



INTRODUCTION PRESENTING P&D

As professor and head of the Print & Drawing program at KHIO, and as an artist working with printmaking, I am concerned with developing a theory of printmaking from the inside, and strengthening the profile of printmaking within contemporary art.

In the fall of 2015, the Department of Print and Drawing organised the seminar Printmaking in the Expanded Field. The partaking at the International Print Triennial Graphica Creativa in Jyväskylä – Hereafter in September 2019 and the 2 following exhibitions at Grafiska Sällskapet in Stockholm and at Ålgården in Borås is a continuation of the discussions initiated by the seminar, and part our work towards redefining the role of printmaking in contemporary art.

«Printmaking in the expanded field occurs as soon as we start to question tradition and art history together with the problematic set criteria that Modernism founded»

Jan Pettersson
Oslo, April , 2019

LINKS: pitef.khio.no

Print & Drawing at Oslo National Academy of the Arts
ISBN: 978-82-92613-96-2

VICTORIA BROWNE

Leylandii Camouflage

45 X 45 CM, 2018

Reduction Relief

Victoria Browne's artistic practice draws on methods of post-production and self-publishing to explore post-digital print processes. Her current academic research 'Training Nature' investigates the transformation of reduction to multi-plate relief printing.

www.victoriabrowne.com



1/31

KAREN DISEN

Circuit II

45 X 49,5 CM, 2019

Drawing; canvas, ashes, gesso, pastel, fixative

How does life move, turn, circulate within a person, – within me? How do humans connect to environments? «Circuit» is a theme where I try to visualize thoughts and questions about living, an imagination of something connected to body, soul and mind.



2/31

BROR MIKKELBORG

Lithographic landscape
120 X 60 CM, 2014
Lithography on paper



This is one of six different lithographic triptych. Improvisations over Norwegian landscape. Made to please the viewer.



3/31

SCOTT LUTHER O'ROURKE

Untitled
38 X 28 CM, 2019
Etching with Aquatint

This work emerges from an intuitive approach to Intaglio Printmaking grounded in drawing and the continued exploration of how imagery can be grown from multiple sources. www.scottorourke.com



4/31

VIBEKE LUTHER O'ROURKE

Modul 3.1

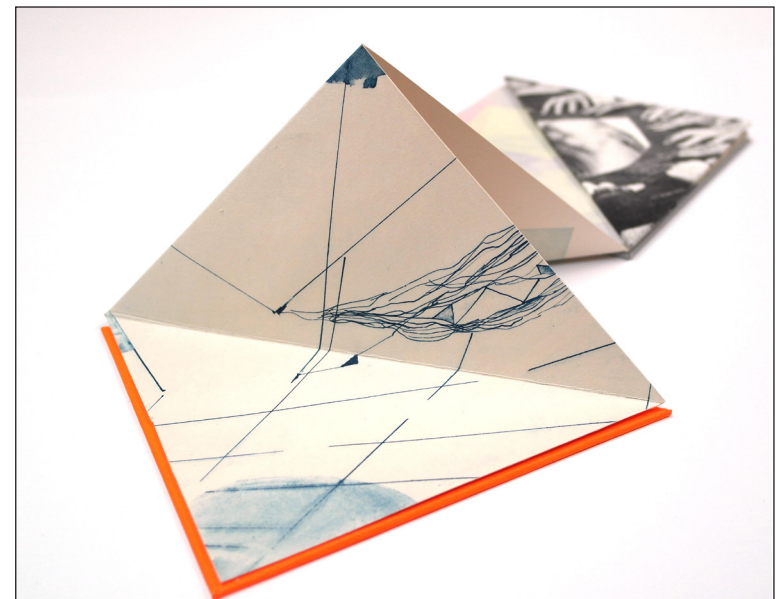
150 X 150 MM, 2019

Letterpress & Photopolymer printed on 220g Fabriano Rosapina & Can-
son 65g translucent. Hand bound in an edition of 5. Finished with Gold
Tooling.



