

**Paul Paper**  
**Smoke Screen**

Published by Lodret Vandret  
Edition of two hundred, 2015  
\$35 (30 Euros)

What does it mean to live in a world where the digital screen is so prominent? *Smoke Screen* is a subjective exploration into the condition of digital screenship.

**paula roush**  
**Bus-spotting**

Edition of two hundred and fifty, 2015  
\$95 (85 Euros)

A tribute to bus enthusiasts and an exploration into the historical, social and aesthetic values of archives. A fictional narrative in the format of a letter dated 1971 found with the photographs and the recent testimony of one of the photographers, together with pictures of double- and single-decker buses selected from roush's private archive of found photographs illustrate different approaches to the material.

**Peter Rapp**  
**Famous Philatelic Errors**

Edition of thirty, 2016  
\$250 (220 Euros)

The modest dimensions of postage stamps belie the political messages they carry. Occasionally errors, freaks and oddities are caused in the production process. In this collection of 'rare' stamps printed in linocut, letterpress and handbound, things have gone satirically awry.

**Randi Annie Strand**  
**The biggest form has no contour**

Edition of thirty-five, 2012  
\$450 (400 Euros)

A series of blind embossed maps, inspired by the Braille principle of reading with the tactile senses, are accompanied by Jorge Luis Borges' short story *On Exactitude in Science*, a literary forgery describing the relationship between geographical territory and the mapping of it.

**Sam Hodge**  
**A Catalogue of Misfortune**

Edition of seven hundred and fifty, 2015  
\$37 (33 Euros)

Dry-point prints of smashed mobile screens are accompanied by fables for the digital age. The unfortunate owners efforts to make sense of the accidents reveal our current attitudes towards chance events, modern technology and the impermanence of material objects.

**Sara-Lena Maierhofer**

**Dear Clark,**  
Edition of sixty, 2013  
\$290 (260 Euros)

A study and investigation into the life and lies of con man Clark Rockefeller, aka Christian Karl Gerhartsreiter - "After several failed attempts to capture him, I realised I had to beat him with his own weapons. I had to become accustomed to experimenting with deception myself, to the point where reality and speculation merged."

**Sigrid Calon**

**QWERTY**  
Edition of three hundred and seventy five, 2016  
\$80 (70 Euros)

A new typeface designed along the lines of Calon's signatory use of embroidery software acts as a visual balance between a letter's grapheme and its abstract form. The CALON Block, CALON Plain and the CALON Speed are now ready for (private) use.

**Sophie Loss**  
**Death and Life...**

Edition of one thousand, 2015  
\$36 (32 Euros)

A red blotch mirrors the cherries in the printed reproduction of *Nature morte avec oiseaux morts et cerises*, an oil painting by Jean-Baptiste Oudry (1712) on the opposite page. Does this stain come from ink, blood or juice?

**Toby Leigh**

**Berberry**  
Published by Ditto Press  
Edition of two hundred and fifty, 2015  
\$36 (32 Euros)

Documentation spanning 10 years photographing fake Burberry products - mass produced clothes, birthday cakes, cars, tattoos, wheelchairs, iPhone covers, toilet seats and whole apartment blocks clad in the go-to symbol of pseudo luxury.



**Artists who do books**

kaleiditions.com  
@kaleiditions f t i

**Alessandro Rizzi**  
**Sculptures**

Published by Yard Press  
Edition of five hundred, 2015  
\$40 (35 Euros)

Photographs shot over the time span of a few hours in Washington D.C. on December 13th 2014, during the civil rights protests that took place in the capital after the fatal shooting and civil unrest originating in Ferguson, Missouri.

**Alexander Bühler**  
**Eden**

Edition of one hundred and eighty, 2010  
\$32 (28 Euros)

A poem, a torn fragment and thirteen postcards describe a 300m2 area in Kyosumi-shirakawa in Tokyo where Bühler lived. Plants in the neighbourhood photographed on the artists' phone emblematically document local residents.

**Amanda Couch, Andrew Hladky, Mindy Lee and Richard Nash**

**On Innards I** Publications  
Published by bookRoom  
Edition of two hundred, 2015  
\$112 (100 Euros)

A collaboration between artists and experts in the fields of gastroenterology, virology, the medical humanities, cultural theory, poetry, yoga, and performance, the work explores interdisciplinary perspectives on digestion.

