

KALEID 2016 Oslo

Artists' Book Exhibition and Seminar

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/
kaleid2016oslo/](http://www.kaleideditions.com/kaleid2016oslo/)

KALEID 2016 Oslo

On Thursday 12th May, KALEID 2016 Oslo took place at Kunsthøgskolen i Oslo, Norway's leading National Academy for the Arts; as an artists' book exhibition, seminar and networking event.

Thirty-three artists' books were selected from an open call attracting over two-hundred and fifty submissions across Europe. The exhibition was curated in KHiO's library and launched KALEID editions' annual collection of 'artists who do books'. Librarians invigilated display copies, accessible for public reading in bespoke vitrines and accompanied with a printed catalogue. The library acquired twenty publications for their artists' book collection; as reference material for staff and students' future academic research.

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

Sigrid Calon, Jurgen Maelfeyt & Patrizia Meinert, three prominent artists selected from KALEID editions' open call, presented their publishing practices and took part in a round table discussion moderated by Victoria Browne; focusing on the medium, the material and the distribution of artists' books. The cross-pollination discussion between guest speakers and participation from the audience delivered new insights, understanding

and relevance into publishing as an artistic practice.

Calon revealed the success story behind her risograph publications, utilising the internet to usurp her local art scene in the Netherlands and distribute to an international audience.

Maelfeyt disclosed his curatorial impact in his role as editor and Co-Director of Art Paper Editions, working with invited artists to publish photobooks; crediting local printers and binderies in Belgium and the Netherlands to realise APE's publications.

Meinert deconstructed her studio practice, as a artist working in isolation, applying her book arts skills to the trials and errors of making of an edition by hand; relying on others, for example the gallery system to represent her books.

The round table discussion focused predominantly on the participation in art book fairs, DIY strategies to disseminate publications and artists' firsthand experience engaging with their audience.

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 2016 Oslo benefited from visiting the BA graduate show, exhibiting students artworks from all departments together for the first time.

Interview

[http://www.kaleideditions.com/
the-field-of-distribution/](http://www.kaleideditions.com/the-field-of-distribution/)

The Field of Distribution

Victoria Browne speaks to Nancy Campbell
 Printmaking Today, Volume 25, Summer Issue
 Published by Cello Press Ltd © 2016

NC: What was the genesis of KALEID editions?

VB: KALEID editions began in 2009 as a curated project space with a rolling programme of exhibitions, book launches and drop-in workshops in Shoreditch, London. Artists were invited to exhibit and make a book as an extension of an interdisciplinary practice. This led to a curated season of artists' book exhibitions at the Saison Poetry Library in The Southbank Centre and a studio location at The Art Academy in London Bridge. The background to this was my experience working with Kilometer Zero, a politically engaged group of artists and writers in Marseille during my studies. After returning to London, I wanted to reach out beyond a local network and continue developing connections with artists across Europe.

NC: How do you see the role of KALEID editions today?

VB: The digital revolution is impacting on medium- and material-based art in a multitude of ways. The cost and scale of industrial printing has been reduced, making high-quality commercial printing accessible to the individual; the reaction against screen-based technology continues to drive DIY makers and the legacy of the British Arts & Crafts and the German Bauhaus movements continues to influence artists' studio-based activities. Dissemination via social media and online platforms enables a peer-led movement, the curator's influence has a greater

reach than the critic's review and artists are now accustomed to self-exhibiting their works through multiple channels: galleries, fairs, popups, open studios, websites, social media, etc. But technology has not yet replaced time to consider art, time to meet, time to make. KALEID editions curates by filtering, selecting and representing the best artists' books, and then distributing them.

NC: KALEID editions exhibits at artists' book fairs, but that's not the only way the works are distributed. You also do an annual US tour...

