

Booki Exhibition
Catalogue of Artists' Publications
KhiO, Norway

SKALA Gallery
Poznan, Poland

KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS



Artists' publications by undergraduate, postgraduate, research fellows and alumni students at the Kunsthøgskolen i Oslo, Norway's leading National Academy for the Arts. Curated by Victoria Browne, Associate Professor in Print and Publishing at KhiO.

khio.no

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.

cargocollective.com/anethonknutsen

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 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."

beatriceguttormsen.com

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.

antennebooks.com

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.

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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 1927.

In an attempt to reconstruct the official colour scheme of the exhibition, Gleditsch collaborated with professional restorative conservators; yet the elements of the subjective translation remain embedded in what is perceived as "true" reconstruction or documentary reproduction.

espengleditsch.com

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

"The newspaper 'Tredveaarene (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."

'Tredveaarene1' 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.

fatoufilm.com

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.

gabriellepare.com

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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 of 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. Gradually I am compiling a document of a place which is intimately familiar to me but in a tempo and timespan that differs from to my own sense of time."

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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.

jessicabrouder.org

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.

katrine-lund.squarespace.com

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 belongs 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.

lissesco.com

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.

ninabjorkendal.com

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."

rikkesundcarlsen.com