

**POSTED / UNPOSTED**

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**Nordic Letterpress Collaboration**



## Nordic Letterpress Collaboration

The first project for Nordic Letterpress Collaboration is POSTED / UNPOSTED, a book art project from the Nordic Countries (Denmark, Finland, Iceland, Norway and Sweden) with special emphasis on letterpress printing. The project aims to create a network and a focus for these two art practices, not so common in Northern Europe.

Twenty four artists, poets, printers and publishers who use (or have the potential to use) letterpress printing techniques have been invited to contribute to a collaboration with constraints. The constraints being that all work must contain an element of letterpress, be contained within a C5 (229 x 162 mm) envelope and printed in an edition of forty.

The launch of POSTED / UNPOSTED at Bergen Art Book Fair in October 2017 starts the 2018/19 touring exhibition to various international galleries and book fairs.

POSTED / UNPOSTED is initiated and organised by Imi Maufe (Norway) and Lina Nordenström (Sweden).

For more information:

[www.codexpolaris.com/nordic-letterpress.html](http://www.codexpolaris.com/nordic-letterpress.html)

This version of Wikipedia's definition of letterpress was used by the organisers in the initial invitation:

‘Letterpress printing is a technique of relief printing using a printing press, a process by which many copies are produced by repeated direct impression of an inked, raised surface against sheets or a continuous roll of paper. A worker composes and locks movable type onto the press, inks it, and presses paper against it to transfer the ink from the type which creates an impression on the paper. In practice, letterpress also includes other forms of relief printing with printing presses, such as wood engravings, photo-etched engravings and zinc plates, and linoleum blocks, which can be used alongside metal type, or wood type, in a single operation, as well as stereotypes and electrotypes of type and blocks. With certain letterpress units it is also possible to join movable type with slugs cast using hot metal typesetting. In theory, anything that is “type high” can be printed using letterpress.’

January 2017

[https://en.wikipedia.org/wiki/Letterpress\\_printing](https://en.wikipedia.org/wiki/Letterpress_printing)

## POSTED / UNPOSTED

Mette-Sofie D.Ambeck (DK)

Jim Berggren (SE)

Nina Bondeson (SE)

Birna Einarsdóttir (IS)

Leifur Ýmir Eyjólfsson (IS)

Tova Fransson (SE)

Edward Johnson (FIN)

Ane Thon Knutsen (NO)

Bent Kvisgaard (DK)

Imi Maufe (NO)

Sakari Männistö (FIN)

Lina Nordenström (SE)

Ottar Ormstad (NO)

Tina Jonsbu (NO)

Barbro Ravander (SE)

Jostein Sandersen (NO)

Svends bibliotek (DK)

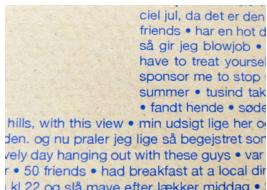
Vibe Bredahl, Hjördis Haack

Nina Maria Kleivan, Jesper Palm

Anne Marie Ploug, Carina Zunino

Göta Frideborg Svensson (SE)

Richard Årlin (SE)



## Mette-Sofie D. Ambeck

1973, Copenhagen, Denmark

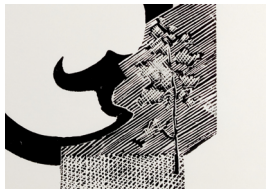
Lives in Hovsør, Denmark

[www.ambeckdesign.blogspot.com](http://www.ambeckdesign.blogspot.com)

### POSTED/UNPOSTED

Posts from Facebook printed publicly on the outside of a sealed envelope while inside a secretive folded note contains a private statement.

Inkjet printed text on standard brown envelope. Folded SRA2 Munken Pure 120 g paper with unknown letterpress font printed via HumanBook press, Hovsør, Denmark.



## Jim Berggren

1949, Mölndal, Sweden

Lives in Mölndal / Gothenburg, Sweden

[www.jimberggren.blogspot.se](http://www.jimberggren.blogspot.se)

### Pieces I - V “a poetry experience”

Brown envelopes containing sleeve with five wood engravings.

Wood engravings on 40 g “bible paper”. First page and envelope printed from photopolymer plates. Printed on a Junger & Junger proofing press at Everyday Picture Co. in Mölndal, Sweden  
[www.bolagetvardagsbilder.wordpress.com](http://www.bolagetvardagsbilder.wordpress.com)



## Nina Bondeson

1953, Stockholm, Sweden

Lives in Mölndal / Gothenburg, Sweden

[nina@ninabondeson.se](mailto:nina@ninabondeson.se)

For images: google Nina Bondeson.

### “Hurry-scurry”

Brown envelope containing a leporello with linocuts.

Linocuts printed on 210 g Hahnemühle paper, first page and envelope printed from photopolymer plate. Printed on a Mansfeld platen press and a proofing press at Everyday Picture Co. in Mölndal, Sweden.