**Ben Cave**  
**Bloom**

Edition of five hundred, 2014  
\$28 (25 Euros)

Two conflicting visions of the world of flora raise questions about shifting notions of foreignness and the indigenous ideal. Plants that have been categorised as invasive non-native species in Great Britain are contrasted with arrangements of cultivated flowers and vegetables, which have been entered into competitions at local horticultural shows.

**Benedikt Terwiel**

**Measuring a location in units of time**  
Edition of two hundred, 2015  
\$180 (160 Euros)

A four-part map depicts a 50km route beginning in East Berlin at 6:20am and ending at 7:20pm in West Berlin. The one-day journey by foot from sunset to sundown along cartographic points is measured by the camera to produce images of a concrete spatial situation in lieu of numeric coordinates.

**Bjarne Bare**  
**MAR**

Edition of two hundred and fifty, 2016  
\$17 (15 Euros)

A collection of images made in and around Los Angeles suggests an interest in the return to street photography, principally in matters of abstraction, narration and the picture-plane in photographs. As with pictures, the value of focusing on the detail does not lie in the subject itself, but rather in the particulars carried within the surface of the object.

**Christian Tunge**

**The Games**  
Edition of one hundred, 2016  
\$22 (20 Euros)

Found material from the Olympic Games, including stories and myths surrounding the sporting event are presented 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.

**Daniele Catalli**

**A Midsummer Night's Dream**  
Edition of four hundred, 2014  
\$100 (90 Euros)

An illustrative peep show and Victoriana tunnel book inspired by William Shakespeare's comedy play. Letterpress and screen-printed by hand.

---

**Edward Newton****Forza**

Edition of two hundred and fifty, 2015  
\$15 (13 Euros)

Photographs made in the Italian city of Genoa in Newton's illuminated reserve style are published in a visual chapbook, as part of an ongoing series capturing European coastal cities.

---

**Guisepppe Ungaretti****Kalumet**

Published by CTL-Press  
Edition of twenty-four, 2015  
\$2800 (2500 Euros)

An atlas containing five poems in five languages accompanying five geographical maps. Thousands of aircrafts captured in a singular moment by 'flight radar' calculations prove inversely proportional in number to the range of languages spoken in each geographical region.

---

**Guy Bigland****All the Paintings in the Museum**

Edition of one thousand, 2015  
\$34 (30 Euros)

A list of the titles of paintings in the Fitzwilliam Museum, Cambridge, UK. Ranging from intricacy to abstract obfuscation; the words are detached from the paintings and alphabetically regimented as an inventory informed by art historical conventions, clichés and the idiosyncrasies of archivists and curators.

---

**Hillie de Rooij****Myopia**

Published by The Eriskay Connection  
Edition of five hundred, 2015  
\$30 (27 Euros)

De Rooij analyses the iconography of photographs sourced from European media outlets portraying Africa. Applying these coded guidelines to photographs made in Europe, de Rooij makes us aware of Western preconceived ideas of what Africa looks like. *Myopia* tells us nothing about Africa, but everything about the European view on it.

**Honza Zamojski****Four Eggs Theory**

Edition of two hundred, 2015  
\$23 (20 Euros)

"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 artefacts, I think constantly about how to (Idea) communicate my knowledge in a logical manner (Item). All this comes together to make the Work, which is part of a greater whole – a Practice."

---

**Imi Maufe****Japan Blues**

Edition of ten, 2015  
\$290 (260 Euros)

Whilst travelling by train from the north to south of Japan, Maufe observed the use of the colour blue to draw attention to objects in rural and urban environments. The boxed collection of twelve wooden postcards highlights these blue objects, edited from photographs captured along the way.

---

**Imrich Veber****BLOK 62**

Edition of one hundred and fifty, 2015  
\$67 (60 Euros)

A family album presented in the format of the everyday newspaper combines photographs from Veber's own childhood and found imagery. The docufiction narrative deals with the collective memory of a generation who grew up on the housing estates of the 70s and 80s in Central Europe.