VB: The US tour is a great way to introduce a stable of artists to established collections of artists' books who have previously relied on a US-based network and may be less informed of emerging artists in Europe. Each institution I visit has different criteria for acquiring, often developed over years of consideration in relation to the history of the museum, the specialist subjects at the university or the current school of thought within contemporary art.

NC: How does this fit in with your own practice as a printmaker?

VB: I run KALEID editions as an extension of my studio practice, one informs the other and I am always learning about new collections to visit both for acquisitions and for personal research. Being responsible for other artists' work can be a heavy undertaking, but it is challenging and fulfilling to have an influence in the development of collections for future public and academic access. How else can an artist counter the wall-to-wall

media consumption that influences our global collective conscious? Street graffiti, for example, has traditionally been the anarchic approach to infiltrate the definition of public art; but the ability to infiltrate national archives with original values and ideas that may be overlooked or misinterpreted by mass media channels, contributes material evidence to history that cannot be whitewashed over. I believe the activity of lugging a suitcase of books across the highways of the US has an equally subversive impact on a nation's cultural identity as an artist's creative response to sociopolitical issues. Seth Price's essay *Dispersion* is often quoted as foreseeing this explosion in artists' self-publishing with an opening quote by Marcel Broodthaers: 'The definition of artistic activity occurs, first of all, in the field of distribution'.

NC: You are Associate Professor of Printmaking and Drawing at Kunsthøgskolen i Oslo (KHiO). How does your academic research at the university support KALEID editions?

VB: KHiO is unique in Europe with its Department of Art & Craft (in addition to Design, Theatre and the Academy of Fine Art) focusing on medium- and material-based art. There is an emphasis on the Everyday and the legacy of Europe's Bauhaus and Arts & Crafts movements. I am part of a team of tutors and technicians delivering specialist printmaking expertise and world-class facilities to BA and MA students (for example, last September the Department facilitated 'Printmaking in the Expanded Field', a week of lectures delivered by international speakers). KHiO is supporting KALEID editions move from London to Oslo. This year's seminar is funded by Norway's national

research board, enabling three artists to present their publishing practice to the students and staff at the university, to be broadcast live online to a global audience. KHiO's library is an ideal space to curate artworks that demand consideration, to be handled in an environment for the public to access and to acquire artists' books for their own collection.

NC: What can we expect from the KALEID 2016 showcase?

VB: We received a record number of over two-hundred and fifty submissions, from which we selected thirty-five to represent a broad approach to the form of the book for the following twelve months. We're delighted to work with such a fantastic group of artists across Europe. I don't always know who those artists are but I know I'm going to be investing a lot of time learning about their practice over the coming year.

KALEID 2016 Oslo is Bjarne Bare, Guy Bigland, Jessie Brennan, Alex Bühler, Sigrid Calon, Daniele Catalli, Ben Cave, Amanda Couch, Jane Grisewood, Marcelle Hanselaar, Sam Hodge, Elisabeth Ida, Marie Jacotey, Jos Jansen, Toby Leigh, Sophie Loss, Sara-Lena Maierhofer, Imi Maufe, Patrizia Meinert, Edward Newton, Paul Paper, Louis Porter, Peter Rapp, Paula Roush, Hillie de Rooij, Alessandro Rizzi, Randi Strand, Christian Tunge, Benedikt Terwiel, Giuseppe Ungaretti, Imrich Veber and Honza Zamojski.

Seminar

[http://www.kaleiditions.com/
artists-book-seminar-2016/](http://www.kaleiditions.com/artists-book-seminar-2016/)

[http://thisistomorrow.info/
articles/kaleid-artists-book-seminar/](http://thisistomorrow.info/articles/kaleid-artists-book-seminar/)

[https://www.youtube.com/
watch?v=DaFT2bNG63M/](https://www.youtube.com/watch?v=DaFT2bNG63M/)

Musings on Dispersion¹

What do we know? Who are we as artists to commandeer the dispersion of our art? To be sitting here today assimilating the distributor, the publicist, the documenter, the critic, the curator, the gallerist, the facilitator and the moderator? Does our DIY strategy reflect a “make do and mend” on a shoestring budget, a transition towards an holistic approach to art production or a desire to get up close and personal with our audience?