Vibeke Luther O'Rourke's Artist book «Modul 3.1» inhabits a sculptural
format that invites participation from the viewer to touch, open and close
whilst exploring systems of pattern and landscapes. The edition engages
with the myrioramic form that mediates around spiritual presence within
man-made altered landscapes. Drawing from close observation of nature,
the handbound editions are printed with Letterpress and Photopolymer
Etching and finished with tooling in gold.

www.crowpressworkshop.com · vibeke@crowpressworkshop.com



JAN PETTERSSON

PL XI

Le Tricheur

La Tour 1593–1652

52 x 66 CM, 2010 – 2019 (an ongoing project)

4 colour photogravure on copper

Jan Pettersson's main focus is on the placement of the concept of the Print in the present.

His specialization is in intaglio, relief & screen printing and with special expertise in photo-based print media, especially multicolor print in photogravure.



TIRIL SCHRØDER

Flintoe retold – Inner and outer Sogn

70 x 50 CM + frame , 2019

Digital drawing printed on aquarelle paper

As an artist I work mainly with digital drawing, prints painting. I work with references from the art world and fiction, using sources like comic books, cinema, art history/art from previous centuries as well as the Norwegian self-image and identity as themes in my works.

www.tirilschroeder.com



ERIK SOLHEIM

Before another day

50 X 65 CM, 2013

Lithography on BFK Rives 250 g, edition: 3

In the process of making my images I always look for the possibilities to express and transfer personal experiences through the visible language that printmaking can offer. The silent and fixed image contains a timeless and universal language and can appear as an open source for interactive recognition, human confession and reflection. I believe in the medium and the activity of conveying expressions without words as well as the repetitive process of printmaking that demands discipline but also provides a concentrated focus.



8/31

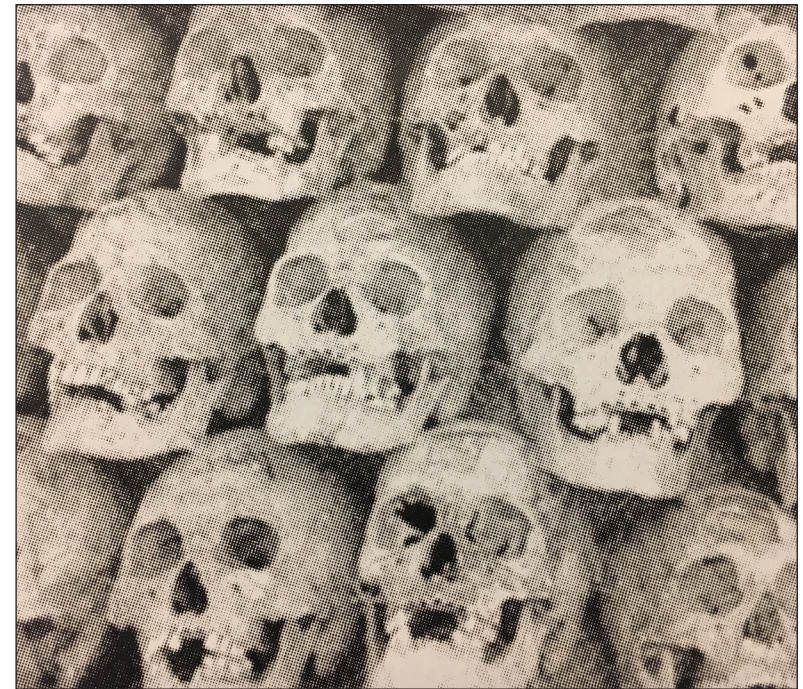
JAN SKOMAKERSTUEN

Remains of the body

70 X 100 CM, 2019

Silkscreen on valchromat

Jan Skomakerstuen is educated at the National Academy of Fine Arts in Oslo. He is employed by the Oslo National Academy of the Arts. He is on the board of trustees for both the Norwegian Printmakers and The Young Artists Society. His work encompasses several techniques: multi-media installations, prints, land art, sound installations and photography. He has both arranged and participated in many exhibitions. He also works as a lighting designer for theater productions both at home and abroad.