---

**Manfred Naescher****Still - Ten Watercolours**

Published by Distance Over Time  
Edition of fifty, 2014  
\$79 (70 Euros)

A series of allegorical still lifes based on imagery found in action films like *Terminator* and *Die Hard*. As the flowers and plants - mute witnesses of violent scenes performed in front of them - take centre stage, action becomes still life.

**Jane Grisewood****Repetition & Recollection...**

Edition of thirty, 2016  
\$62 (55 Euros)

Inspired by Søren Kierkegaard's *Repetition*, an insightful dialectic and paradox published in 1843. Recollection is confined to the past - or is it bringing the past into the present, whilst Repetition is constantly moving forward; or is it connecting the past to the future?

---

**Jessie Brennan****REGENERATION!**

**Conversations, Drawings, Archives & Photographs from Robin Hood Gardens**  
Edition of five hundred and fifty, 2015  
\$25 (21 Euros)

Architectural plans, photographs by a former resident, drawings by Brennan and essays chart the sociopolitical status of Robin Hood Gardens, built as a council housing estate in Poplar, East London. An exploration informed by local residents into lived-in Brutalism and the personal impact of redevelopment. Recorded interviews and doormat rubbings – form a starting point for engaging conversations.

---

**Jos Jansen****Battlefields**

Published by The Eriskay Connection  
Edition of three hundred, 2015  
\$18 (16 Euros)

Photography is used as a forensic-scientific tool to examine our compulsive desire to be connected at all times. The publication contains ten monumental images that Jansen made of screen-surfaces of smartphones and tablets.

---

**Elisabeth Ida****Inside Embassies**

Published by Art Paper Editions  
Edition of five hundred, 2015  
\$28 (25 Euros)

Efforts made in embassy waiting rooms, corridors and lobbies to convey something about the country while creating a certain homelike atmosphere come across as gauche rather than elegant; under the watchful eye of the ubiquitous state picture of a president, king or queen, keen to ensure that the national budget is not wasted.

**Louis Porter****Optics**

Edition of one hundred, 2015  
\$20 (17 Euros)

Illustrations from a variety of early photographic manuals and treatises, sourced from the London Library, are presented as a pictorial analysis of the increasingly esoteric language of early photography and the form of "looking" it enabled.

---

**Marcelle Hanselaar****Book of Lists, Kitab al Fihrist**

Edition of seven, 2015  
\$715 (640 Euros)

A timecapsule of the literate Arab world reveals an interest from the profound to the bawdy. Hanselaar juxtaposes her self-referential etchings with typeset excerpts from *Kitab al Fihrist*, an index of all books written in Arabic by Ibn al Nadim, a 10th Century bookseller from Baghdad.

---

**Marie Jacotey****Dear Love Who Should Have Been Forever Mine**

Published by common-editions  
and Stinsensqueeze  
Edition of one thousand, 2015  
\$25 (22 Euros)

An exploration of human behaviour through the visual correspondence of a failed relationship, with all of the associated feelings of love, desire, resentment and regret. Thirty unique coloured pencil drawings, loosely folded and unbound allow for multiple readings and interpretations of the bande dessinée.

---

**Patrizia Meinert****Makulatur (Waste Paper)**

Edition of fifty, 2016  
\$95 (85 Euros)

A homage to the leftovers that remain after a book is completed. The material residue of maquettes and demonstration copies accumulated during the creation of an artist's book were scanned, photographed and presented along with documentation of Meinert's work process in the medium of book arts.

**Giuseppe Ungaretti**  
Kalumet

Joseph Roux once said that “poetry is truth, in its Sunday clothes”, and *KALUMET* is a book very much in its Sunday clothes.

Created as an edition of twenty-four, the work is presented as a slim atlas with leather binding housed in a bespoke slipcase. The pages are divided by five continental regions of the world, each containing a poem in a different language by Giuseppe Ungaretti. It could be described as book of poetry – or a book of maps which straddles the divide between the visual and the verbal. And in an unusual collaboration, one half of the partnership is posthumously published.

