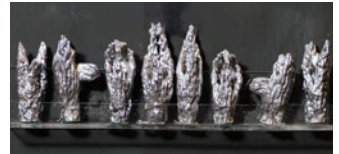
The Bronze and Aluminium chess pieces originated from paper designs, each piece taking around three days to perfect. They were then made into a mould and cast piece by piece. They are all designed to take an abstract form of the traditional chess pieces, recognisable but different, a new take on a venerable game.

### Stained Paper Stacked Chess Board

Recycled Magazines, Resin Cubes  
28x28x24.5h cm  
Unique Piece

### Bronze & Aluminium Fragments Chess Pieces

Hand cast metal chess pieces  
Wax, Bronze, Aluminium | 1.5x2x6h cm  
Unique Pieces





## Stained Paper Chess Board

This piece was designed to mimic the conventional chess board. The alternating cubes instantly tell its purpose, but the uneven fit maintains a whimsical and handmade quality. The 64 cubes have been left unpolished, keeping the wood grain pattern from the mould they have been cast from.

The Resin chess pieces were cast in moulds, and coloured to resemble glass. The similar materials used for the board and pieces compliment each other, fusing the traditional with art nouveau.

### Stained Paper Chess Board

Hand cast alternating resin cubes

Recycled Magazines, Resin Cubes | 28x28x3.5h cm

Unique Piece

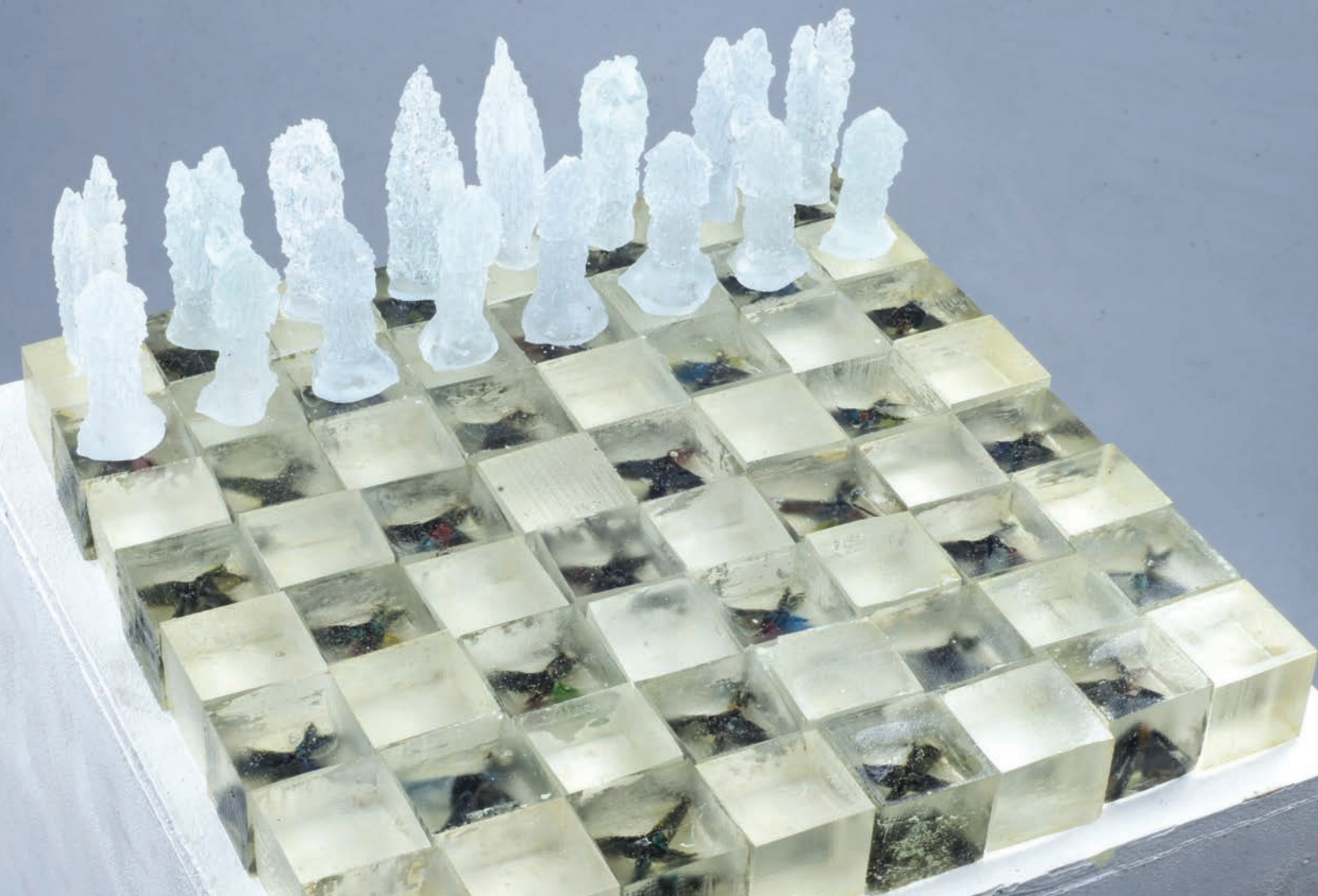
### Resin Fragments Chess Pieces

Hand cast resin chess pieces

