

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.

khio.no

Ane 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.

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Fatou Madeleine Åsbakk**Tredveaarene (The Thirties)**

Edition of ten, 2017

£ 30 (330 kr)

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

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 commingling between woman and land, cementing body with earth, to explore ties to descendancy and filiation.

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.

hanshamid.no

Henrik Andresen**H0102**

Open edition, 2016 - 2017

£ 5 (50 kr)

As a method for investigating the familiar, Andersen follows the same pre-determined path. Each volume results from an ongoing ritual; re-photographing his home and the same motifs through twenty-four photographs over the course of one day and approximately one month apart.

The structure for documenting temporal space is an attempt to re-position himself in relation to a place he's grown accustomed to, observing traces of domestic life through a broad perspective of time.

H3nrikAndresen@gmail.com

Jessica Brouder**In Medias Res**

Edition of twenty-five (variable), 2017

£ 25 (280 kr)

Brouder utilises the photocopier to compose poetic photograms across the length of an accordion book to re-present an array of tactile materials employed in her material-based practice; yoga mat tapestries, fashion magazine collages, pressed ink on plastic bags, shibori by inkjet printer on jersey, paint on PVC palettes...

jessicabrouder.org

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.

cargocollective.com/kimsvensson

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.

linnamsvensson@gmail.com

Loyd Pettersen**Orphean Elucidations**

Edition of seventy-five, 2017

£ 7 (75 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.

lolpuxdei.org

KUNSTHØGSKOLEN I OSLO

OSLO NATIONAL ACADEMY OF THE ARTS

María Alejandra Torres**All mixed up in the wash**

Edition of twenty, 2017

£ 25 (280 kr)

Torres' personal collection of everyday textiles sourced from Colombia, Mexico, Peru, Ghana and Norway, are spontaneously re-mixed into a bewildering array of colour and patterns.

alejandratorres.co

Rikke Sund Carlsen**Hobby**

Edition of twelve, 2017

£ 5 (600 kr)

As a hobby, Carlsen takes advantage of bad habits many Snickers eaters have when they throw away the wrapper.

The publication documents one hundred and sixty-four wrappers, collected by Carlsen from the streets of Oslo, Skjærhalden, London and Beirut between November 2016 - April 2017.

rikkesundcarlsen.com

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.

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Ylva Greni Gulbrandsen**Tenk større (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

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 on 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 Morava 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 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 between alternative artistic practices and the French word 'demarché' to describe the whole process; the whole 'demarché' 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 to 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 Bajhor

"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 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."

Bajhor further concurs 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 'temporality', 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:
Experimental Writing in its Moment of Digital Technization: Post-Digital Literature and Print on Demand Publishing, Hannes Bajhor (2016)
Fantasia of the Library, Michel Foucault (1957)
Finding your audience in the 21st Century, Matthew Stadler (2010)
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
Edition of three-hundred and fifty, 2015
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.

eriskayconnection.com

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, one 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 a new way to live. In 2008 Dekens' mother took her life.

eriskayconnection.com

Hillie de Rooij**Myopia**

Edition of five hundred, 2015
The Eriskay Connection
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

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'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.

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Daan Paans**Letters from Utopia**

Edition of seven hundred and fifty, 2013
280kr

For the book *Letters from Utopia* photographer Daan Paans searched for people who want to extend the human lifespan extreme or even aim to become immortal. Paans examined five different movements and their protagonists who seek a utopian world order. In five chapters he shows stories that range from an occult belief from the past to a scientific outlook for the future. Overcoming ones (own) mortality, aiming for infinite life, has fascinated man since immemorial times. Paans offers insight into various obsessions for immortality.

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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 who?

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KALEID 2017 Oslo invites three artists to address recent developments in publishing as artistic practice and present a collection of their publications.

kaleideditions.com

Bownik**Disassembly**

Mundin

Edition of three-hundred and fifty (in English), 2013
Out of print

Bownik's "Disassembly" is an artist's book in which a photographic project has been brought to the form of a non-standard picture album. The main role here is played by flowers, which the authors disassembles into parts using DIY tools and then reassembles in possibly unchanged form. For this purposes he uses glues, adhesive tapes, ropes, precisely measuring the distances between the leaves, noting them in pencil on the leaves themselves and photographing them. The resulting images, informed by the still-life tradition, perfectly imitate and evoke that which has been subjected to a destructive process. Hypnotizing the viewer with their deformed charm, they also create an uncomfortable sense of participating in a strange experiment.