## Birna Einarsdóttir

1981, lives in Reykjavík, Iceland

[www.letterpress.is](http://www.letterpress.is)

### THE HOLE PICTURE

Things are not what they seem...Through the hole the images appear to be something other than when you pull out the paper sheets.

Envelope: Brown kraft paper, printed with metal and photopolmer plates, movable type, die cut. Sheets inside: Colorit 270 g and Munken Rough 300 g paper, printed with photopolymer plates. Printed on a Heidelberg Windmill 10x15” at Reykjavik Letterpress.



## Leifur Ýmir Eyrjólfsen

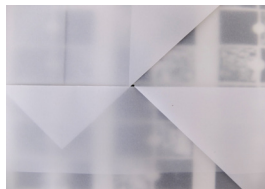
1987, Reykjavík, Iceland  
Lives and works in Iceland

Facebook/Prentogvinir

### Book

Is this a book // This is a book

Handprinted in the Traveling Print Studio, Berlin / Print and friends (Outpost). Linocut. Paper: Silkeborg. Druckpapier handgeschöpft, c. 110 g. The book consists of one folded A4 sheet and one A5 sheet in a standard brown C5 envelope. The envelope is sealed with my own thumbprint.



## Tova Fransson

1986, Stockholm, Sweden

www.tovafransson.com

### Untitled [spacing]

It is the empty space that if given the proper room allows us to grow and develop in every aspect of our being.

Note: place upside down in the box

Envelope with folded poster containing 182 individual imprints made by a found spacing/blind material. Envelope in transparent 80g paper, poster handprinted on 120 g Keaykolor Recycled Chalk paper. Printed in Säviken, Sweden.



## Edward Johnson

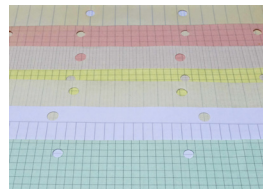
1979, Mariehamn, Finland  
Lives in Lemland, Åland Islands

ahvaland.wordpress.com

### Space and Object

To work specifically with the envelope invites one to reconsider the object and the space it contains. This prompted me to turn to The Poetics of Space (1958) by Gaston Bachelard. His words are printed on the envelope's insides as well as on the inserted sheet.

Printed using hand-set Atlantis 12 pt on Munken pure 240 g and 48 pt Garamond on Fabriano 180 g on a Vandercook 15x21" at Ahvaland printing studios, Åland, Finland.



## Tina Jonsbu

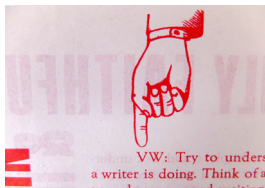
1968, Lørenskog, Norway  
Lives in Oslo, Norway

www.tinajonsbu.no

### Untitled (Venice 2003 / Madrid 2007)

Standard brown C5 envelope with 11 sheets of ruled paper and graph paper from an ongoing collection (1997-). The sheets are approximately A5, have hole systems and contain printed information about product details.

Hand-set lead type, printed on a Farley proofing press at Publiseringsverkstedet, Oslo National Academy of the Arts.



## Ane Thon Knutsen

1984, Oslo, Norway

[www.cargocollective.com/anethonknutsen](http://www.cargocollective.com/anethonknutsen)

### OUT OF SORTS

Two sampled and constructed conversations between Anais Nin, Gemor Press & Virginia Woolf, The Hogarth Press and industrial printers Emily Faithfull, founder of the Victoria Press, London and Ingeborg Anna Stuedal, typesetter at Fjeld-Ljom, Røros, Norway.

Newsprint, red ink printed on a private Triumph proofing press. Screen print images, Fellesverkstedet, Oslo. Set in 48 pt Headline, 16 pt fet venus, 12 pt Goudy & random woodtype.



## Bent Kvisgaard

1946, Fabjerg near Lemvig, Denmark  
Lives in Løgstrup, Denmark

[www.kvisgaardensis.dk](http://www.kvisgaardensis.dk)

### ty!po

Brown ribbed envelope containing a series of nine sheets – three leaves from a hundred years old dictionary; three with an affixed envelope containing a surprise; and three on various paper.

Typeset with lead and wood type from 5 – 480 pt. Woodcut and linocut. Printed on Korrex Nürnberg (38x50cm) and Adana (8x5") presses at Officina typographica Kvisgaardensis, Denmark.



## Imi Maufe

1974, Norfolk, UK.  
Lives in Bergen, Norway

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

### UNOPENED

Standard envelope sizes in the USA became a fascination whilst on residency in California. A series of eleven brown kraft envelopes fit inside one another printed with an twelve word concrete poem. The last envelope is unopened.

Photopolymer plates, found rubber stamp and undisclosed printed matter. Printed on a Vandercock SPI5 press, Kala Art Institute, USA.