Resin | 1.5x2x6h cm

Unique Pieces





## Remnant Silk Screens Triptych

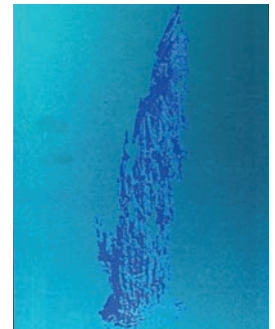
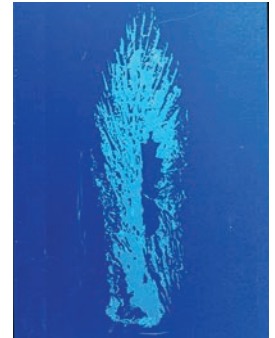
These silk screen prints have been made from photochemically stencilling images of the Bronze Skeletons onto a silk screen, and have then been printed onto aluminium sheets with Anodye.

The deepness of image changes depending on the viewing perception and the lighting used, meaning they are never seen in the same way twice.

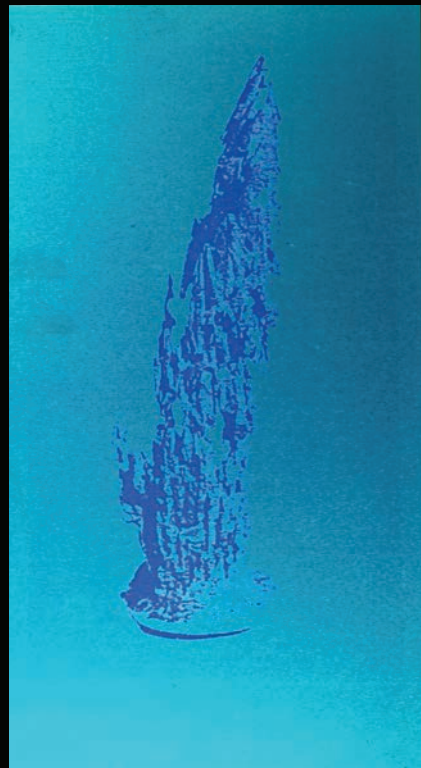
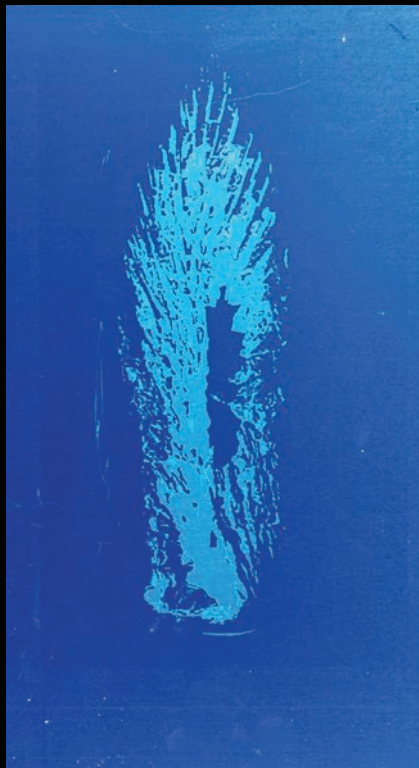
Screen Printed Aluminium Plates

Aluminium, Anodye | 12x20h cm

Unique Pieces







## Remnant Intaglio Plates Triptych

The etching plates have been made using an acid to corrode the image into the copper, and then covered in a oxide to bring out the detail.

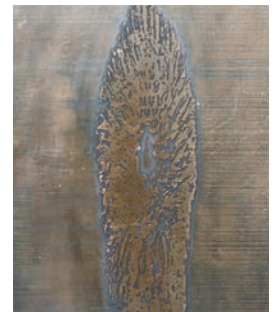
They give remembrance to old signs under a forgotten monument, a undiscovered piece of history that is timeless, and waiting to be rediscovered.

The subtle detailing of both the metal grain and the skeleton silhouette catch the light in interesting ways, and highlight the natural blemishes created from the etching process.

Copper Etching Plates

Copper | 12x20h cm

Unique Pieces







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Photos by Mark Varney, MV Photographic Imaging