9/31

TRINE WESTER

Belly of the Monster

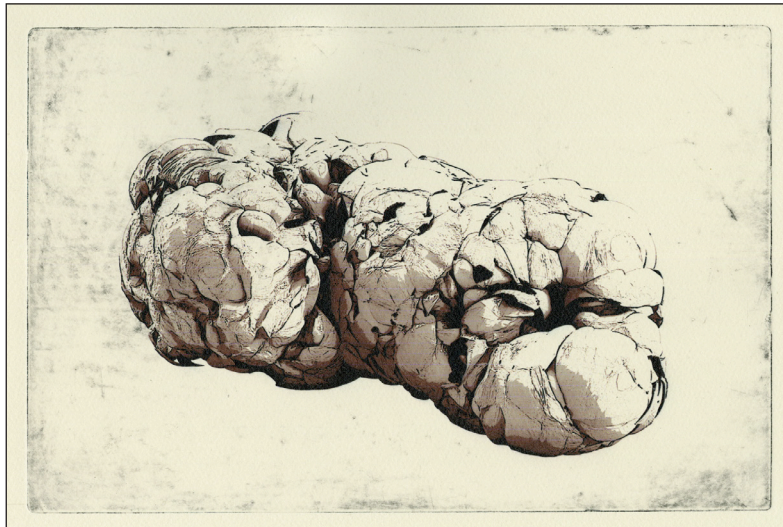
30 x 40 CM (framed), 2018

Paper, UV print, etching

I like to combine classical techniques with digital tools, while pondering on values in this era of digitalization. My work is what I call a «hybrid print», made up by etching, UV printing, 3d scanning and 3d software editing.

www.trinewester.com

Instagram: @westertine



MD WAHIDUZZAMAN BHUIAN

Smoking game

70 x 90 CM, 2018

Lithography

The appearance of my work is not about realism or naturalism, but I do try to present something real and experienced. My focus is on the storytelling rather than a realistic image making

Email: wahid.bhuiian@gmail.com



NINA BJÖRKENDAL

Dürers Kläden

93 x 66 CM, 2017

Woodcut

I work with processes of registration such as print, printmaking, photography and casting based on found material that can be anything from scratch to valuable pictures. In the space in between lies questions around the signature as a unique line and an establishment of ownership, orientation, boundaries and the linear. By working on the premises for art as a starting point, with the line, the print and the signature I dig into various sediments in the history of art to examine the image, the gaze and the history of reading.



12/31

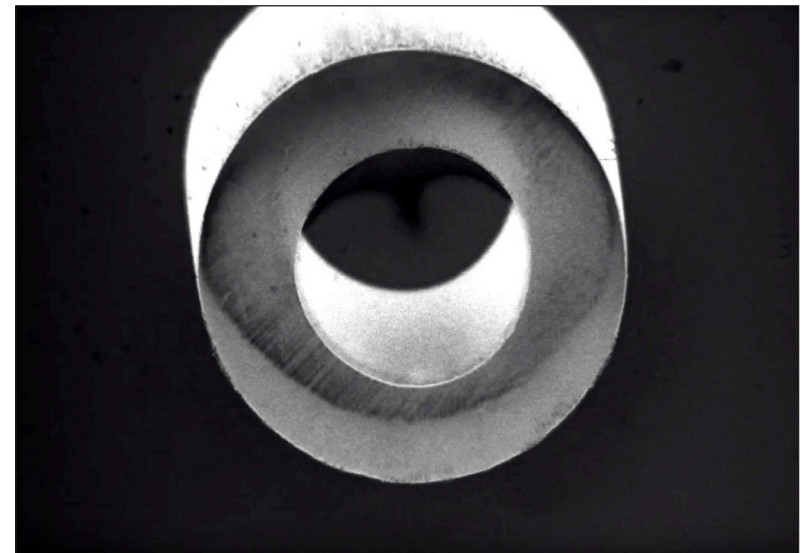
HANNA CANTILLANA WIKLUND

Tankens natt (Night of thought)

30 x 2 x 20, 2019

16 mm film

It is the small things that make up our lives. I use everyday objects in my imagery to reflect upon its intrinsic values. The process is just as much of an interested inquisition as an disinterested play of thought. Thoughts need to be re-chewed and renewed.