## Sakari Kristian Männistö

1975, Lives in Turku, Finland

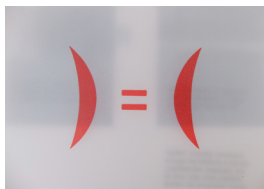
[www.letterpresshouse.com](http://www.letterpresshouse.com)

### POSTED/UNPOSTED

Envelope with the sender info inside; Graphic tracked back info and unedited, uncorrected hand set text – referring to a personal handwritten letter.

Zerkall paper and envelope. Printed with photopolymer plates and metal type. All text hand set in Helvetica and Garamond. Printed on Korrex Hannover (1957) proofing press and Arab (1919) platen press.





## Lina Nordenström

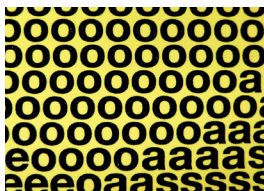
Lives in Uttersberg, Sweden

[www.grafikverkstan.se](http://www.grafikverkstan.se)

) = (

An image printed from the back side of wood type, on the inside of the envelope. Containing two sheets of transparent paper, one title page and one page with texts on both sides in two directions.

Wood and lead type, dingbats and Helvetica 12 pt, printed on a Korrex Max Simmel (Berlin 1962), Grafikverkstan Godsmagasinet (Warehouse Workshop) in Uttersberg, Sweden.



## Ottar Ormstad

Born and lives in Oslo, Norway

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

### THE LETTERFILM COLLECTION (2009-2017)

The envelopes contain lettercarpets from Ormstad's five films of concrete poetry created between 2009 and 2017. QR-codes provide direct access to the films.

Envelope and content designed and produced by Ottar Ormstad, letterpress printed under supervision of Johan Solberg on Canson Colorline canary yellow 150 g paper with photopolymer plates on an Asbern Proof Press (1968) at Halden Boktrykkeri, Norway.



## Barbro Ravander

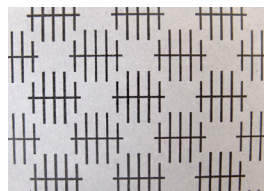
Lives in Norsholm, Sweden

Instagram: [barbroravander](https://www.instagram.com/barbroravander)

### We miss them so much

Text on envelope: One temperate summer's night in 2016 the cows rushed down to the pasture-land for the last time.  
Text on cowhide: B 401 Was my favourite.

Cowhide from a cow we found in the house we live in.  
White envelope with type-face: Berling italic 10 pt, printed on a Stanhope Press.



## Jostein Sandersen

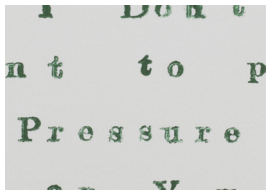
1985, Porsgrunn, Norway

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

### Experiment I

The project is an exercise in understanding the medium – learning the limitations of tools and materials as well as seeing the massive change in expression when a minor detail is altered.

Custom envelope: Folia Art Stone Grey & Black paper, 300 g.  
Rubber stamp. Pantone Black / Pantone Silver 877 ink.  
Content: A5 paper unknown stock, 300 g. Linocut. Pantone Silver 877 / Pantone Black ink. Printed using a mangle and a book press.



## Svends Bibliotek

Vibe Bredahl

1974, Copenhagen, Denmark

Lives in Berlin, Germany

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

### Letterpress. Don't put pressure on me

I have a special pen and desk for writing letters. In the desk I have carved 5 small letters S P A C E. Using all my strength I press paper onto the ink covered desk. The paper is folded into an envelope with no real content but space.

Dark green relief ink, Hahnemühle etching paper 230 g. Rubber letters printed on a Rolling Pin Press, at home, Denmark.



## Svends Bibliotek

Hjördis Haack

1958, Göteborg, Sweden

Lives in Copenhagen, Denmark

[www.hjordishaack.dk](http://www.hjordishaack.dk)

### THE SHADOW OF LIGHT

A word based artwork in the form of relief-printed letters on paper, through which light and shadows forms the words: THE SHADOW OF LIGHT.

Envelopes: black colour, letterpress print from woodcut plate, carved silhouettes of candlelights. Paper: Cotton Paper, 400 g, acid free, Velin d'Arches.



## Svends Bibliotek

Nina Maria Kleivan

1960, Oslo, Norway

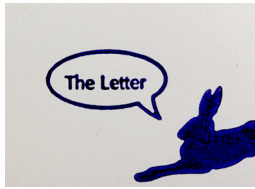
Lives in Copenhagen, Denmark

[www.ninakleivan.dk](http://www.ninakleivan.dk)

### In remembrance of

Funeral thank you card.

