

## 中挪书架奇遇记 2

# Artists

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ANE THON KNUTSEN

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# Ane Thon Knutsen

Ane Thon Knutsen ( 1984年) 是奥斯陆国家艺术学院在读博士。Ane是平面设计师、艺术家，生活工作于奥斯陆。Ane致力于当代活字印刷术，并在她自己的地下室里建立了活字印刷工作室。Ane对Virginia Woolf作为排字员的有很深入的研究，并把研究成果和理论运用在了她的平面设计、艺术书和装置艺术作品里。

Ane Thon Knutsen (1984) is currently a PhD research fellow at Oslo National Academy of The Arts. Ane is a graphic designer and artist working and living in Oslo. Ane works with contemporary letterpress and has built a letterpress workshop in her basement. Ane has done extensive research on Virginia Woolf as a typesetter, and transforms research and theory into graphic works, like artist books and installations.

**AV HANDLING**, a travel between the analogue and the digital world to find ways of creating an all hand set, hand printed and hand bound experience of her research on tactility and presence in a design process. For her MA dissertation from 2012 Ane researched tactility in printed matter by mixing letterpress with digital technology. The texts are reflections on other works, interpreted in color, material and techniques instead of photographs.

《关于行动》，游移于模拟与数码两个世界之间，通过手工排版、手工印刷和手工装帧来创造她对设计过程研究的触觉体验。这也是她2012年的硕士毕业论文。安妮研究的对象是混合活字印刷和数码技术的触觉感受。文字是对其它作品的思考，翻译成色彩、材料，以及取代照相的技术。



**Technique 技术:**

手工印刷激光切割木屑板、铜板紫外线喷墨打印，铅印、激光剪纸，萨默塞特300克丝绒纸，手工线装  
*Handprinted lasercut chipboard, UV-printed copperplates, lead type, laser cut paper. On somerset velvet 300 gsm, handstitched and handbound.*

Edition 印数: 7

Year 年份: 2012

# Elisabeth Rydland Nilssen

Elisabeth Rydland Nilssen ( 1965年) 出生于挪威卑尔根。Nilssen拥有卑尔根艺术设计学院硕士学位，并生活工作于卑尔根。她的艺术实践触及的不同媒介范围甚广，从版画到绘画/装置/物件。在她视觉艺术家生涯中，她参加过许多国内外的个展和群展。她的作品主题广泛，其中特别关注于对个人经历的观察与反思，同时又着迷于自然。在她的书中，她注重书籍装帧的专业传统，以及书这种形式所提供的艺术表达。

Elisabeth Rydland Nilssen (1965) holds a master degree from the College of Arts and Design in Bergen, where she also lives and works. She has a wide range of experience through different medias for her artistic practice, from printmaking to painting/installation/objects. Through her work as a visual artist she has participated in various exhibitions at home and abroad, both collectively and separately. Thematic she works in different subjects, with particular focus on observations and reflections related to personal experiences as well as a fascination for nature. In her books, she emphasizes the traditions of the bookbinding profession as well as the artistic expression the book format offers.

**LINJER** is a unique book, based on traditional book binding techniques using paste paper and coptic stitch. 36 pages individually handprinted in two colours on 300gr watercolour paper. The lines are a recurring element in the book, from the cover to the pages and the threads that bind. Conceptually the lines associate with language, text, history and the passage of time.

《线》是一本独一无二的书，使用了裱纸和科普特线装等传统装帧技术。36页300克水彩纸独立手工双色印刷。线是书中反复出现的元素，从封面到书页，到装帧线。概念上线与语言、文字、历史以及时间的流逝有关。



Technique 技术:  
手工印刷、水彩纸  
*Hand printed,  
water color paper*  
Edition 印数: 1  
Year 年份: 2018

# Elisabet Alsos Strand

Elisabet Alsos Strand (出生于北极圈内的摩城，生活在特隆赫姆) 同时采用雕版印刷和艺术书两种亲密的形式探索纸和印刷的世界。她专注于半透明、脆弱，但同时有很柔韧的东方纸。她会使用本地的植物造纸，并曾在日本学习印刷技术。她在生活于山海间一片狭长土地上的体验中，寻找景与季的真髓。她拥有卑尔根艺术设计学院的硕士学位并在波兰克拉科夫Jan Matejko艺术学院取得博士学位。Elisabet 在挪威和国外参加过许多艺术展。

