

KALEID 2017 Oslo

Artists' Publishing
Seminar, Exhibition, Publishing Fair and Archive

Artistic Research and Development
KUF Report

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<http://www.kaleideditions.com/>
<http://www.khio.no/>



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Overview

[http://www.kaleideditions.com/
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KALEID 2017 Oslo

On Friday 12th May, KALEID 2017 Oslo took place at Kunsthøgskolen i Oslo, Norway's leading National Academy for the Arts; as an artists' publishing seminar, exhibition and networking event.

European-based artists spanning different intervals of publishing as artistic practice shared new insights and recent developments in the field. Rob van Hoesel (The Eriskay Connection, the Netherlands), Christian Tunge (Heavy Books, Norway) and Honza Zamojski (Morava Books, Poland) presented their publishing practice and engaged in a round table discussion chaired by Victoria Browne with participation from a public audience.

The seminar was hosted in KhiO's auditorium, facilitating an interdisciplinary discourse between staff and students from the Department of Art and Craft, Design and the Academy of Fine Art. Tickets were reserved to capacity, attracting visitors from Norway, Poland and the Netherlands.

The networking event in KhiO's publishing studio was organised by participating students and provided an opportunity for speakers to converse with seminar attendees in an informal setting, promoting the university facilities to a wider audience. Attendees to KALEID 2017 Oslo benefited from visiting the BA graduate show which exhibited students artworks across all visual art departments.

A curated exhibition between 10th–15th May 2017 in KhiO's library showcased artists' publications by The Eriskay Connection, Heavy Books and

Morava Books and accompanied a selection by undergraduate, postgraduate, research fellows and staff. Librarians invigilated display copies, accessible for public reading in bespoke vitrines and accompanied by a printed catalogue. Guest speakers donated fifteen publications to the library's artists' books collection; as reference material for staff and students' academic research.

Our students' publications, supported by the Art & Craft department at KhiO, were disseminated on a bookstand at Offprint London. The international publishing fair organised by LUMA Foundation in collaboration with Tate Modern was held in the Turbine Hall between 19th–21st May 2017.

At the end of the year, a selection of artists' publications by KhiO's undergraduate, post-graduate, MPhil and alumni, were exhibited as part of BOOKI at Galleria SKALA and archived in the new Photography Library at Poznan's University of Art. The exhibition took place between 24th November–7th December during X-Print, the international photography festival in Poland organised by Pix.House.

Eriskay Connection
www.eriskayconnection.com

Rob van Hoesel designs books, campaigns and visual identities in the cultural field. His work is characterised by simplicity in concept, delivering a clear design language in a recognisable signature with special attention to typography. He combines an intuitive workflow with logic and reason; in a collaborative dialogue with the artist, to continuously test design's meaning and readability.

The Eriskay Connection was founded in 2011, as a studio for book design and an independent publisher of photo books, art books and research projects. The studio works with art projects that flirt with science and is particularly interested in projects that map a relevant matter, provide insight into the world we live in, tell a story, make a statement, expose a history or give directions to our view on the future.

Van Hoesel has won several awards for his book design, including a silver and bronze medal in 'Die Schönste Bücher aus aller Welt' and a gold medal at the European Design Awards. His work is also regularly awarded at the yearly Best Dutch Book Design selection.

Heavy Books
www.heavybooks.net

Christian Tunge is a photographer, book publisher, gallerist and founder of Heavy Books, an independent publisher specialising in photo books. He is the recipient of funding from the OCA Norway publishing four new artists' books launched earlier

in 2017 at the Los Angeles Art Book Fair.

Tunge is also project coordinator at MELK, an artist run platform for new Scandinavian photography funded by Arts Council Norway. The initiative aims to raise awareness of the scene of contemporary photographers in the region and the position of the medium today; through exhibitions, curatorial projects, art and book fairs and book projects.

Morava Books
www.moravabooks.com

Honza Zamojski is an artist, designer, book publisher and curator who incorporates a wide array of media — from illustration and sculptural drawings to infographics taken from the corporate world, and poetry as well. He creates narratives in which, when considered from afar, build a universal, multilayered world based on a philosophy of agnosticism and the energy of perpetual motion. Minimalist in form, rich in symbolism, his abstract compositions and figurative representations come together as a visual language that is governed by its own humour and grammatical format.

Zamojski ran the publishing project Morava Books between 2010-13 and is the author of over a dozen books. His work has been shown at solo and group shows in Poland and abroad, including the Zachęta – National Gallery of Art, Foksal Gallery, Morsbroich Museum and the Andrew Kreps Gallery in New York and has presented his lecture on self-publishing, titled 'How it's Made', at the Centre Pompidou, MoMA Library and Printed Matter in New York.