13/31

BEATRICE GUTTORMSEN

mens vi synger kjente sanger på full fart inn i tunellen i total bevisstløshet
(while we sing known songs on our way in full speed into the tunnell in
total unconsciousness)

woodcut & paper
440x310 CM, 2018

I´m interested in the physical result of my actions and my presence, and therefore create works that are a registration of my emotions, movements and marks. For this, woodcut is an important method where the traces becomes visible. The very act of «cutting out» is like making scars in the wood; in order for the motive to appear, I must remove something. What is not present, becomes the motive.

Everything in the process makes an imprint: How hard I cut that day, how deep the marks became, the way I moved my body over the wood plates. I mainly use personal material, such as my own texts and memories as a starting points for the woodcuts. In this way I work with memory, what triggers your and my memory.

web: <http://beatriceguttormsen.com>

blogg: <http://beatriceguttormsen.tumblr.com>

instagram: <https://www.instagram.com/beatrice.gutt/>



LINDA HÆRNES

Karl Johansgate (Mainstreet)

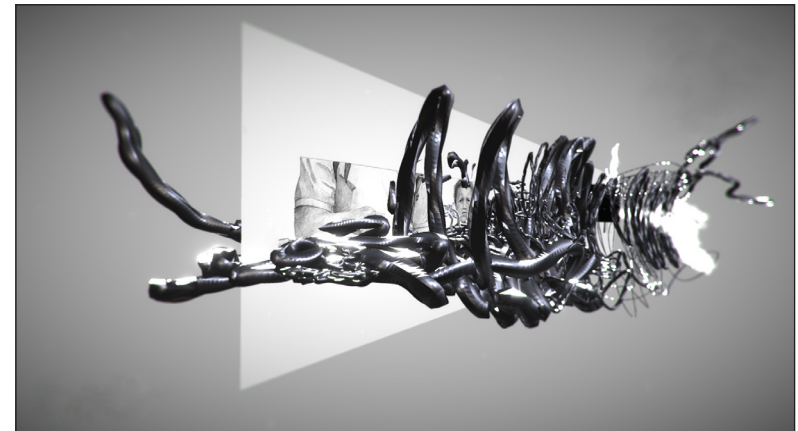
2d-drawing, 2012 10 x 30 CM

VR-elements, 2019

Linda Sofie Hærnes is working in virtual reality (VR) creating landscapes/ installations with topics as human relations to new media. She is working experimental and are using photos, traditional drawings or prints in both VR-sculpturing and VR-drawing software.

insta: [lindasofieh](https://www.instagram.com/lindasofieh)

lindasofieh.tumblr.com



HAMPUS HÅKANSSON

Högsta Domstolen (enligt gryningspyromanen)

44 x 44 CM, 2019

Zinkplate

Ett återkommande krav är till exempel att han vill bli lämnad ifred när han röker cannabis. Blir han inte det, så hotar han att hämnas, genom att starta bränder. «Kan de inte? Det är ett krav jag har när jag kommer ut, att jag ska få röka min joint i lugn och ro. Det är ett krav jag har mot samhället. Jag bara ska få göra det.» (Expressen 24 mar 2015)



16/31

THOMAS IVERSEN

Tittel: Löfdahl, Eva 2011. The Whirling Box or from Foot to Toe. Moderna Museet

100 x 70 CM, 2019

Museum Catalogue

My artistic practice revolves around metamorphoses, in which I transform existing objects and impart them with new meaning. Through these irrevocable changes, I ask questions regarding value, production and ownership.