When asked about the pleasures and foibles of working with Ungaretti’s writings, an Italian Modernist who died in the mid 1970s, Tobias Lange publisher of CTL-Pressé muses “that he is one of the few poets who includes in a few words a distilled knowledge of the world without getting stuck in the details. Everything we work with today was invented in the past, everything our contemporaries say has its roots in the past – music, literature, technology... I’ve often had a more intense process of collaboration with individuals from other centuries than with those alive.”

Ungaretti’s spare, minimal poems live on pages of handmade paper – everything from finely made Japanese sheets to more rugged Nepalese papers. Painted by Lange with Japanese washed sumi ink, the pages are divided into geographical areas; the Americas, Europe, Asia, Africa and Australasia. And on these pages are printed thousands of aircrafts captured in a singular moment by ‘flight radar’ calculations. The book is a meditation on globalism, the simultaneous vastness and smallness of the world that we now inhabit, narrated by a man who passed away forty years ago.

To comprehend Ungaretti’s poetry, the non-multilingual speaker requires the medium of the internet, specifically Google translator. It is perhaps the keystone in globalism whose networks, now more than ever before, bring us virtually closer together yet move us physically further away from one another.

KALUMET is an exemplar of book arts at the highest standard. So, why then, this medium? In a world of mass produced printing, why produce a book that demands the time, the craft and the hand of the skilled artisan? “Can beauty ever be cheap?” Tobias returns, when asked. “Everybody is unique... Something may be simple or made of poor materials, cheap-beauty. For me it is more about the printing processes and painting. For every book, I use modified printing processes; in intaglio, or coated silver gelatin photography, or like the washed sumi ink painting in *KALUMET*. The results are unique, like a painting. Each technique responds to different papers in a specific way. For example one paper becomes translucent after printing, another not.”

“Artists must be simultaneously humble and push their work further than before. My spirit asks me to reference globalism as a spiritual or religious condition. It should be like a counterpoint in a musical composition. In *KALUMET* we have nature, poetry, ideas, painting... and then a recall to our daily life or the contemporary world with the flight maps and aircrafts.

The nervousness and speed of our time is present in the book in its opposite: contemplative and silent pages that let you hear even the crackling in the paper when unfolding.”

Acquired by:  
Herzog August Bibliothek Wolfenbüttel  
Bibliothèque Nationale de France  
Staats-und Universitätsbibliothek Hamburg  
Wellesley College  
Stanford University

Published by CTL-Pressé  
Edition of twenty-four, 2015  
**\$2800** (2500 Euros)

**Marcelle Hanselaar**  
Book of Lists, Kitab al Fihrist

“I couldn’t believe that a time capsule of the 10th Century Arab world like this existed,” says Marcelle of the book *Kitab al Fihrist*, which inspired her own seductive, hand-bound, typeset and printed *Book of Lists*. Written by Ibn al-Nadim, a Muslim scholar of possible Persian ancestry, in his own words the book is “an Index of the books of all nations, Arabs and non-Arabs alike, which are extant in the Arabic language and script, on every branch of knowledge and every science that has been invented down to the present epoch: namely, the year 377 of the Hijra.”

“I have been interested in Arabic culture for a long time,” explains Marcelle, “and I have also studied the language too. Baghdad at the time was the literary centre of the world and it was there that titles from countries across the world were translated into Arabic. There were books for learning, and for amusement; not just aimed at scholars but also at middle class men and women to look at and read. All of this was in the 10th Century when most of Europe, apart from monks, were illiterate. Two hundred years later all this was destroyed by the Barbarians (in this case the Mongols), and all that remains is this, the Book of Lists.”

The subject matter in *Khitab al Fihrist* is surprising – some titles wouldn’t seem out of place on a modern day bookshelf. Entries include: Aids to Digestion and Treacles, Preference of the Ladder to the Stairway, Interpretation of Dreams, Rare Anecdotes about Pimps, Superiority of the Rectum over the Mouth and The Surnames of Animals. “This is one writer,” elaborates Marcelle, “a man of standing who also happens to write cookbooks, sex manuals, rowdy stories, tales of the nights and scientific interests.”