Seminar

[http://www.kaleideditions.com/
kaleid-2017-oslo-seminar/](http://www.kaleideditions.com/kaleid-2017-oslo-seminar/)

[https://www.facebook.com/
kaleideditions/videos/10154630171863437/](https://www.facebook.com/kaleideditions/videos/10154630171863437/)

Artists' Publishing

"There is no use for ideas unless they are materialised in a form that can be communicated."
Antoine Lefebvre

On Friday 12th May 2017, KALEID editions facilitated a half day seminar for students, staff and visitors to the Kunstthøgskolen i Oslo. The seminar, supported by KhiO's research programme, invited three artists to address recent developments in publishing as artistic practice — by presenting a selection of their own publications and engaging in a round table discussion.

KALEID editions represented over three-hundred European-based artists' books between 2009-2017 including submissions published by Hoesel, Tunge and Zamojski. The project space on Redchurch Street in East London advocated the form of the book as an extension of artistic practice; with a rolling programme of exhibitions, book launches and participatory events.

By 2010, the surge of interest in artists' publications as an alternative to the gallery system of representation, led the project away from a city-based locale, towards a nomadic, internet-based collection of artists' books. KALEID editions began to foster publishing as artistic practice through public dissemination; book fairs, book tours, book presentations and online sales supported by photographic documentation, interviews, reviews and social media. As a socio-political activity, the aim was to distribute to institutions worldwide for academic research and future public access.

It was in the act of doing, as in Ed Ruscha's 'artists who do books', that encapsulated KALEID editions' approach; a definition of art that lies within action. Antoine Lefebvre similarly draws an analogy between alternative artistic practices and the French word 'demarché' to describe the whole process; the whole demarché as the artwork, because it is active, ongoing and in movement.

The intention of the seminar was to consider the relevant topics proposed by Annette Gilbert's 'Publishing as Artistic Practice', an anthology of texts published by Sternberg Press in 2016, which aims — "to sharpen the focus and to no longer question only the significance of publishing for artistic practice, but to also search for the possibility and significance of publishing as artistic practice."

"Publishing as artistic practice owes its very existence to a specific constellation of publishing technologies, dissemination strategies, and textual genre." — Hannes Bajhor

"Creative freedom and autonomy is very important to contemporary artists' publishing. But as an alternative artistic practice ... and a Concretism that presents objects instead of representing them, publishing as artistic practice can also be considered as a ready-made activity. It is the banal process of publishing raised to the state of artwork by the will of the artist." — Lefebvre

What remains open for discussion is whether this timely activity is a post-digital attention economy, a

scene of capital exchange, or a coming of age story for a new generation of intertextual curators? For example, to create the intertextuality evoked by Michel Foucault; the artist publisher selects, edits, and organises content in order to publish it. But Lefebvre challenges this definition by drawing attention to a lecture delivered by Matthew Stadler. "Publishing isn't only to print a book or to distribute it; publication is the creation of a public. It is an essentially political act and this public, which is more than a market, is created by deliberate acts, the circulation of texts, discussions and gatherings in a physical space — together these construct a space of conversation that is a public space, the formation of political debate and digital discourse."

The intertextual curator as defined by Andrew Wernick, is closer to a promoter than a publisher. "The current state of Western societies in which the range of cultural phenomena, at least as one of their functions, serve to communicate a promotional message and has become, today, virtually co-extensive with our produced symbolic world. Accordingly promotion has emerged as the lingua franca of social, economic, and cultural life. Under promotional culture, capitalist forms of exchange come to dominate all other forms of exchange and a widening range of cultural phenomena have the primary function of communicating a promotional message."

"Artists who confidently work with this form of publishing are often not interested in the durability of their publication, at least during certain phases of their personal development. In fact, an artists' book fair generates a great amount of attention,

and it gives like-minded people the opportunity to meet each other. Personal exchanges and marketing efforts for one's own work are not at all looked down upon, but rather celebrated. The processes have accelerated and the micro-fairs have developed into traffic junctions for art."

"This increased need for promotion can be traced back to the current situation often referred to as the attention economy. According to theorists, the post-digital economy revolves primarily around paying, receiving and seeking attention, which is a limited and scarce resource (due to the abundance of information, sources of stimulation and new products that push our attention)."

The term 'post-digital' denotes "the recuperated value of materiality, the disenchantment with new media and the flight from the increasing hegemony of digital technology toward DIY culture." As highlighted, for example, by Alessandro Ludovico. "The death of paper-in retrospect, is one of the most unfortunate and embarrassing prophecies of the information age — has absolutely not happened."