<https://www.thomasiversen.com>

https://www.instagram.com/mr_thomas_iversen/?hl=nb



17/31

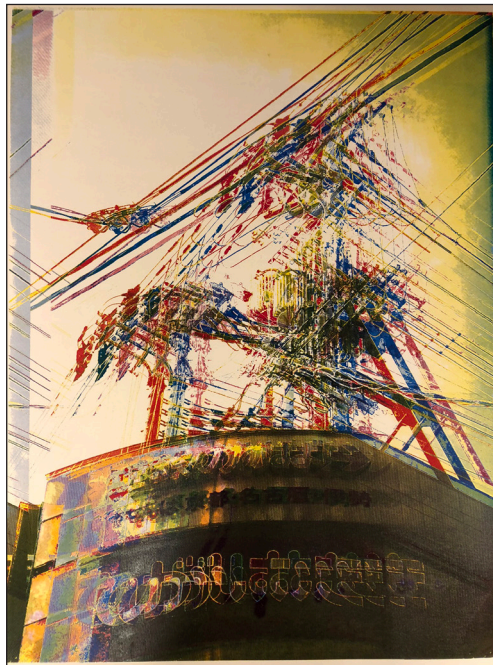
VICTOR JOHANSTRÖMMER

Telephone Pole III

100 X 70 CM, 2018

Silkscreen on paper

In this series I have photographed utility poles in Japan. These structures seem to be under perpetual construction as they have just been modified and added onto as their burden increased. I'm fed up with my own cultures strife for order and clean-cut solutions, when something beautiful can be found in urban decay. I deconstruct digital photos in sound-editing software. The process shows what the images are made of i.e. what underlying colours combine to create the original image and digital artefacts that is a result from degrading the code.



Instagram: Alienorifice

18/31

KARI KOLLTVEIT

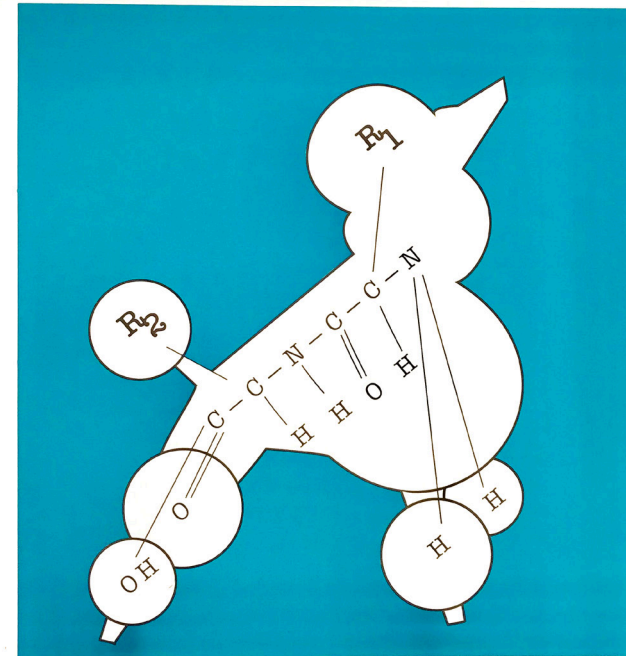
Puddelens kjerne

57 X 44 CM 2018

Screen print

<https://karikolltveit.tumblr.com>

PROTEINSYNTESSEN, grunnlaget for
alt intelligent liv



19/31

CATHRINE ALICE LIBERG

Imaginary Photographs of My Great Grandmother

45 X 35 CM, 2019

Photogravure

My work revolves around diasporic memory, and how children of migrants inherit and process their parents' recollections of their homeland. Using printmaking processes such as photogravure, my recent projects consist of imaginary photographs of my Chinese ancestors. Through these staged images, I merge myths with facts, highlighting how I interpret and misinterpret an inherited, but distant culture through my own contemporary, European perspective.

Cathrine Alice Liberg is a member of Norske Grafikere (Norwegian Association of Printmakers) and holds an MFA in Medium- and Material Based Art from the Oslo National Academy of the Arts.

www.cathrineliberg.com

Instagram: @cathrineliberg



20/31

SUN MIAO

Ting, Shuo, Du, Xie (CN /EN /NO /SE /FI)

100 X 100 CM, 2019

Lenticular printing

The relationship of the signified and signifier has shown that languages are all signs and symbols. Different languages form could point out the same thing in reality. But the process of Languages acquisition – listening, speaking, reading and writing, will not be changed and replaced.