Elisabet Alsos Strand (born Mo i Rana, Lives Trondheim) explores the universe of paper and printing in the intimate form of both woodblock prints and artist books. She focuses on the translucent and apparently fragile Eastern paper which is flexible and strong. She makes paper from local plants, and has been studying printing techniques in Japan. Strand searches for the essence of the landscape and its seasons, as it is experienced when you are living on a narrow strip of land between the sea and the mountains. She holds a MFA from the Bergen Academy of Art and Design and was awarded a PhD in Art from the Jan Matejko Art Academy of Krakow, Poland. Elisabet has participated in numerous exhibitions in Norway and abroad.

**AVEN** Photos of a series of 17 waterbased wood-block prints are printed digitally in this accordion book. Aven is a place that lies in the heart of a lake. Trees rise both above and below the water and the reflections create a phantasmagorical world enclosing the visitors. The accordion book may be folded out.

Technique 技术:

微喷于200克Permajet照相纸

Giclée print on

Permajet Portfolio 200 g

Edition 印数: 50

Year 年份: 2011



《阿文》水性雕版数码印刷的手风琴折页书中包含了17幅系列照片。阿文是湖心之地。树木同时生长于水面上下，倒影创造出包围来访者的魔幻世界。手风琴折页书可以完全打开。

**SJAKT/ SHAFT** The book was created during a residency stay at Quadrat 9, Barcelona, as a collaboration between the artist and the poet Anne Bøe. The poems are printed off-set on Awagami paper.

Technique 技术:

石版印刷于250 x 220毫米的Arches纸

Litography prints

on Arches 250x220 mm

Edition 印数: 9

Year 年份: 2016



《管道》创作于西班牙巴塞罗纳的Quadrat9艺术家驻地，由艺术家和诗人Anne Bø合作。诗文用阿波和纸胶印。



# Imi Maufe

Imi Maufe (1974年出生与英国，从2009年以来定居挪威卑尔根) 主要从事书籍、印刷和合作项目的创作。2013年她创办了Codex Polaris，该组织主要致力于推过挪威的艺术家书籍，现在也延伸到其它北欧国家。Imi最近在苏格兰爱丁堡印刷协会举办了个人回顾展。她拥有布里斯托英国西部大学综合版画专业硕士学位。她的作品收藏于伦敦的泰特美术馆、维多利亚和阿尔伯特美术馆，和爱丁堡的苏格兰国家美术馆。

Imi Maufe (1974, born UK, lives Bergen since 2009) works with books, print and collaborative projects. In 2013 she established Codex Polaris, a group promoting artists' books in Norway, and now the Nordic Countries. Imi has recently had a retrospective show at Edinburgh Printmakers, Scotland. Imi has a MA in Multi-Disciplinary Printmaking from the University of the West of England, Bristol and has work in collections including Tate Library Collection and Victoria and Albert Museum, London and Scottish National Gallery, Edinburgh.

## JAPAN BLUES

is the result of a three week train journey around Japan - and inspired by the use of striking blue objects in the landscape. The images are printed on souvenir postcards traditionally used to print images of local attractions. The title refers to the feeling of returning to the West.

### 《日本蓝调》

是坐火车环日本三周旅行的成果——受出现在自然中夺目的蓝色物件的启发。图像印在传统上用来印当地旅游景点的纪念明信片上。标题还反应了回到西方社会的心情。



### Technique 技术:

丝网印刷、日本木质明信片、木盒 *screenprint, Japanese wooden postcards, wooden box*  
Edition 印数: 10  
Year 年份: 2015

## LK 243 UNDERSAIL

Imi spent 5 weeks onboard the Swan during the Tall Ships Races 2011 as artist in residence. She sailed from Ireland, to Scotland to Norway and Sweden. This film based on a text work and is part of a boxed exhibition which also includes artist books and other artefacts.

### 《LK243帆下》

2011年高桅帆船赛中Imi在天鹅号上过了5个星期。她从爱尔兰扬帆起航，经过苏格兰、挪威最后抵达瑞典。影片基于一件文本作品，是一个盒装展览装置的一部分，盒中还包括艺术书和其它艺术品。



### Technique 技术:

8分钟视频 *8 minutes film*  
视频剪辑: Andy MacKinnon  
摄像: Ana-Maia MacLellan  
Year 年份: 2012

## NORWAY IN A BOOK-SHELF - 2018

is a collection of books about Norway housed in a box put together specially for China Meets Norway in a Bookshelf No.2. The books are about journeys by bus, bike, boat and skiing, one is about Norwegian food.