Bajohr further concurs that "paper has not been replaced by screens, on the contrary, the relationship between digital and analogue turns out to be not antagonistic, but complementary. At present digital publications are still a simulation, mimicking the structure and convention of print; as a paradigm for content and quantity of information. The very materiality of books gives them their cultural weight and the medium remains the most user-friendly interface." This position is also supported by main stream media claims, for example: 'E-book

sales continue to fall as younger generations drive appetite for print' published by The Guardian in April 2017 or 'The explosive rise of adult colouring books' published by Quartz online in March 2016.

Artists' publishing is validated by the status of "digital remaining a 'concept of reality' that as yet does not determine our life-world absolutely; it is a 'temporality', a threshold moment that is precariously situated not between the old and the new, but vacillates between the no-longer and the not-yet."

However, a post-digital reliance on industrial processes, driven by material-based information, risks becoming a nostalgic, rose-tinted activity of machine-crafted bookworks; applying liberal 'free time' to publishing books, as a leisurely pursuit to materialise ideas for a specialist audience, detached from new mediums of communication.

In questioning its significance for a future audience; Does technology need to propel publishing as artistic practice towards an event horizon and a digital point of no return? And how will the medium and material form of the book continue to resonate within contemporary art?

References

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Andrew Wernick, SAGE Publications Ltd , 1991

Finding your audience in the 21st Century
Matthew Stadler, 2010

Post-Digital Print
Alessandro Ludvico, Onomatopée, 2012

Portrait of the Artist as a Publisher: Publishing as an Alternative Artistic Practice
Antoine Lefebvre, 2016

Experimental Writing in its Moment of Digital Technization: Post-Digital Literature and Print on Demand Publishing
Hannes Bajhor, 2016

Publishing as Artistic Practice
(edited by) Annette Gilbert, Sternberg Press, 2016

Exhibition

[http://www.kaleideditions.com/
kaleid-2017-oslo-exhibition/](http://www.kaleideditions.com/kaleid-2017-oslo-exhibition/)

<http://www.eriskayconnection.com/>

<http://www.heavybooks.net/>

<http://www.moravabooks.com/>

Mels van Zutphen
 The Speed of Light
 The Eriskay Connection
 Edition of six-hundred, 2017
 200kr

In 2011 scientists from the OPERA experiment stated that proofs were found for subatomic particles (neutrinos) moving faster than the speed of light. In this experiment neutrinos were fired from CERN, Switzerland to a huge underground detector in Gran Sasso. Artist and filmmaker Mels van Zutphen decided to follow the track of the neutrino by car in 12 days. A beam of light takes 0,0024 seconds to travel the same distance. The accompanying publication contains background information, a cartographic map and an exclusive link to view and download the video.

Barry van der Rijt
 Exquisite Errors Diagnostic Manual of
 Codec Orders (DMCO-I)
 The Eriskay Connection
 Edition of five hundred, 2015
 330kr

Van der Rijt became fascinated by surprising glitches which can occur in digital movie playback. In a timespan of two years he obsessively created deliberate distortions in the playback of digital film a series of beautiful 'deviations' arose. Exquisite Errors contains an inventory of over 300 works by Van der Rijt, systematically categorised into 17 typologies, inspired by the DSM, the Diagnostic and Statistical Manual of Mental Disorders. Barry van der Rijt, diagnosed with ADHD, makes a

powerful statement with his work and puts our view on disorders in a new perspective.

Laura Van Severen
 LAND
 On the brink of some formidably complex matter
 The Eriskay Connection
 Edition of five-hundred, 2016
 300kr

LAND is a construction, or one could say a destruction of a landscape that once was or will be. Rather than showing the observable sites of talc stone quarries in the Pyrenees, Van Severen aims to transmit the energy of its transformation. Human intervention, characterises her images using deconstruction as a photographic technique.

Jos Jansen
 Battlefields
 The Eriskay Connection
 Edition of three-hundred and fifty, 2015
 180kr

Jos Jansen's work interrogates the relationship between people, nature, science and technology. In Battlefields, Jansen's third book, photography is used as a forensic-scientific tool to examine our compulsive desire to be connected at all times and our internal struggle to decide rationally or emotionally how much we are willing to share with others. The publication contains 10 monumental images that Jansen made of screen-surfaces of smart phones and tablets.

Peter Dekens
 (Un)expected
 The Eriskay Connection
 Edition of six hundred, 2016
 280kr

(Un)expected is a memorable photo project about the coping process of surviving relatives of suicides in West Flanders. West Flanders, the region where photographer Peter Dekens grew up, has one of the highest suicide rates in Europe, one and a half times higher than the European average and twice as many as the Netherlands. (Un)expected contains five stories about the grief of survivors of suicides and the way people cope with their loss in different ways: the sadness, the grieving process, but also the attempts at finding a new way to live. In 2008 Dekens' mother took her life.