<https://www.miaosun.net>

INS: watersss_



21/31

SALLY NORDSTRÖM

When birds pick feathers (Act two)

15 X 21 CM, 2019

Collage, intaglio print, wax, embroidery

The process begins with collecting things and studying animals. I sketch, make collages and attach objects to drawings and prints. My focus lays upon the interaction between human and other animals. I see it as a mute relationship. I am trying to avoid the loneliness of the human as species. Looking at animals reminds us how it is to be human.

Feather picking means that the domesticated bird plucks off its feathers. The bad habit is a symptom of an underlying problem. The reason, hard to figure out, could be nutrient shortage, lack of sleep, stress, or even grief. Either way, hard to treat. If it continues over six months there is a great risk that the bird will be a feather picker for the rest of its life.



When birds pick feathers (Act one)

22/31

ÅSA POLFJÄRD

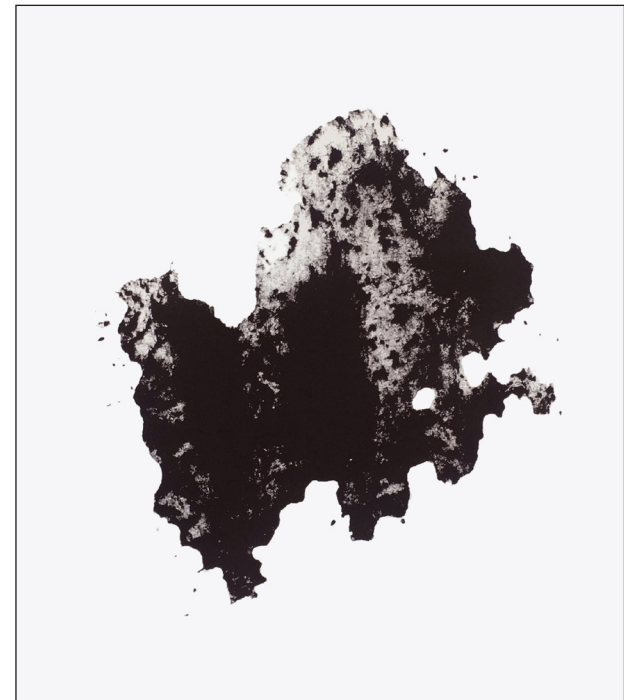
Byggt berg

37 X 46 CM, 2019

Silkscreen

There is a paradox in blowing up mountains just so that one can create a new one, a man-made one. A man-made mountain being the foundation of a new building or a new road. If we think that culture is the opposite to nature, we must also regard the consequences that comes with it, the need to re-build nature. Byggt berg (*A mountain built*).

www.asapolfjard.se · info@asapolfjard.se · Instagram: [@asapolfjard](https://www.instagram.com/asapolfjard)



23/31

GEETANJALI PRASAD

Tranquil
8 x 13 CM, 2019
Mezzotint

A lively green space is something which inspires me the most; while growing and feeding my indoor plants, there is a kind of connection which is cultivated between us, it's like they talk to me and I talk to them.

Email: geetanjaliiprasad.geet@gmail.com



LINE PRIP

Smile
35 x 50 CM · Lithography on paper
35 x 60 CM · Photo
2019

For etching the stone in lithography, I use a mix of gum arabic and nitric acid. For this particular work, I have replaced this mixture with coke. A product that is commonly sold in stores and intended for ingestion.

www.lineprip.no



ERIKA REED

Leaving a Mark (Backpack Tracks)

Dimensions variable (34 x 25 – 800 CM), 2017–2019

Two-colour etchings and pencil on Fabriano 250 gsm, and PVA medium

I carry a copper plate with me in a backpack wherever I go; one plate every month. Each plate serves as a record – of the friction between my body and the world, and the physical marks my actions leave behind. Each print is paired with a list of recollections from that month. Backpack Tracks is an evolving map of movement and memory over space and time, showing how my body «writes» the landscape, just as it writes me.

Website: www.erikareed.com

Instagram: fremmedlegemer



26/31

SUZANNAH REHELL ØISTAD

«Ser deg aldri mer – bare minnet»

(«See you never again – just the memory»), 6 minutes, 2019

Stop-motion animation, plasticine, textile, cardboard, paint, ink, charcoal, etc.