### 《书架上的挪威》

这是一套关于挪威的书集，盒装是为中挪书架奇遇记2特别制作的。书的内容是在挪威以大巴、自行车、船和滑雪等方式旅行，其中一本讲的是挪威食品。



### Technique 技术:

丝网印刷、橡皮印章、活字印刷、数码印刷、混合媒介 *Screenprint, rubber stamp, letterpress, digital print, mixed media*  
Edition 印数: 1  
Year 年份: 2018

# Johan Solberg

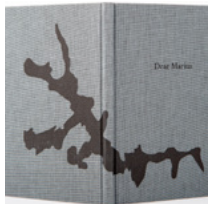
Johan Solberg致力于探索艺术研究和工艺之间的交点，在作品中混合了传统和当代的技术和材料。他通常从造纸开始，这个过程中他得以观察和表达人与自然之间极具象征意义的关系：从不控制，而是协助材料的自然路径。Solberg最近的工作包括关于亚洲早期书籍装帧与造纸的历史研究，以及探索试图与人类集体意识相关联的个人故事的概念书。Johan Solberg拥有爱荷华大学书籍中心学院书籍艺术专业硕士学位。在挪威的哈尔登，他正在发展一个小型的活字印刷、书籍装帧和造纸中心。

Johan Solberg explores the intersection of artistic research and craft, combining both historical and contemporary techniques and materials in his work. He often starts by making paper, a process that allows him to observe and express the symbiotic relationship between humans and nature; never in control, just assisting the path for the materials. Solberg's current work consists of historical research on early bookbinding and papermaking in Asia, and conceptual book works exploring personal stories, stories that he tries to relate to the the collective human consciousness. Johan Solberg graduated from the University of Iowa Center for the Book with an MFA degree in book arts in 2018. Back in Halden, Norway he is developing a small center for letterpress printing, bookbinding and papermaking.

**DEAR MARIUS** is a personal story where Johan Solberg explores the process of overcoming a childhood trauma. The making of the book served as a cathartic process to overcome the trauma. As a child, Solberg was subjected to mental abuse by his basketball trainer Marius at the age of twelve. The content of the book is a collection of notes that he started writing after he began to process the incident. The story is personal but speaks about child abuse in a broader sense and asks the reader to explore how it relates to their own context and environment. Along with the text there are illustrations in the form of abstracted shapes depicting rock formations that act as an element of mental safety. The shapes guide the reader through the mental landscape created by the story, and create an inner landscape that responds to the text, following its intensity; and to depict the complexity of our emotions. The images are tracings of bodies of water and islets from the coast where Solberg grew up.

#### 《亲爱的Marius》

是一篇个人故事，Johan Solberg在书中探讨了克服童年恐惧的过程。书的制作过程就是克服恐惧的宣泄过程。十二岁时，还是孩子的Solberg曾遭他的篮球教练Marius的精神摧残。书的内容是他开始回忆那些事件时所作笔记的集合。故事是个人的，但讲述的却是儿童虐待这个更广泛的主题，并要求读者尝试关联自己的生活和环境。书中与文字同时出现的还有一些插画，画中是抽象的图形，描绘出作为精神保障元素的石块。这些图形引导读者穿越故事营造的精神场景，并跟随文字的密度，营造出回应文字的内在场景，同时描绘出我们情绪的复杂性。这些图像是根据Solberg成长的海岸线上的水体和小岛描摹而成的。



Technique 技术：  
活字印刷、手工装订  
*Letterpress, woodcut  
and handbound*  
Edition 印数：50  
Year 年份：2017

**ORWELL 1984** is a set of two books bound as a personal response to the George Orwell's classic novel. One book, in full leather, represents the strict and controlled setting of the story, while in contrast, the cut-away binding, represents the underlying layers of this restricted setting. These exposed layers reveal the important, but fragile infrastructure that hold society together, while the full leather companion piece, is representative of the outer shell of society.