Hillie de Rooij
 Myopia
 Edition of five hundred, 2015
 The Eriskay Connection
 300 kr

Hillie de Rooij plays a game with the visual characteristics that European media use to depict Africa. De Rooij analysed photographs from various European newspapers, websites and magazines that show Africa by appointing the way Africa was portrayed in it. This resulted in a long list of keywords. She used this collection of 'codes' as guidelines for her photos that she made in Europe, including countries as the Netherlands, Greece, Italy and Norway. With her work De Rooij makes us aware of the fact that our image of Africa

is dominated by a preconceived idea of what Africa looks like. Myopia tells us nothing about Africa, but all about the European view on it.

Daan Paans
 Letters from Utopia
 The Eriskay Connection
 Edition of seven hundred and fifty, 2013
 280kr

For the book Letters from Utopia photographer Daan Paans searched for people who want to extend the human lifespan extreme or even aim to become immortal. Paans examined five different movements and their protagonists who seek a utopian world order. In five chapters he shows stories that range from an occult belief from the past to a scientific outlook for the future. Overcoming ones (own) mortality, aiming for infinite life, has fascinated man since immemorial times. Paans offers insight into various obsessions for immortality.

Jos Jansen
 Entering the black box
 The Eriskay Connection
 Edition of seven-hundred and fifty, 2012
 220kr

Jos Jansen investigates the mystic nature of high-tech research. He focuses in particular on three important aspects of modern scientific research: scale, complexity and abstraction. He shows fragments of a world which is simultaneously alienating, fascinating and unfathomable. Scientists reach down to a depth of existence that can only be represented by mathematical formulas and

scale models. This domain is the place where – in the view of French anthropologist and sociologist of science Bruno Latour, science becomes ‘dark’. For weeks on end Jansen observed researchers in artificial landscapes, which led him to the question about the relationship between technology and mankind: Who controls who?

Christian Tunge
The Games
Heavy Books
Edition of one hundred, 2016
220kr

Found material from the Olympic Games, including stories and myths surrounding the sporting event are presented as graphic and conceptual exercises in its own right. Playing with sequencing, picture association and symbolism, the publication focuses on the Games function as both an outlet and trigger for conflict.

Christian Tunge
Cities
Heavy Books
Edition of one hundred (2nd ed. 2016)

In *Cities*, Christian Tunge creates imaginary landscapes based on discussions and pictures from the online community on skyscrapers; The SkyscraperCity Forum. It features impossible constructions and explorations of infinity and photographic processes.

Christian Tunge
Two Tides
Heavy Books
Edition of two-hundred, 2017
200kr

Two Tides is a series of photographs taken behind the scenes on film sets in Norway and in Studio City in Los Angeles. It projects meaning into location, props and equipment, rather than a narrative, and focus on the human synthetics put out in nature by human.

Erik Viklund
Sönder
Heavy Books
Edition of one hundred, 2014
240kr

Sönder, riso printed two times over by the artist Erik Viklund (b. 1982), can be described as a hauntology of his relation to snow.

Pictures of white fields and horizons, now clogged or exploded. Lost to an in-betweenness of what disappears through repetition and whats created through abstraction. Viklund subordinates the moment, landscape and material in a thorough process looking for what’s represented.

Ida Nissen
Raumflucht
Heavy Books
Edition of four hundred, 2016
240kr

All of Ida Nissen's (b. 1986 in Denmark) work is based on the idea of a photographic space. She is interested in the intersection between the physical and the imaginary. In her book "Raumflucht" Nissen presents three different ideas or dimensions where a photographic space can exist.

Nissen strips her photographs for narratives and specific reference points and creates abstract images that challenges compositional and formal ideas and how to put meaning in to pictures.

Kamilla Langeland
Dropping Layers
Heavy Books
Edition of fifty, 2016
750kr

Kamilla Langeland (b. 1989, Kongsvinger) works in the field of photography where analog processes and darkroom experimentation plays a key role. In her book entitled "Dropping Layers" Langeland seamlessly mixes scientific, documentary and personal imagery to create a univers both for and of photographic experimentation. Some of the pages are printed on transparent paper creating collages in the book.

Kamilla Langeland
Lyra
Heavy Books
Edition of ten in custom slipcase, 2016
2200kr

Lyra is Kamilla Langeland's second book with Heavy. It is a collection of hand printed silver

gelatin prints, made in the darkroom. The content is a mix Langeland's own work and found material that is collaged and made into photograms. Every book is unique and hand bound by the artist.