Marcelle has made several books, but she considers herself primarily a printmaker. Self taught, she started out as an abstract painter before turning to figuration. At the same time she became fascinated by etching, which has formed a key part of her work. Marcelle states that she is interested in “our fierce and sometimes troubled cohabitation that suppresses raw desire, secret

fantasies and uncultivated instincts whilst functioning in a civil society.”

Often both alluring and disturbing, her figurative etchings are unflinchingly confrontational. “In 2014, I made my first text and etchings book, *Notes from an incomplete journey*, travels behind the net curtains for the Meermanno Museum; the text being snippets from 17th Century travel books from my father’s collection. But my *Book of Lists* is the first time that the text was the primary motivator. The challenge was to mirror pictures of similar value and meaning.” This exploration led her to experiment with different paper types for text and image, “partly out of practical reasons when hand printing etchings on an intaglio press and partly to illustrate the historical fact that the paper for the Baghdad bookseller came from China.”

Marcelle’s art works, when in book form, exist in small limited editions – always less than ten copies. “Because my books are handmade, they take a long time, so logistically a small edition is often all I can manage. I’m primarily a painter and printmaker and only occasionally make books; mostly as a means for my etchings to be handheld, to be experienced without the distance of being framed and hung on the wall, to create that intimate direct experience of a print. Besides, I like the rarity of a small edition. My books are meant for a private delight, a little gem, a trouvaille.” And so thus are Marcelle Hanselaar’s books created – as instinctual, visceral creations. “I cannot express how wonderful I find it; the *Kitab al Fihrist* was and is like an unexpected waft of perfume.”

Marcelle Hanselaar has won numerous awards including most recently the Clifford Chance Purchase Award at the International Print Biennial 2014. Her work is in public and private collections nationally and internationally, including the Victoria and Albert Museum’s National Art Library, the Iraq National Library and the British Museum Prints Collection.

Edition of seven, 2015  
**\$715** (640 Euros)

**Marcelle Hanselaar**  
Book of Lists, Kitab al Fihrist

"I couldn't believe that a time capsule of the 10th Century Arab world like this existed," says Marcelle of the book *Kitab al Fihrist*, which inspired her own seductive, hand-bound, typeset and printed *Book of Lists*. Written by Ibn al-Nadim, a Muslim scholar of possible Persian ancestry, in his own words the book is "an Index of the books of all nations, Arabs and non-Arabs alike, which are extant in the Arabic language and script, on every branch of knowledge and every science that has been invented down to the present epoch: namely, the year 377 of the Hijra."

"I have been interested in Arabic culture for a long time," explains Marcelle, "and I have also studied the language too. Baghdad at the time was the literary centre of the world and it was there that titles from countries across the world were translated into Arabic. There were books for learning, and for amusement; not just aimed at scholars but also at middle class men and women to look at and read. All of this was in the 10th Century when most of Europe, apart from monks, were illiterate. Two hundred years later all this was destroyed by the Barbarians (in this case the Mongols), and all that remains is this, the Book of Lists."

The subject matter in *Khitab al Fihrist* is surprising – some titles wouldn't seem out of place on a modern day bookshelf. Entries include: Aids to Digestion and Treacles, Preference of the Ladder to the Stairway, Interpretation of Dreams, Rare Anecdotes about Pimps, Superiority of the Rectum over the Mouth and The Surnames of Animals. "This is one writer," elaborates Marcelle, "a man of standing who also happens to write cookbooks, sex manuals, rowdy stories, tales of the nights and scientific interests."

Marcelle has made several books, but she considers herself primarily a printmaker. Self taught, she started out as an abstract painter before turning to figuration. At the same time she became fascinated by etching, which has formed a key part of her work. Marcelle states that she is interested in "our fierce and sometimes troubled cohabitation that suppresses raw desire, secret

fantasies and uncultivated instincts whilst functioning in a civil society."

Often both alluring and disturbing, her figurative etchings are unflinchingly confrontational. "In 2014, I made my first text and etchings book, *Notes from an incomplete journey*, travels behind the net curtains for the Meermanno Museum; the text being snippets from 17th Century travel books from my father's collection. But my *Book of Lists* is the first time that the text was the primary motivator. The challenge was to mirror pictures of similar value and meaning." This exploration led her to experiment with different paper types for text and image, "partly out of practical reasons when hand printing etchings on an intaglio press and partly to illustrate the historical fact that the paper for the Baghdad bookseller came from China."