#### 《奥维尔1984》

是两本一套的书籍装帧，作为对乔治·奥维尔经典小说的个人回应。其中一本纯皮装帧代表了故事严酷高压的背景设定，另一本恰恰相反，裁剪过的装帧代表了这种严酷背景下的潜在层面。这些暴露出来的层次揭示了把社会支撑起来的重要却脆弱的架构，而它纯皮伙伴则代表了社会外在的空壳。



Technique 技术：  
纯皮包装裁剪 *Full leather  
binding and cutout*  
Edition 印数：1  
Year 年份：2013

# Kurt Johannessen

Kurt Johannessen (1960年出生)从80年代早期开始就从事行为艺术、艺术书、视频和装置领域的创作。他的作品极简而诗意，有时还略带一丝幽默。他就是自己的出版人，以完成超过90本书，其中许多书都译成了英语。书的内容变化多端，从一句话到短篇故事或仅图片。他创作了300多件不同的行为艺术作品，在欧洲及亚洲和美洲的某些国家传播甚广。2016年他在艺术协会举办了个展，展品为与“关于——作品”相关的绘画、行为艺术讲座和书籍。

Kurt Johannessen (1960) has worked with performance, artist books, video and installations since the early eighties. His work is minimalist and poetic, and at times with a touch of humour. He is his own publisher and has produced more than 90 books, many of them translated into English. The books vary from just one sentence to short stories or just pictures. He has created 300 different performances and has presented his work extensively in Europe, and in some countries in Asia and America. In 2016 he had an exhibition in Kunstnerforbundet, presenting drawings, performance lectures and books connected the "About-project".

## DET GJENNOMSKINLEGE

**/ THE TRANSLUCENT** is a small book produced in a smaller edition, signed and numbered. Faint prints of ten old children's portraits are printed on translucent foil. One sees all portrait merge when the book is unopened. When one scrolls the pages of the book, one will be able to see the individual faces. All photos are from the 1940s.

Technique 技术:

活字印刷, 高分子版印刷

*Letterpress, polymer plate prints*

Edition 印数: 95

Year 年份: 2018



### 《半透明》

是一本限量版的小书, 每本都有编号和作者签名。十个儿童人像老照片轻轻地压在半透明的薄膜上。书合上的时候可以同时看到所有的肖像。翻阅时能——看到每一张脸。所有照片来自上世纪40年代。

**EVERYTHING** has just one entry. There's just one stiff cover which can be opened. When one opens the book there are two round mirrors on the two insides. On the mirrors are two texts.

Technique 技术:

胶头印刷 *Tampoprint*

Edition 印数: 60

Year 年份: 2006



### 《一切》

只有一个展开页。只有一套可以打开的封底和封面。打开以后内侧是两面圆镜。镜面上是两行文字。

**SECOND SHINE** is a book in a smaller edition produced in screen printing. Photo of fourteen dead flies is printed on silver-plated foil. The flies are reproduced negatively so that they appear in the shining mirror-like surface against the dark background. The book is one of Shine's 2006 inventors, and has references to Serer / Sees-is (2015).

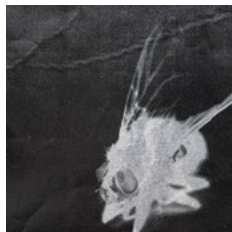
Technique 技术:

铝箔丝网印刷

*Silkscreen on aluminium*

Edition 印数: 23

Year 年份: 2016



### 《二次闪亮》

是一本限量版的丝网印刷书。十四只死苍蝇的照片印于银色铝箔上。苍蝇是反色印刷的, 在黑暗的背景中呈现镜子般闪亮的效果。该书是2006年《闪亮》的续作, 并参考了《所见/所在》(2015年)

# Randi Annie Strand

Randi Annie Strand (1962年出生，生活与奥斯陆) 拥有卑尔根艺术设计学院的硕士学位。语言、符号与感官体验是其作品的中心元素。她的想法通过不同媒介和技术得以实现，如印刷、艺术书、装置、大地艺术、摄影和视频。她在挪威和其它国家都曾多次举办个展和群展。作品收藏于挪威国家美术馆、卑尔根KODE美术馆等。

Randi Annie Strand (1962, lives Oslo) holds a master degree from the College of Arts and Design in Bergen. Language, signs and sensory experiences are central elements in her works. Her ideas has been realised through different media and techniques such as prints, artist books, installation, land art, photo and video. She has had many solo and group exhibitions in Norway as well as abroad. Purchased by The National Museum, Oslo and KODE Art Museum, Bergen among others.