Petter Berg
Plastic Trust
Heavy Books
Edition of one hundred, 2014
200kr

Petter Berg (b. 1993) is working with the tension between nature and urbanity, spontaneity and reason, as well as the human and the coldly constructed. Plastic Trust explores the paradox that lies in our society's attraction to logic and order; despite the fact that it's building blocks are highly emotional and subjective.

Bownik
Disassembly
Mundin
Edition of three-hundred and fifty (in English), 2013
Out of print

Bownik's "Disassembly" is an artist's book in which a photographic project has been brought to the form of a non-standard picture album. The main role here is played by flowers, which the authors disassembles into parts using DIY tools and then reassembles in possibly unchanged form. For these purposes he uses glues, adhesive tapes, ropes, precisely measuring the distances between the leaves, noting them in pencil on the leaves themselves and photographing them. The resulting images, informed by the still-life tradition, perfectly

imitate and evoke that which has been subjected to a destructive process. Hypnotising the viewer with their deformed charm, they also create an uncomfortable sense of participating in a strange experiment.

Grzegorz Kowalski

Questions

Mundin

Edition of two-hundred (in English), 2014

250 kr

Warsaw-based artist and educator Grzegorz Kowalski's practice has consistently sought to erase the boundary between art and life. In the 1970s, he was active at Warsaw's Repassage gallery, where art was used as a means of gaining knowledge about oneself and fellow humans, becoming a tool for communication. Artists (and non-artists) participated in each other's projects, working for and with one another. Kowalski demonstrates a preoccupation with existential issues: the human being, notions of life and death, and interpersonal relations. From these areas arose the three actions/questions around which this book and the works within are structured.

Honza Zamojski

Four Eggs Theory

Edition of twenty, 2015

220 kr

If I were to apply the Four Eggs Theory back upon itself, it essentially would look as follows: I have an intuitive need (Intuition) to structure the world of matter (Item) and ideas (Idea) around me, and this

is why, inspired (Inspiration) by the theoretical ponderings of writers, poets, and artists, as well as various artifacts, I think constantly about how to (Idea) communicate my knowledge in a logical manner, e.g. through writing this text (Item). All this comes together to make the Work – a Practice.

Robert Maciejuk

Wazony

Morava Books

Edition of two-hundred, 2011

Out of print

Robert Maciejuk is a painter. As a painter, he is sensitive to the colour and texture of paint. He is a painter with a rare sense of humour and, an even greater rarity, an awareness of his skill. Robert Maciejuk knows how to paint and it is his intuition which leads him to the subject of his painting. Still, Robert Maciejuk is no potter and in the world of ceramics he fumbles about in the dark, making the mistakes all beginners make. Yet it is, in fact, a series of ceramics and vases that appear to be the protagonists of a meticulously designed portfolio.

Why ceramics, then? Is it really all about ceramics? The precise compositions made up of groups of vases invoke associations with the still-life oeuvre of masters from the Netherlands and Spain. The colours of the objects, the garish yellow background of a wall, the cold tiles and the earth-tone vases might have served as basic motifs for any of the Colourists or Capists.

The form of a publication is the perfect framework for a series of photographs of such objects as what

counts most for the artist is a memorable image captured on paper. After all, Robert Maciejuk is only, and as much as, a painter.

Uri Aran

BUS

Morava Books

Edition of five-hundred, 2011

Out of print

The works of New York based artist Uri Aran take on the character of a many-layered collection of poems. Uri's drawing technique is based on the precise repetition of a particular series of gestures: drawing-scanning-printing.

The book "BUS" is simply the next phase in reproducing the "original" that traces the "poetry of the road". As we open the book, hopping on the "BUS" and settling into a seat in the back, the reader starts to take note of the images and messages that appear, observing from a distance. At every stop, absurd situations take place at a regular pace, but eventually the initial chaos is ordered into a multitude of meanings.

Publishing Fair

[http://www.kaleideditions.com/
kaleid-2017-oslo-offprint/](http://www.kaleideditions.com/kaleid-2017-oslo-offprint/)

<http://www.offprint.org/>

Ane Thon Knutsen
En egen trykkpresse
Edition of twenty five, 2017
£ 75 (840 kr)

A printing press of one's own
Edition of one hundred, 2017
£ 18 (200 kr)

In reference to *A Room of One's Own*, the fictional dialogue between Knutsen and Virginia Woolf reflects upon the historical role of women in letterpress and the relevance of a room of one's own in artistic practice.