Marcelle's art works, when in book form, exist in small limited editions – always less than ten copies. "Because my books are handmade, they take a long time, so logistically a small edition is often all I can manage. I'm primarily a painter and printmaker and only occasionally make books; mostly as a means for my etchings to be handheld, to be experienced without the distance of being framed and hung on the wall, to create that intimate direct experience of a print. Besides, I like the rarity of a small edition. My books are meant for a private delight, a little gem, a trouvaille." And so thus are Marcelle Hanselaar's books created – as instinctual, visceral creations. "I cannot express how wonderful I find it; the *Kitab al Fihrist* was and is like an unexpected waft of perfume."

Marcelle Hanselaar has won numerous awards including most recently the Clifford Chance Purchase Award at the International Print Biennial 2014. Her work is in public and private collections nationally and internationally, including the Victoria and Albert Museum's National Art Library, the Iraq National Library and the British Museum Prints Collection.

Edition of seven, 2015  
**\$715** (640 Euros)

**Giuseppe Ungaretti**  
Kalumet

Joseph Roux once said that "poetry is truth, in its Sunday clothes", and *KALUMET* is a book very much in its Sunday clothes.

Created as an edition of twenty-four, the work is presented as a slim atlas with leather binding housed in a bespoke slipcase. The pages are divided by five continental regions of the world, each containing a poem in a different language by Giuseppe Ungaretti. It could be described as book of poetry – or a book of maps which straddles the divide between the visual and the verbal. And in an unusual collaboration, one half of the partnership is posthumously published.

When asked about the pleasures and foibles of working with Ungaretti's writings, an Italian Modernist who died in the mid 1970s, Tobias Lange publisher of CTL-Pressé muses "that he is one of the few poets who includes in a few words a distilled knowledge of the world without getting stuck in the details. Everything we work with today was invented in the past, everything our contemporaries say has its roots in the past – music, literature, technology... I've often had a more intense process of collaboration with individuals from other centuries than with those alive."

Ungaretti's spare, minimal poems live on pages of handmade paper – everything from finely made Japanese sheets to more rugged Nepalese papers. Painted by Lange with Japanese washed sumi ink, the pages are divided into geographical areas; the Americas, Europe, Asia, Africa and Australasia. And on these pages are printed thousands of aircrafts captured in a singular moment by 'flight radar' calculations. The book is a meditation on globalism, the simultaneous vastness and smallness of the world that we now inhabit, narrated by a man who passed away forty years ago.

To comprehend Ungaretti's poetry, the non-multilingual speaker requires the medium of the internet, specifically Google translator. It is perhaps the keystone in globalism whose networks, now more than ever before, bring us virtually closer together yet move us physically further away from one another.

*KALUMET* is an exemplar of book arts at the highest standard. So, why then, this medium? In a world of mass produced printing, why produce a book that demands the time, the craft and the hand of the skilled artisan? "Can beauty ever be cheap?" Tobias returns, when asked. "Everybody is unique... Something may be simple or made of poor materials, cheap-beauty. For me it is more about the printing processes and painting. For every book, I use modified printing processes; in intaglio, or coated silver gelatin photography, or like the washed sumi ink painting in *KALUMET*. The results are unique, like a painting. Each technique responds to different papers in a specific way. For example one paper becomes translucent after printing, another not."

"Artists must be simultaneously humble and push their work further than before. My spirit asks me to reference globalism as a spiritual or religious condition. It should be like a counterpoint in a musical composition. In *KALUMET* we have nature, poetry, ideas, painting... and then a recall to our daily life or the contemporary world with the flight maps and aircrafts.

The nervousness and speed of our time is present in the book in its opposite: contemplative and silent pages that let you hear even the crackling in the paper when unfolding."

Acquired by:  
Herzog August Bibliothek Wolfenbüttel  
Bibliothèque Nationale de France  
Staats-und Universitätsbibliothek Hamburg  
Wellesley College  
Stanford University

Published by CTL-Pressé  
Edition of twenty-four, 2015  
**\$2800** (2500 Euros)