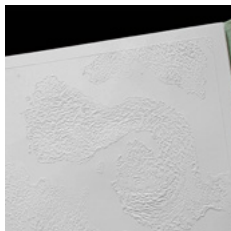
## THE BIGGEST FORM

### HAS NO CONTOUR

The Braille principle, a tactile communication method is expanded in this work to create images. You read with your fingertips. The embossed images are based on maps. The book also contains a short story written in both Braille and ordinary letters. She have tried to explore other forms of communication, to challenge and raise an awareness of sight, of light and shadow, and trying to appeal to our tactile sense.

#### 《大形无边》

借用盲文的原则——以触觉达成交流——来创造图像。用指尖阅读。压印的图像来源于地图。书中还包括一个以盲文和普通字母写成的短篇故事。她也尝试过探索其它交流形式来挑战和激发视觉意识，光影，并试图诱发我们的触觉感受。



#### 《阿拉伯式》

是一系列采用凸板印刷、手工模版和和纸制作的艺术书籍。动机来源于阿拉伯装饰图案。纸和墨都是透明的。每一张纸都有一个视觉元素，翻页时图形镜像反转。透明使每页的图形叠合产生新的图形和色彩。纸张相互交融，让读者难以预测下一页的确切图形和颜色，也难以记忆前一页的主题。游戏于形、色、空间和秩序之间的幻象。图像在每一次翻页之间稍纵即逝。

#### Technique 技术:

压印、盲文、数码印刷

*Embossing,*

*Braille, Digital print*

Edition 印数: 35

Year 年份: 2012

#### Technique 技术:

凸板印刷、日式装订

*Printing in relief,*

*japanese binding*

Edition 印数: 3

Year 年份: 2014

**ARABESK** is a series of books made in relief print and hand-cut stencils on Japanese paper. The motives are developed from Arabic ornamentation. The paper and the ink is transparent. Each sheet has one visual element, a shape which is mirrored as you turn the page. The transparency causes overlaps between the pages that create new shapes and new colors. The sheets melt together in a way which makes it almost impossible for the reader to predict the next sheet's exact pattern and color, or to remember precisely the last motif. It plays with the illusions of form, color, space and order. The image is transformed with each turn of a page and becomes ephemeral.



Randi Nygård (1977年出生于挪威卑尔根，生活于奥斯陆)是一位视觉艺术家，2006年在特隆赫姆挪威科技大学艺术学院取得硕士学位。她的作品通常从不同科学事实出发，连结自然与社会。Nygård使用铅笔摩擦素描和不同形式的拼贴进行创作，经常通过图像的层叠和镜像延展到空间中。她曾在加拿大多伦多的YYZ艺术家出口、挪威特隆赫姆特伦德拉格当代艺术中心，挪威卑尔根TAG TEAM工作室和挪威奥斯陆无处画廊举办过个展。她获得过许多资助并参加过多次驻地艺术家项目。她的作品出现在斯德哥尔摩市政府（瑞典）、奥斯陆市政府和特隆赫姆市政府（挪威）的官方收藏中，并深受法国、德国和挪威的私人收藏家青睐。

Randi Nygård (1977, born Bergen, Norway, lives Oslo). is a visual artist with a MFA from Trondheim Academy of Fine Art, NTNU 2006. Her works often depart from different scientific facts that unite nature and society. Nygård works with frottage-drawings and collages, often expanding into space through layers of images and mirrors. She has had solo shows at, among others, YYZ Artist Outlet in Toronto, Canada, Trøndelag Senter for Samtidskunst i Trondheim, Tag Team Studio in Bergen, and NoPlace i Oslo, Norway. Her works are represented in the collections of Stockholms Län (Sweden), Oslo kommune og Trondheim kommune (Norway) in additoin to private collections in France, Germany and Norway.

### THE OCEANIC FEELING 3

A Child is Created and The Secrets of the Ocean» is made by sticking two books into each other, one about the secrets of the ocean and one about a fetus is growing and developing. The artist has then been cutting out and folding up parts after outlines of patterns and figures, one images through the previous.

The flat becomes spatial, the figurative moves towards abstraction, the calculated turns random, the surfaces open up, the pictures expand and figures are found to contain layer upon layer of new pages, making the destructive constructive at the same time. A vital force comes forward from within the material itself.