Artists who utilise publishing as a process of production are engaging in a collective experience. The current resurgence of interest in artists’ books, which arguably began as a resistance to the dematerialisation of “content” and the rapid transition to monitor viewing or digital “screenship”, is art valued as commodified publicity i.e. a medium of publicness or publicity, commodified with a price per unit.

Market mechanisms of circulation, distribution, and dissemination have become a crucial part of the work, distinguishing publishing as an artistic practice from the liberal-bourgeois model of production; one which traditionally operates under the notion that cultural doings somehow take place above the marketplace. No matter if the work is mass-produced or hand-made as a limited edition, each reader can experience the artist’s work in its primary state, in the original, owing to the fact that it is conceived as a book.

Public art has shifted from ‘monumental art’ in a specific location to a publicness dependent on

its dissemination within a specific time frame. The collective experience is now defined by simultaneous private experiences, distributed across the field of media culture, knitted together by ongoing debate, publicity, promotion, and discussion. Publicness today has as much to do with channels of production and reproduction as it does with any physical location.

Publishing as an artistic practice focuses on this current process of publicity; the publicness of the medium, the ‘field of distribution’ and the aftermath is its very condition. The potential of an alternative political public sphere has opened a path for intersubjective communication and the cross-pollination of ideas. The expansion of artists’ activities into new media and the public’s need for information about art have all contributed to the exponential growth in artists’ book fairs; facilitating sales, networking, peer-review and discourse.

It is at this juncture in time that three artists working in the field of publishing were invited as guest speakers, to present and discuss what they think they know; by disseminating firsthand experience about the medium, material and distribution of artists’ books.

1. Dispersion by Seth Price, 2002

Sigrid Calon

<http://www.sigridcalon.nl/>

Surface designer based in Tilberg, the Netherlands. Calon's signatory use of embroidery software is part of her ongoing exploration into compositional abstract patterns, ranging from book publications, fashion accessories and site-specific installations.

Jurgen Maelfeyt

<http://www.jurgenmaelfeyt.be/>

Co-Director of APE (Art Paper Editions) publishing platform based in Ghent, Belgium. Maelfeyt's art practice encompasses organising the Ghent Art Book Fair and a curated programme of artists' book exhibitions and lectures at his gallery RIOT.

Patrizia Meinert

<http://www.cargocollective.com/patriziameinert/>

Book-binder, artist and designer based in Leipzig, Germany. Meinert is part of the research network on 'The book as expanded space of art and communication' and a post-graduate student in Book Arts at the University of Art and Design Burg Giebichenstein Halle.

Victoria Browne

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

Director of KALEID editions, Browne's printmaking studio practice based in London and Oslo, extends to self-publishing, advocating public special collections and curating European-based artists who do books.

Exhibition

[http://www.kaleideditions.com/
books/](http://www.kaleideditions.com/books/)

Alessandro Rizzi
Sculptures
Published by Yard Press
Edition of five hundred, 2015
35 €

Photographs shot in Washington D.C. over the time span of a few hours on December 13th 2014; documenting 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
28 €

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 artist's smartphone emblematically document local residents.

Amanda Couch, Andrew Hladky, Mindy Lee and Richard Nash
On Innards | Publications
Edition of two hundred, 2015
85 €

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

Ben Cave
Bloom
Edition of five hundred, 2014
25 €

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

Benedikt Terwiel
Measuring a location in units of time
Edition of two hundred, 2015
300 €

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 lens to produce images of a concrete spatial situation in lieu of numeric coordinates.