«Ser deg aldri mer – bare minnet» («See you never again – just the memory») is an animation video based on my dream-diary and poems made by my late brother (1965 – 1984). Through the works, I want to recreate memory images from dreams or the emotional experiences the dreams leave behind after we wake up. I use animation as a tool because this method can combine several different techniques. In my work I combine drawing, painting, sculpted figures and text.

The individual drawings in the dream diary show only vague memories of a dream that has been, while the physical sculpted animations take us into the dream itself. We get a meeting with the action itself, the emotions and the experiences – here and now. In the dream, people whom I never met may be present, but after awakening, only the memory is left.

Homepage: suzannahoistad.com · E-mail: suzi.ro@hotmail.com



27/31

SIGVEI RINGVOLD

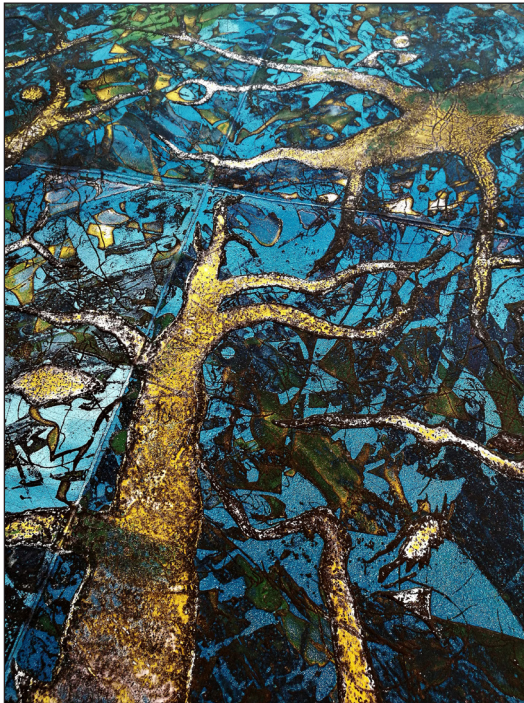
The Grove

77 x 60 CM, 2019

Color viscosity etching

Etched layers on four zinc plates unite in one movement. A cosmic swirl, a spiraling sky divided by a cross. The four elements joined by the upward movement of the deeply bitten trees as the last state. The story behind the work begins with an urge for color and nature. Venturing into the forest, hammocking in trees, falling asleep looking up into the vast night skies in autumn. An all-encompassing experience of unconfined space and colors making a profound impact on me. I was existing as an integral part of nature, as opposed to being apart from it. It was not there as a utility, as a means to an end. Trees are the oldest living entities on earth, some are thousands of years old. They are of paramount importance for life on earth. Perhaps we should be climbing back up in them, contemplating on the ancient connection to the world tree, the tree of life.

<https://www.instagram.com/myselitt/>



28/31

PATRICIA RISOPATRON BERG

Der Tod

Der Lithographiestudent

72 x 54 CM, 2019

72 x 54 CM, 2019

Lithography

I work with traditional printmaking media, I paint, I draw, and I do sculptural work. My subjects can be friends modeling for me, photos of family and strangers, old master paintings, objects and images found on the street or browsing through a library.

Web: <https://www.patriciarisopatron.com/>



29/31

MARIA VIIRROS

Life Trace I

54 x 36 CM, 2018

Photogravure

The four-plate etching is based on images derived from The Finnish War Archives. The work reflects on how big a role involuntary, yet on the other hand glorified, destruction plays in shaping cultural identity. Even over generations, death-involving practices connect us.

www.viirros.com

Instagram @raivoprint



ANNA WEILHARTNER

Imprinting

11 x 15 CM, 2019

Artist's book



This summer I made an internship at the bookbinder Steinbrener in Schärding/Austria. We worked with an order of 3.000 books. Passing the books from one pair of hands to the other, I realized how many individuals are involved in the process. At the same time we were carefully watching out not to leave any personal mark in the books. As a reaction I bond this book with inked up hands. I was curious to see were my fingerprints leave marks. The result reveals my way of binding a book.

<https://weilhartneranna.weebly.com/>



RTS
RTS
MATTERS