Fatou Madeleine Åsbakk
Tredvearene (The Thirties)
Edition of ten, 2017
£ 30 (330 kr)

The cut and paste collaged newspaper interweaves photographs documenting Åsbakk's life in her thirties with thoughts and textual references to socio-political events in the 1930s.

Gabrielle Paré
Slice of Life, Sourdough Mother
Edition of fifty, 2017
£ 30 (330 kr)

Jord (soil) -mor (mother) is Norwegian for 'birth mother.' Through the process of leavening sourdough with wild yeast, Paré contemplates the commixing between woman and land, cementing body with earth, to explore ties to descendancy and filiation.

Hans Hamid Rasmussen
Kasbah walking III
Edition of nine
£ 800 (9000 kr)

The Kasbah is a fortress. Movement through the city is hidden, slow and incalculable. Rasmussen's psycho-geographic walking journeys presented as a loosely bound folio of architectural photographs taken in Algiers; overlaid by complex threading relating to his ethnic identity and a physical reminder to life's inevitable instability.

Henrik Andresen
H0102
Open edition, 2016 - 2017
£ 5 (50 kr)

As a method for investigating the familiar, Andersen follows the same pre-determined path. Each volume results from an ongoing ritual; re-photographing his home and the same motifs through twenty-four photographs over the course of one day and approximately one month apart.

Jessica Brouder
In Medias Res
Edition of twenty-five (variable), 2017
£ 25 (280 kr)

Brouder utilises the photocopier to compose poetic photograms across the length of an accordion book to re-present an array of tactile materials employed in her material-based practice; yoga mat tapestries, fashion magazine collages, pressed ink on plastic bags and shibori by inkjet printing on jersey.

Kim Svensson
Tensions
Edition of eighty, 2017
£ 12 (130 kr)

Fragmentary notes taken from travel journals, conjoined by footnotes based on literary terms and definitions of “drama” found in dictionaries. The footnotes comment on the stylistic structure of the notes by enlightening the reader’s relationship to the text; applying dramaturgy to convey a fictional story that structually reflects back on itself.

Linn Svennson
Total
Edition of five, 2017
£ 40 (450 kr)

Text, when written or printed on paper, is static. The words stay in the same place and say the same thing. Svennson’s book has words that are shuffled every time it is turned, moved or shaken — never telling the reader the same thing twice.

Loyd Pettersen
Orphean Elucidations
Edition of seventy-five, 2017
£ 7 (75 kr)

A series of fictional dialogues, poems and inner monologues, written in a lyrical and polemic style. The reader is drawn into the esoteric ontology of a capricious and acrimonious poet, trying to stay afloat within a world devoid of meaning. As tensions grow and arguments are reduced to absurd banalities; the poet becomes increasingly isolated.

María Alejandra Torres
All mixed up in the wash
Edition of twenty, 2017
£ 25 (280 kr)

Torres’ personal collection of everyday textiles sourced from Colombia, Mexico, Peru, Ghana and Norway, are spontaneously re-mixed into a bewildering array of colour and patterns.

Rikke Sund Carlsen
Hobby
Edition of twelve, 2017
£ 5 (600 kr)

As a hobby, Carlsen takes advantage of bad habits many Snickers eaters have when they throw away the wrapper. The publication documents one hundred and sixty-four wrappers, collected by Carlsen from the streets of Oslo, Skjærhalden, London and Beirut between November 2016 and April 2017.

Vika Adutova
Time Scores [69 37 19 59; 23 32 22 34; VII, IX]
Edition of four, 2017
£ 225 (2500 kr)

Positioned on Europe’s highest arctic plateau, at the end of a polar night with ink and sharpened branch sticks; Adutova’s drawings are temporal impressions of the Norwegian tundra and the experience of time at extreme latitudes. The double leporello is printed as one-to-one to scale from the artist’s journal onto archival paper.

Archive

[http://www.kaleideditions.com/
kaleid-2017-oslo-archive/](http://www.kaleideditions.com/kaleid-2017-oslo-archive/)

[http://fotografia.uap.edu.pl/
booki-studying-photobooks/](http://fotografia.uap.edu.pl/booki-studying-photobooks/)

[http://fotografia.uap.edu.pl/
biblioteka-kf/](http://fotografia.uap.edu.pl/biblioteka-kf/)

Ane Thon Knutsen
 The Mark on The Wall
 Edition of four, 2017

Having studied 'Two Stories' published by Leonard and Virginia Woolf in 1917, Knutsen theorises that Virginia changed words and phrases from the original manuscript whilst setting type in an holistic approach to making books. Not only did she write stories, but she also composed type, folded, collated, stitched, covered & labelled the books, whilst Leonard did the inking and printing.