Printed with 36 pt. Selandia-Writing font from William Simmelkiær, Copenhagen on 300 g Somerset Velvet from St. Cuthberts Mill, England. Printed on 2BS proofing press (1963) from J.G.A. Eickhoff Machine factory A/S Copenhagen.



## Svends Bibliotek

Jesper Palm

Lives in Copenhagen, Denmark

[www.jesperpalm.dk](http://www.jesperpalm.dk)

### The Postman

About the expectation of receiving a letter - and the emptiness in the simple words A LETTER that opens up for your own memories of letters. In this way the spectators complete the contents themselves.

Envelope: Lai Qa pearl beige, letterpress print from photopolymer plate. Content: watercolour paper, cold pressed, 300 g, acid free, letterpress print from photopolymer plate.



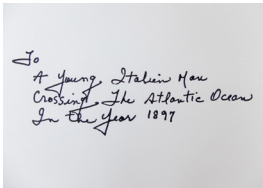
**Svends Bibliotek**  
**Anne Marie Ploug**  
 Lives in Copenhagen, Denmark

[www.annemarieploug.dk](http://www.annemarieploug.dk)

K O > < O K

Composition of opposites – without a reading direction or other navigation code. The front and back of the envelope are fragments of the card in the envelope.

Printed on a Norup Raderpresse, Copenhagen, Denmark.  
 Envelopes: 2 colours, linocut. Paper: 175 g, 3 colours, linocut.



**Svends Bibliotek**  
**Carina Zunino**  
 1974, Roskilde, Denmark  
 Lives in Copenhagen, Denmark

[www.carinazunino.dk](http://www.carinazunino.dk)

**To A Young Italian Man**

A word based artwork in the form of a letter written to an Italian man (the artist's great-grandfather) who emigrated to America in 1897. Hand writing by Dianne Charlotte Zunino (the artist's mother).

Envelope: light green paper, letterpress print from photopolymer plate. Content: watercolor paper, cold pressed, 200 g, acid free, letterpress print from photopolymer plate.



**Göta Frideborg Svensson**  
 1962, Gällivare, Sweden  
 Lives in Delsbo, Sweden

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

**PINK TYMPAN PROJECT**

Samples and memories from eight years of using pink paper for the tympan in my Golding Jobber press.

Lead and wood type, photopolymer plates, linocuts, fragments of previous works. Envelope printed on a FAG proofing press at Tryckkammaren, Delsbo, Sweden.



**Richard Årlin**  
 1945, Stockholm, Sweden

[www.stampochpress.se](http://www.stampochpress.se)

**Objèt trouvé:** Fragment of a burnt 20th century book, digital print with letterpress comments. **Never sent:** Original c.1920 b/w Buenos Aires postcard with 15th century twitter abbreviations. **Printed matter:** Handset handcut type on wastepaper.

**Envelope:** Handmade Richard de Bas paper with my business card setting. Press: Victoria Kobold jobbing press. Type: Kumlien Medieval and my own Sweeneyheym.

Some reasons behind

## Nordic Letterpress Collaboration

Someone asked recently, “Why does the project take a printing technique as its focus?” Not an unexpected question, as the focus of art has long been conceptual. The hands-on aspects of the process of art-making has been secondary - if not completely unnoticed.

We will try to answer that question.

One starting point for this project is the idea that art, both historical and contemporary, is characterized by its context: the conditions in which it is made. By this we mean practical, technical, material, social and economic conditions. One obvious example is African art, made of recycled materials. Recycled Art has developed out of the conditions existing for artists in this specific part of the world, and those conditions are crucial to the outcome. This reasoning applies to all art, across cultures and societies of different eras, and we posit that it also applies to every artist and their artistic expression, on an individual level.

By specifying the format and technique for this project, we are setting out clear boundaries for artists to adhere to. The prerequisites create conditions that control the outcome, to a certain degree. By choosing a printing method that is no longer used in the commercial print industry (aside from

certain special cases) gives the project a historical dimension, which is an interesting juxtaposition in today's digital society. In this project the analogue technique of the letterpress meets an analogue communication device: the envelope. Envelopes are objects strongly associated with the postal system, which calls up associations and issues connected to society before the digital revolution. At the same time it is interesting to note that there seems to be a growing interest in analogue techniques these days, alongside a more general awareness of craft aspects and qualities relating to materiality in art.

It is possible to compare the prerequisites and the starting point of this collaboration to the process of working with site-specific projects. A place, with its givens in terms of light, proportions, context and history, constitutes the framework for an artist's work on a site-specific piece. The conditions are very specific, while attitudes and choice of subject are open. The given conditions create the boundaries for what is possible to express. In a similar way our restrictions for this print project set the conditions in which the artist is to work, though in this case we are talking about the format and the printing technique - envelopes and letterpress.

Lina Nordenström, September 2017

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KULTURFOND**

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[www.reklamtryckeriet.se](http://www.reklamtryckeriet.se)



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