The oceanic feeling is a term describing a immersed, fleeting presence where one forgets ones separation from the surroundings. One feels like one with the universe.

Freud saw it as an immature feeling from before the child has understood that there are other people in the world, and other therapists has interpreted it to be a longing back to being united with their mother, fleeting in the water of her womb.

《一个孩子的创造与海洋的秘密》是由两本书互相拼贴在一起而成的，一本关于海洋的秘密，另一本讲的是胚胎的成长和发育。艺术家从书中剪切折叠出图案和图形，图像前后穿插。

平面变成立体，具象移向抽象，计算转为随机，表面展开，照片延展，形象中蕴含着一层又一层的新图像，解构与建构同时进行。生命力在材料自身中涌现。

海洋感这个词描述的是这样一种感觉：浸淫、流动的存在让人忘却了自身与周遭的界限，感觉和宇宙融为一体。

Technique 技术:

拼贴，书和杂志  
*Collage, book and magazine*

Edition 印数: 1

Year 年份: 2018



弗洛伊德认为这是孩子认识到世界上还有别的人类之前不成熟的感觉，其他心理治疗师解释这种感觉可以追溯到婴儿与母亲融为一体，漂流在子宫羊水水中的时期。

# Rita Marhaug

Rita Marhaug (1965年出生并生活于卑尔根) 拥有卑尔根艺术设计学院艺术系硕士学位(1989年) 和卑尔根大学艺术史系学士学位(1996年)。直到2013年她一直是卑尔根艺术设计学院艺术系的教授。从1990年开始, 她在挪威和国际上举办了多次个展并参加了为数可观的群展和行为艺术节。作为印刷实习的一部分, Marhaug接触到了书籍装帧艺术, 从此这成了她艺术实践的重要工具。

Rita Marhaug (1965, born and lives Bergen) holds an MA in Fine Art from Bergen Academy of Art and Design, KHIB (1989) and a BA in History of Art from the University of Bergen, UiB (1996). Until 2013 she was professor at KHIB, Dept of Fine Art. Since the early 1990's she has participated in a large numbers of solo- and group exhibitions and performance festivals both in Norway and internationally. As part of her print training, Marhaug was introduced to bookbinding. This has been important tools in her practice ever since.

**HOMO MECHANICUS** The starting point for the book was a performance for the camera made in July 2016. Some of these photographs were selected to become 30 x 40 cm graphic prints, and the main component of the book. Through the intaglio printing process (photogravure, 3-colour separation, all manually produced), I create variations that become book pages. The motives show two women dressed in identical bright party-dresses and high shoes doing unclear activities around a van in bad shape. Do they work, do they pose, do they play? The surroundings are Lofoten's summer and brilliant light.

《机器人》的起点是2016年七月由相机记录下的一场行为艺术表演。其中一些照片入选为30x40厘米的图像印刷品，也是这本书的主要元素。通过凹版印刷技术（照相凸版、三色分色、手工制作），我创造出变化成了书页。主题是两个身着同款派对礼服穿高跟鞋的女子绕着一辆变形的货车进行未知的活动。她们是在工作，是在显摆，还是在游戏？环境是罗弗敦夏季亮丽的日光。

**HERBARIUM ARCTICA**, Again Lofoten is the backdrop of the project, but in a different way. Besides my artistic fields of interest, contact and knowledge about nature - and especially the world of plants - have been important in life. The North and Lofoten in particular, is promoted with its spectacular scenery: the sea, the mountains and the wildlife. From my perspective, the local flora has a similar attraction. In the harsh climate from the seashore to the mountain, there is a rich life of growth. Blue herbarium is a tribute to both the genre and the living plants.