'The Mark on the Wall' is an experimental study of Virginia Woolf's publication, inspired by Varvara Stepanovas 1924 performance 'An Evening of The Book'. As a stream of consciousness and introspection, Virginia observes how her mind and her imagination works. As part of Knutsen's research project 'Tactility in Printed Matter', participants from various artistic fields spent two days interpreting Virginia's conjoint work of writing and typesetting, the outcome was documented as performance.

Beatrice Guttormsen
 ordene dine lager huller inni meg når du stod der på samme sted en måned senere (your words make holes in me when you stood there at the same place one month later)
 Edition of ten, 2017

"The book is a distillation of my diaries, where only some words remain, creating a state of mind more than a reference to a specific incident or name. About memories and the feelings left in me from

things that happened and were seen. My diaries were never meant for you, they are my words, my private words, my sanctuary, where I can think freely and uncensored. I read them aloud to myself; they become small poems, pictures, symbols and extracts of me.

The photographs are from my travels and hometown; places that interest me, that bring me memories of my life as the undefined that I cannot see. I seek while I drive past, a glimpse and a feeling that is left; captured by camera as a moment and a trace of time."

Bjarne Bare
 If, Then, Because, Since and So
 Edition of five hundred, 2017

The photobook continues Bare's incisive exploration of form on two separate planes by interleaving two sets of imagery; putting deliberate in-studio construction into direct dialogue with found instances of formal structure and working back and forth between the two, encouraging us to see aesthetic echoes and resonances.

Emmy Christensen
 Untitled
 Edition of ten, 2017

Photomontages of Christensen's textile activities such as weaving, colouring, embroidery, stitching are combined with her drawings and prints. By excluding parts of the bigger picture, the book creates limitations of the abstracted surfaces and possible continuations beyond the printed page.

Espen Gleditsch
Polymorphous Magical Substance
Edition of three hundred, 2017

Gleditsch works with the limitations of photography as a medium and the photograph as an origin of misinterpretation or displacement of meaning. The publication focuses on how posterity has inaccurately recorded Functionalist interiors by architects including Eileen Gray, Jozef Peeters, Le Corbusier, Arne Korsmo and Bryn & Ellefsen, through historical black and white photographic documentation.

Unedited polaroids form part of a broader scenographic vision by printing the pages in colours that reference 'Weissenhofsiedlung', the landmark housing exhibition held in Stuttgart in 1927s; in what is perceived as "true" reconstruction or documentary reproduction.

Fatou Madeleine Satumaa Åsbakk
Tredvearene (the Thirties)
Edition of ten, 2017

"The newspaper 'Tredvearene (The Thirties)' is based on analogue black and white photographs from my life in my thirties, and text or thoughts around tendencies (art, politics, life) in the 1930s. This is the first of five planned publications in the thirties series."

'Tredvearene1' is a sixty-four page publication. It is made as a physical cut and paste collage, then scanned as it appears, and printed digitally at a professional print house.

Gabrielle Paré
Slice of Life, Sourdough Mother
Edition of fifty, 2017

"Jordmor is the Norwegian term for 'birth mother.' Breaking the word into its parts, jord (soil) and mor (mother) directly translates into 'Earth-Mother'. I like the image that this conjures, of a body that is carried and born by an entity that is both woman and land, the two inextricably mixed. The very existence of the word 'jordmor', I would argue, is telling of the ways a body longs for (or is expected to have) a connection to land".

Paré contemplates this melding of body and earth through the process of leavening a sourdough with wild yeast. Slices in the pages allow for a zooming-in on bio-like imagery throughout the book as it unfolds in an exploration of filiation and assumption of purity.

Henrik Andresen
H0102, 2016 -2017
Open edition, 2017

'H0102' is a publication that, at this moment, consists of thirteen volumes and printed with the simple means of a Xerox Workstation on recycled newspaper. It is the product of what has become an ongoing ritual of repeating a pre-determined method for photographing Andresen's home. Each volume consists of the same twenty-four motifs. They are photographed following a set path through the apartment, in the span of one day, and then re-photographed approximately one month apart.

“As a structure for documenting temporal space, it is an attempt to reposition myself in relation to a place I’ve grown accustomed to, by distancing myself and trying to observe it through traces of domestic life.”

Jessica Brouder
For Your Energy
Edition of ten, 2017

A photobook that references a three metre long textile. Layers of collaged hands digitally printed originally onto cotton jersey are transferred onto paper as chance compositions and as a medium of documentation.

Katrine Rørbakken Lund
Smooth Rock Slopes
Edition of ten, 2017

A silent story set in the mouth of a fjord, a place where black waves crash on slippery granite rock sloping into the sea. The photobook examines the rhythmic breaking of waves with the turning of the pages, and as one thing appears, something else is inevitably pushed aside.