Bjarne Bare
MAR
Edition of two hundred and fifty, 2016
15 €

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
20 €

Found material from the Olympic Games, including stories and myths surrounding the sporting event are presented as graphic and conceptual exercises in their 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
90 €

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
13 €

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

Elisabeth Ida
Inside Embassies
Published by Art Paper Editions
Edition of five hundred, 2015
25 €

Efforts made in embassy waiting rooms, corridors and lobbies to convey something about the country 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.

Guiseppe Ungaretti
Kalumet
Published by CTL-Pressé
Edition of twenty-four, 2015
2500 €

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
Open edition, 2015
30 €

A list of titles detached from the paintings in the Fitzwilliam Museum's collection (Cambridge, UK) are 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
 27 €

An analysis of photographic iconography sourced from European media outlets portraying Africa. Coded guidelines are applied to photographs made in Europe, making us aware of Western preconceived ideas. Myopia tells us nothing about Africa, but everything about the European view on it.

Honza Zamojski
 Four Eggs Theory
 Edition of two hundred, 2015
 20 €

"I have an intuitive need to structure the world of matter and ideas around me, and this is why, inspired by the theoretical ponderings of writers, poets, and artists, as well as various artefacts, I think constantly about how to communicate my knowledge in a logical manner. All this comes together to make the work, as a Practice."

Imi Maufe
 Japan Blues
 Edition of ten, 2015
 250 €

A boxed collection of twelve wooden postcards capture Maufe's observations whilst travelling by train from the north to south of Japan; drawing attention to the use of the colour blue in rural and urban environments.

Imrich Veber
 BLOK 62
 Edition of one hundred and fifty, 2015
 60 €

A family album in the format of the everyday newspaper combines photographs from Veber's childhood with found images. The docufictional narrative deals with the collective memory of a generation growing up in the 1970s and 80s on the housing estates of Central Europe.

Jane Grisewood
 Repetition & Recollection...
 Edition of thirty, 2016
 55 €

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
 21 €

Architectural plans, photographs by a former resident, doormat rubbings and drawings by Brennan and essays chart the sociopolitical status of Robin Hood Gardens, a Brutalist council housing estate in Poplar, East London.

Jos Jansen
 Battlefields
 Published by The Eriskay Connection
 Edition of three hundred, 2015
 16 €

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.

Louis Porter
 Optics
 Edition of one hundred, 2015
 17 €

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

Manfred Naescher
 Still—Ten Watercolours
 Published by Distance Over Time
 Edition of fifty, 2014
 70 €

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

Marcelle Hanselaar
 Book of Lists, Kitab al Fihrist
 Edition of seven, 2015
 640 €

A timecapsule of the literate Arab world reveals an interest of 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 & Stinsensqueeze
 Edition of one thousand, 2015
 22 €

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 unbound allow for multiple readings and interpretations of the bande dessinée.

Patrizia Meinert
 Makulatur (Waste Paper)
 Edition of fifty, 2016
 85 €

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

Paul Paper
Smoke Screen
Published by Lodret Vandret
Edition of two hundred, 2015
30 €

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
85 €

A tribute to bus enthusiasts and an exploration into the historical, social and aesthetic value of archives. Presented as a fictional narrative; a letter dating 1971 found with photographs and a 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, 2014
220 €

The modest dimensions of postage stamps bely 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 Anni Strand
The biggest form has no contour
Edition of thirty-five, 2012
400 €

A series of blind embossed maps, inspired by the Braille principle of reading with our 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
33 €

Dry-point drawings of smashed smartphone screens accompany interviews with their unfortunate owners. Efforts to make sense of their 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
260 €

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, 2015

70 €

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, the CALON Plain and the CALON Speed are now ready for (private) use.

Sophie Loss

Death and Life...

Edition of one thousand, 2015

32 €

A red splotch on a page echos the red cherries opposite in 'Nature morte avec oiseaux morts et cerises', an oil painting by Jean-Baptiste Oudry (1712). Is the mark derived from ink, juice or blood?