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.

ideabooks.nl

Honza 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.

honzazamojski.com

Robert Maciejuk**Wazony**

Morava Books

Edition of two-hundred, 2011
Out of print

Robert Maciejuk is a painter. As a painter, he is sensitive to the colour and texture of paint. He is a painter with a rare sense of humour and, an even greater rarity, an awareness of his skill. Robert Maciejuk knows how to paint and it is his intuition which leads him to the subject of his painting. Still, Robert Maciejuk is no 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.

Why ceramics, then? Is it really all about ceramics? The precise compositions made up of groups of vases invoke associations with the still-life oeuvre of masters from the Netherlands and Spain. The colours of the objects, the garish yellow background of a wall, the cold tiles and the earth-tone vases might have served as basic motifs for any of the Colourists or Capists.

The form of a publication is the perfect framework for a series of photographs of such objects as what counts most for the artist is a memorable image captured on paper. After all, Robert Maciejuk is only, and as much as, a painter.

moravabooks.com

Uri Aran
BUS

Morava Books
Edition of five-hundred, 2011
Out of print

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.

moravabooks.com

Christian Tunge
The Games

Heavy Books
Edition of one hundred, 2016
220kr

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.

heavybooks.net

Christian Tunge
Cities

Heavy Books
Edition of one hundred (2nd ed. 2016)
130kr

In Cities, Christian Tunge creates imaginary landscapes based on discussions and pictures from the online community on skyscrapers; The SkyscraperCity Forum. It features impossible constructions and explorations of infinity and photographic processes.

heavybooks.net

Christian Tunge
Two Tides

Heavy Books
Edition of two-hundred, 2017
200kr

Two Tides is a series of photographs taken behind the scenes on film sets in Norway and in Studio City in Los Angeles. It projects meaning into location, props and equipment, rather than a narrative, and focus on the human synthetics put out in nature by human.

heavybooks.net

Erik Viklund
Sönder

Heavy Books
Edition of one hundred, 2014
240kr

Sönder, riso printed two times over by the artist Erik Viklund (b. 1982), can be described as a hauntology of his relation to snow.

Pictures of white fields and horizons, now clogged or exploded. Lost to an in-betweenness of what disappears through repetition and what's created through abstraction. Viklund subordinates the moment, landscape and material in a thorough process looking for what's represented.

heavybooks.net

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.

heavybooks.net

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.

heavybooks.net

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 book is unique and hand bound by the artist.

heavybooks.net

Mels van Zutphen
The Speed of Light

The Eriskay Connection
Edition of six-hundred, 2017
200kr

In 2011 scientists from the OPERA experiment stated that proofs where found for subatomic particles (neutrinos) moving faster than the speed of light. In this experiment neutrinos were fired from CERN, Switzerland to a huge underground detector in Gran Sasso. Artist and filmmaker Mels van Zutphen decided to follow the track of the neutrino by car in 12 days. A beam of light takes 0,0024 seconds to travel the same distance. The accompanying publication contains background information, a cartographic map and an exclusive link to view and download the video.

eriskayconnection.com

Petter Berg
Plastic Trust

Heavy Books
Edition of one hundred, 2014
200kr

Petter Berg (b. 1993) is working with the tension between nature and urbanity, spontaneity and reason, as well as the human and the coldly constructed. Plastic Trust explores the paradox that lies in our society's attraction to logic and order; despite the fact that it's building blocks are highly emotional and subjective.

heavybooks.net

Barry van der Rijt
Exquisite Errors Diagnostic Manual of Codec Orders (DMCO-I) |

The Eriskay Connection
Edition of five hundred, 2015
330kr

Van der Rijt became fascinated by surprising glitches which can occur in digital movie playback. In a timespan of two years he obsessively created deliberate distortions in the playback of digital film a series of beautiful 'deviations' arose. Exquisite Errors contains an inventory of over 300 works by Van der Rijt, systematically categorized into 17 typologies, inspired by the DSM, the Diagnostic and Statistical Manual of Mental Disorders. Barry van der Rijt, diagnosed with ADHD, makes a powerful statement with his work and puts our view on disorders in a new perspective.

eriskayconnection.com

Laura Van Severen
LAND – On the brink of some formidably 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,

eriskayconnection.com