在《北极植物标本集》这个项目中，罗弗敦又成了背景，不过方式不同。出了我在艺术领域的兴趣之外，与自然，特别是植物世界的接触及其知识是我人生中重要的部分。北方，罗弗敦，都很特别，彰显这种特别的是其壮美的风景：大海、群山，以及野生动物。从我的视角，当地的植物有着同样的吸引力。在恶劣的气候中，从海岸到深山，充满了丰富的生命力。蓝色植物标本集是对这个类型的书籍和活生生的植物的双重致敬。

Technique 技术:

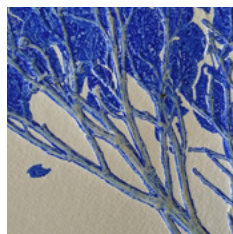
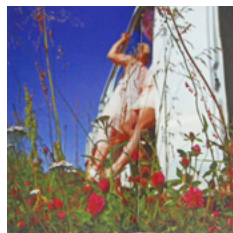
凹版印刷、手工装订，纸张

质量: 萨默塞特300克

*Intaglio print and hard binding, Somerset paper 300 g*

Edition 印数: 1

Year 年份: 2018



Technique 技术:

使用植物和墨的单版印刷、

手工装订，纸张质量: 萨

默塞特300克 *Monoprint*

*using plants and ink, hard binding, Somerset paper 300 g*

Edition 印数: 1

Year 年份: 2018

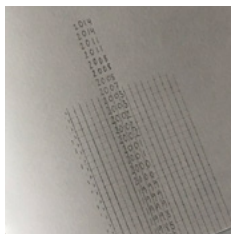
Sarah Jost (1979年出生于瑞典，从2007年开始定居挪威卑尔根)拥有卑尔根国家艺术学院的硕士学位。在她的艺术实践中她主要探索围绕回忆、交流和时间展开的概念。她主要从事装置和雕塑创作，经常重复使用早期作品的碎片结合现成品材料和新制作的元素进行创作。书籍在她的作品中经常以变形的现成品，与书籍生产相关的材料，和全新的艺术书等形式出现。约斯特巧妙的使用不适宜搭建的材料，如细线或胶带。材料的选择创造出一种脆弱的表象，这种表象加强了她所关注的主题那种昙花一现的本质。

Sarah Jost (1979, born Sweden, lives Bergen, Norway since 2007) has a master degree in Fine Art from Bergen National Academy of the Arts. In her artistic practice she explore ideas concerning memory, communication and time. She mainly work with installation and sculpture combining reused fragments from earlier works in combination with found material and newly produced elements. Books are often present in her work in the form of transformed found objects, in materials relating to book production and as completely new artist books. Jost methodically use materials that are not suitable for building with, like thin thread or tape. The choice of material create a fragile appearance which enhance the transient nature of the thematics she is interested in.

**GRÅ** means grey in Swedish. In Grå Jost have worked with the Scandinavian landscape, the aridity of everyday life and the beautiful that might be found in the details of boredom. Throughout the book there is a line of the word grå in combination with elements observed in the landscape, creating different shades of grey, for example; postbox grey, abandoned warehouse grey, snow grey. The observations have been done while travelling in buses and trains.

书名是瑞典语《灰》的意思。在作品灰中Jost的主要构思来源于斯堪的纳维亚的自然景观、枯燥的日常生活，以及在无聊的细节中常能寻找到的美。整本书贯穿着一条以“灰”和其它取自观察自然的元素构成的线，从而创造出不同的灰度，比如：邮箱灰、废弃仓库灰、雪灰。这些观察来自乘坐大巴和火车的旅行。

Technique 技术：数码印刷、水彩、纸、现成木料、亚麻线, digital print, water colour, paper, found wood, Edition 印数：1 Year 年份：2015



**RUMMEN HÅLLER FÖRSIKTIGT** Translated from Swedish the title would mean the Room Holds Carefully. The book is part of a project where Jost has been working with experiences concerning the feeling of home, what makes us feel at home and the buildings we call home.

瑞典语标题翻译过来是《房间保持警惕》。这本书是Jost一个主题为“家的感受”的系列作品之一，是什么让我们有回家的感觉，让我们称这栋建筑物为家。

Technique 技术：数码印刷、手绘、纸 digital print, handmade drawing, paper, Edition 印数：8 Year 年份：2017

**KAPITEL 4.** Based on an interest in communication and the challenges it can offer, the video work Chapter 4. is part of a project that take place in an imaginary building with a seemingly endless amount of storeys. In the building books are deconstructed and fragments of text is transferred between the storeys through pipes made of paper.