Toby Leigh

Berberry

Edition of two hundred and fifty, 2015

32 €

Documentation spanning ten 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 and faux tartan.

Dissemination

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

[https://twitter.com/
kaleideditions/](https://twitter.com/kaleideditions/)

[https://www.instagram.com/
kaleideditions/](https://www.instagram.com/kaleideditions/)

E-Mailshots

[http://us5.campaign-archive2.com/?u=ed9546031
f904e1f6c665c5a8&id=55e802699a&e=e0568e25cc](http://us5.campaign-archive2.com/?u=ed9546031f904e1f6c665c5a8&id=55e802699a&e=e0568e25cc)

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f904e1f6c665c5a8&id=363f600184&e=\[UNIQID\]](http://us5.campaign-archive1.com/?u=ed9546031f904e1f6c665c5a8&id=363f600184&e=[UNIQID])

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f904e1f6c665c5a8&id=9d6ed2fc28&e=\[UNIQID\]](http://us5.campaign-archive2.com/?u=ed9546031f904e1f6c665c5a8&id=9d6ed2fc28&e=[UNIQID])

[http://us5.campaign-archive2.com/?u=ed9546031
f904e1f6c665c5a8&id=096545cb7b](http://us5.campaign-archive2.com/?u=ed9546031f904e1f6c665c5a8&id=096545cb7b)

Dissemination

KALEID editions relies on a standalone website running on a WordPress platform to promote the call out to European-based artists and to represent the annual collection. Between 1st January - 31st March 2016, two-hundred and fifty eight digital submissions were received online via Jotform.

The call out for submissions was promoted by artists' networks on websites, mailing lists and newsletters, and by direct marketing; researching publications promoted on artists' websites and at recent artists' book fairs. Between January and May 2016, KALEID editions' website received 35,551 pageviews and KALEID 2016 Oslo webpage was accessed by 1,506 unique visitors (source: Google Analytics).

900 Twitter followers received daily tweets and 1,900 Facebook fans received weekly posts with information promoting KALEID 2016 Oslo and news about publishing as an artistic practice.

Between the 1st January - 12th May 2016, KALEID editions' 2,000 subscribers received five emails via Mailchimp, promoting the artists' book exhibition and seminar; including submission announcements, interviews and photographic documentation .

Fifty shortlisted artists delivered display copies by hand or recorded post to the studio in London. Victoria Browne and Meg Beaumont, curators of KALEID 2016 Oslo, selected the final thirty-three artists' books to exhibit at the Kunsthøgskolen i Oslo.

Promotional vinyl cut signage, printed posters, an illuminated vitrine installation and electronic display were installed for the duration of the exhibition and seminar. One hundred printed tote bags, including the catalogue and short essay 'Musings on Dispersion' were gifted as souvenirs for seminar attendees.

The seminar attracted eighty staff, students and visitors to KHiO. The presentations, round table discussion and audience participation were streamed live on the university's YouTube channel and hosted by this is tomorrow, an online broadcaster.

The exhibition attracted a local audience of two hundred people over three days, including visitors to the BA graduate show. The collection was documented for KALEID editions' website; to represent artists' books to an international audience and promote publishing as artistic practice.

KALEID editions invited attendees to submit follow-up comments via Jotform. The feedback will contribute to future planning of events organised at the Kunsthøgskolen i Oslo. The seminar received on average 8/10 in satisfaction.

"I have found being included in KALEID a hugely positive experience."

"I'm a big fan of KALEID... approachable, innovative, well-organised, international...and great books."

"The event was successful and is much needed. Congratulations and I look forward to the next one."

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.

The 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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Michael Hampton, Uniform Books, 2015

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Stephen Bury, Quaritch, 2015

Booktrek, essays on artists books since 1972
Clive Phillpot, JRP|Ringier, 2013

Dispersion
Seth Price, 2002
[http://www.distributedhistory.com/
Disperzone.html/](http://www.distributedhistory.com/Disperzone.html/)