Lisette Escobar
10 ways to repeat and label my clay
Edition of ten, 2017

“In my artist’s book ‘10 ways to repeat and label my clay’ I create patterns through the repetition of black and white rendered photographs. I work with images taken from my own sculptures and objects made in ceramics.

After I asked myself where does my work belong and who gets to label it? I decided to play with the idea of labelling it by myself.”

Paper, photography and technology gives me the possibility to experiment with patterns and repetition in a very different way. It allows me to create images that can reach a broader audience.”

Nina Björkendal
Barrierer (bare gjerder)
Edition of thirty, 2017

Pictures sourced on the internet of mass-produced prefabricated fence modules are re-presented as small signs or letters; the material language of urban landscape (the fences) oscillates with the written language of communication.

Rikke Sund Carlsen
Hobby
Edition of twelve, 2017

“As a hobby, I collect Snickers wrappers. This book is a documentation of my Snickers collection from November 2016 to April 2017. One hundred and sixty four Snickers papers from the streets of Oslo, Skjærhalden, London and Beirut, the places I have been since November last year.

Snickers is a common chocolate bar and I take advantage of the bad habit many Snickers eaters have to throw the paper on the street instead of in the garbage. Hobby is the first book in a series of many. I will make a new Hobby book every time I have collected a new amount of Snickers paper.”

Dissemination

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E-Mailshots

[http://mailchi.mp/8877510c051f/
/kaleid-2017-oslo-artists-publishing-seminar?
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KhiO

<http://www.khio.no/events/344>

<http://www.khio.no/events/355>

<http://www.khio.no/events/479>

Dissemination

KALEID editions relies on a standalone website running on a WordPress platform to promote European-based artists who do books and publish KUF research to foster publishing as artistic practice.

Between January and December 2017, KALEID editions' website received 17,710 pageviews and KALEID 2017 Oslo webpage was accessed by 450 unique visitors (source: Google Analytics), supported by KhiO promotional webpages. 2,026 Facebook followers received information promoting KALEID 2017 Oslo, with a reach of 9,022 users (source: Facebook Insights), KhiO at Offprint London and BOOKI photobook archive in Poznan. Between April - May 2017, KALEID editions' 2,000 subscribers received two emails via Mailchimp, promoting the artists' publishing seminar, exhibition and publishing fair.

Printed posters, an illuminated vitrine installation and electronic display were installed for the duration of the seminar and exhibition. One hundred and fifty printed tote bags, including the catalogue and short essay 'Artists' Publishing' were gifted as souvenirs to the seminar attendees and visitors to KhiO's bookstand at Offprint London.

The seminar attracted eighty staff, students and visitors to KHiO. The presentations, round table discussion and audience participation were streamed on KALEID editions' Facebook livefeed. The library exhibition attracted a local audience of two hundred and fifty people over five days,

including visitors to KhiO's BA graduate exhibition.

KhiO was one of 140 selected independent publishers in contemporary art at Offprint London, which attracted a footfall of 10,000 people over three days in the Turbine Hall. The bookstand and travel expenses for students and staff representing KhiO's postdisciplinary approach to artists' publishing, was financially supported by the Art & Craft Department. Students disseminated their publications by selling books on the stand, networking with art publishers and talking directly with the public about their artistic practice.

BOOKI was an opportunity to disseminate KhiO's student and alumni publications as part of a group exhibition in Poland; and as an archive for future academic research in Poznan's Photography Library. The exhibition was curated by:

Victoria Browne, Kunsthøgskolen i Oslo
 Paula Roush, London South Bank University
 Olja Triaška Stefanović, Vysoká škola výtvarných umení, Bratislava
 Vladimír Birgus, Institut tvůrčí fotografie, Slezské univerzity v Opavě
 Linn Schröder, Hochschule für Angewandte Wissenschaften, Hamburg
 Jarosław Klupś, University of Art in Poznań

A digital archive on KALEID editions' website of photographic documentation and exhibition catalogues enables the dissemination of this research project's outcomes further afield.

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Michael Hampton, Uniform Books, 2015

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Stephen Bury, Quaritch, 2015.

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With thanks to KhiO's Art & Craft department for financially supporting further publishing and dissemination activities, contributing additional research to this KUF project and to Honza Zamojski for inviting KhiO students and alumni to participate in a photo-based publishing exhibition and archive in Poland.

This KUF report is accessible on CRISTin, a research information system for metadata and KHIODA, the university's institutional open digital archive for text documents, images, video.

This publication is available as a print-on-demand book in both e- and print formats on lulu.com and distributed by KALEID editions.

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