A collection of artists’ books published by undergraduate, postgraduate, research fellows and professors at the Kunsthøgskolen i Oslo, Norway’s leading National Academy for the Arts.

**Anne 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.

The Norwegian publication is typeset by hand, in addition to the hand printed and bound English version. Linocut illustrations are by Knutsen’s sister and artist, Ylve Thon.

[anethonknutsen@gmail.com](mailto:anethonknutsen@gmail.com)

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

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

[fatoufilm.com](http://fatoufilm.com)

**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 mixing between woman and land, cementing body with earth, to explore ties to descendant and filiation.

[gabriellepare.com](http://gabriellepare.com)

**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. The names of streets change with the continual emancipation of a social order and new layers of violence, earthquakes and that poverty arise.

Rasmussen’s psycho-geographic walking journey is 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.

[anethonknutsen@gmail.com](mailto:anethonknutsen@gmail.com)

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

A textual exercise constructed of short, 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 structurally reflects back on itself.

[Kim Svensson](mailto:kimsvensson@gmail.com)

**Linn Svensson**
**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. Svensson’s book has words that are shuffled every time it is turned, moved or shaken — never telling the reader the same thing twice.

[linnsvensson@gmail.com](mailto:linnsvensson@gmail.com)

**Loyd Pettersen**
**Orphean Elucidations**
Edition of seventy-five, 2017
£ 5 (50 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 and desperate.

[loydpuxdei.org](http://loydpuxdei.org)

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[loydpuxdei.org](http://loydpuxdei.org)

**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.

[vika.adutov@gmail.com](mailto:vika.adutov@gmail.com)

**Ylva Greni Gulbrandsen**
**Ten store (Think bigger)**
Edition of thirteen, 2017
£ 1 (15 kr)

An attempt to mutate the work into something bigger, by limiting the presentation on a defective risograph machine.

[ygg.no](http://ygg.no)
There is no use for ideas unless they are materialised in a form that can be communicated.
Antoine Lefebvre

The seminar, supported by KhiO’s research programme, invites three artists to address recent developments in publishing as an alternative artistic practice — by presenting a selection of their own publications and engaging in a round table discussion.

Rob van Hoesel is co-founder of The Eriskay Connection, a studio established in 2011 for book design and an independent publisher of photo books, art books and research projects. The imprint is particularly interested in projects that provide insight into the world we live in, that tell a story, make a statement, expose a history or offer direction to our view of the future.

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 Office for Contemporary Art Norway and recently published five new artists’ books launched earlier this year at the LA Art Book Fair.

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 ran the publishing project Mojziska Books between 2010-13 and is the author of over a dozen books.

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 an 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 leading 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 with alternative artistic practices and the French word ‘démarché’ to describe the whole process; the whole ‘démarché as the artwork, because it is active, ongoing and in movement.

The intention of the seminar is 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 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 Bajohr

“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 as 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 concurrs 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 ‘temporarily’, 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? How will the medium and material form of the book continue to resonate within contemporary art?

References:
Fantasia of the Library, Michel Foucault (1957)
Portrait of the Artist as a Publisher: Publishing as an Alternative Artistic Practice, Antoine Lefebvre (2016)
Promotional Culture, Andrew Wernick (1991)
Post-Digital Print, Alessandro Ludovico (2012)
Publishing as Artistic Practice, edited by Annette Gilbert. Published by Sternberg Press (2016)
Jos Jansen
Battlefields
The Eriskay Connection
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, 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 acceptance or finding the right words for the loss in different ways: the sadness, the grieving process, but also the attempts at finding the right words for the loss.

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 whom?

Hillie de Rooij
Myopia
Edition of five hundred, 2015
300 kr
Hillie de Rooij plays a game with the visual characteristics that European media use to depict Africa. De Rooij analyzed 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.

Honzá 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, which is part of a greater whole – a Practice.

Robert Maciejuk
Wazon
Morava Books
Out of print
Robert Maciejuk, a painter, knows how to paint and it is his intuition which leads him to the subject of his painting. Still, Robert Maciejuk is not a 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.

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.

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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.

Uri Aran
BUS
Morava Books
Edition of five-hundred, 2011
Out of print

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

The book “The Games” creates an imaginary de/construction as a photographic technique, human intervention, characterises her images using specific reference points and creates abstract images that challenges compositional and formal ideas and how to put meaning in to pictures.

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

Lyra is Kamilla Langeland’s second book on 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 books is unique and hand bound by the artist.

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

Sönner, riso printed two times over by the artist Erik Viklund (b. 1982), can be described as a haunotology of his relation to snow. Pictures of white fields and horizons, now clogged or exploded. Lost to in-betweenness of what disappears through repetition and what created through abstraction. Viklund subordinates the moment, landscape and material in a thorough process looking for what’s represented.

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 that creates collages in the book.

Laura Van Severen
LAND – On the brink of some formidable 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 de/construction as a photographic technique,