基于对交流以及交流所带来的挑战产生的兴趣，视频作品《第四章》是一个项目的一部分，项目关于一幢看上去高不见顶的想象中的房子。房子中书被解构，文字的碎片由纸质管道层层传递。

Technique 技术：双通道有声视频，25分钟  
2 channel video with sound, 25 minutes Edition 印数：5 Year 年份：2015



# Tina Jonsbu

Tina Jonsbu (1968年出生，生活于奥斯陆) 主要从事素描和刺绣创作，她总是预先设定一个系统一套规则然后执行出她的作品。规则包括在一定时间范围内简单的重复动作或是一个物理界定，一张纸或一堵墙。她非常珍视作品完成过程的缓慢。Tina Jonsbu拥有卑尔根国家艺术学院的硕士学位。她目前在奥斯陆国家艺术学院研读博士学位。

Tina Jonsbu (1968, lives Oslo) mainly works with drawing and embroidery, and execute her works according to a system and a set of rules that she determines in advance. They involve simple, repetitive actions within a time interval or a physical demarcation such as a sheet of paper or a wall. She appreciates the fact that the work is slow. Tina Jonsbu has a MA from Bergen National Academy of the Arts. She is currently a Phd research fellow at the Oslo National Academy of the Arts.

[www.tinajonsbu.no](http://www.tinajonsbu.no)

## KARTOTEKBOKS/

**INDEX BOX** Grid systems are made up of pen points connected by pencil lines. The grids play with the number of points, distance between, size and shape, but always in a rectangular format. There are one hundred index cards in the box.

Technique 技术:

手绘、现成品材料

Hand drawn  
and found material

Edition 印数: 1

Year 年份: 2011-2015



《索引盒》网格系统由钢笔点和铅笔线组成。网格游戏于点的数目、之间的距离、尺寸和形状，但总是以矩形出现。盒中一共有100张索引卡片

## PERM MED TIDSTEGNINGER / FOLDER WITH TIMED DRAWINGS

Twenty timed and blind drawn pencil doodles. The first drawing was made in 5 seconds, then 10 and so on until 50 seconds. Then 1 min, 2 min, 3 min, 4 min, 5 min, 10 min, 15 min, 20 min, 25 min and finally 30 min. The crosses of the lines are stamped with red points.

Technique 技术:

素描、橡皮印章、现成品

文件夹

Drawing and rubber  
stamp in found folder

Edition 印数: 1

Year 年份: 2002



《计时素描文件夹》二十幅计时铅笔盲画。第一张计时5秒、然后10秒，以此类推知道50秒。然后1分钟、2分钟、3分钟、4分钟、5分钟、10分钟、15分钟、20分钟、25分钟，最后是30分钟。线的交叉点在用红色印章点出来。





## NORTHING

[www.northing.no](http://www.northing.no)

Founded by architect Ben Wenhou Yu and designer Yilei Wang in Bergen, Norway, Northing is a multi-functional organization with a focus on publication, design, cultural events and communication. Based in Bergen, Norway and with an Asian cultural background, Northing is dedicated to promoting Norwegian culture among artists and designers to China and hopeful also the other way round in the future.

Northing 是一个多元的文化组织，关注出版物、设计、文学、艺术等相关的文化交流活动。先后策划中挪书架奇遇记，挪威百人豆本，挪威艺术家驻地等项目。Northing由建筑师Ben和视觉设计师Yilei创办于卑尔根，倚靠挪威和亚洲的文化背景，致力于在中国介绍和推广挪威年轻的艺术家和设计师，也希望以相同方式把中国的艺术文化更好的引进挪威。

## CODEx ■ POLARIS

[www.codexpolaris.com](http://www.codexpolaris.com)

established in 2013 - is an book artist group based in Bergen, Norway that creates opportunities and builds exhibiting platforms for artists who work with books in the Nordic region. Alongside the exhibition program Codex Polaris invites guest co-organisers to work on various networking projects, and writers to contribute with textworks to raise the profile of book arts spanning local and international perspectives. Founders are Sarah Jost, Rita Marhaug, Imi Maufe and Randi Annie Strand.

北极星书典成立于2013年，是一个位于挪威卑尔根的书籍艺术家组织，致力于为北欧地区从事艺术书创作的艺术家创造机会并搭建展览平台。除了策展项目，北极星书典也邀请其他组织者一起参与不同的艺术家网络项目，邀请作家进行文字创作，来提高书籍艺术的知名度，在局地和国际范围内进行拓展。联合创始人包括（人名从catalogue里考）。网站展示了部分北极星书典的策展项目

