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PAPER ROAD

communication today

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KUNSTINDUSTRIMUSEET 13. JUNI - 1. SEPTEMBER 1996

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D. 13. oktober 1995 kunne man i det ældste fungerende observatorium i Europa - Rundetårn i København - se en blå papirsti sno sig op ad tårnets unikke sneglegang. Den 209 m lange spiral snor sig 7,5 gange rundt om tårnets hule kerne og danner den eneste forbindelse mellem bygningens individuelle dele. Den blå papirsti blev konstrueret af 10 studerende fra Kunsthåndværkerskolen i Kolding i anledning af åbningen af udstillingen Paper Path. 11 internationale kunstnere, der alle har arbejdet med håndlavet papir igennem de sidste 10-20 år, viste deres arbejder. Paper Path udstillingen, der således tog sin begyndelse i Rundetårn i København for i den første halvdel af 1996 at rejse videre til Odense, Ålborg, Viborg, Esbjerg og Haderslev, var optakten - stien - der, som den blå sti i Rundetårns sneglegang - på symbolsk vis skulle udtrykke papirets lange rejse fra det 2000 årige håndværk til nutidens kunstneriske anvendelse. Samtidig introducerede Paper Path os til kulturbyårets projekt Paper Road.

Papirets rejse påbegyndtes oprindeligt i Kina og dannede stier til Korea og Japan. Mange stier blev langsomt tegnet rundt i verden. Mod vest formedes en papirvej - Paper Road - senere kendt som Silkevejen. Fra Centralasien til Persien, Ægypten, Nordafrika og til Spanien tog rejsen tusinde år.

Papiret har altid spillet en signifikant rolle som bærer af menneskets viden og dannet fundamentet for kulturel udveksling.

Brug af menneskelig viden har et meget kort liv, hvis man ikke har kommunikationsmidler. Sproget rækker til de mere øjeblikkelige kontakter. Hvis viden skal overleveres til de næste generationer for at danne basis for nye opdagelser, er det nødvendigt at skrive ned på et underlag, der kan bevare denne viden. Igennem menneskets historie har der ikke manglet opfindsomhed, hvad angår disse underlag, der skulle tjene som bærere af menneskets viden.

Træplader, dækket med kridt, mudder, voks, lakerede, ferniserede, polerede eller anvendt rå og oprindelige. Bambusstrimler, inderbark fra træer, palmeblade, skildpaddeskjold, elfenben, læder, pergament, kobberplader, guld - og sølvplader, brændte lerflader, voksplader, hør og bomuldsklude, silke, papyrus og endelig det, som vi kender, men sjældent tænker nærmere over, fordi det bare er der: papir.

Papir er en substans, der fremstår som et tyndt lag af enten klude, strå, bark, træ eller andre fibermaterialer. For at kunne blive klassificeret som papir, fremstillet af fibre, må dette papir være fremstillet på en si-lignende ramme fra et støbekar med vand og flydende fibre. Papiret fremstår, efter at vandet er drænet fra



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Billedkunstner, forfatter,
president for IAPMA.

Anne Vilsbøll.
Artist, author,
President of IAPMA.

On the 13th October 1995, in the Round Tower in Copenhagen, - which is the oldest functioning observatory in Europe - a blue paper pathway could be seen, winding itself up the unique spiral ramp. The 209 metre long spiral winds itself seven and a half times around the hollow centre of the tower and forms the only connecting link between the separate parts of the building. The blue paper pathway was created by ten students from the Arts and Crafts School in Kolding, on occasion of the opening of the Paper Path exhibition. Eleven internationally known artists, who have been working in handmade paper for the last ten to twenty years, exhibited their work. The Paper Path exhibition, beginning in this way at the Round Tower in Copenhagen, (from where - in the first half of 1996 - it moved on to Odense, Ålborg, Viborg, Esbjerg and Haderslev) was the first stretch, the beginning of the path which, like the blue pathway in the spiral ramp, was a symbolic expression of the long journey of this two thousand year old craft to its present artistic usage. At the same time Paper Path served as our introduction to the Cultural Capital project: Paper Road.



The journey of paper originally began in China, slowly forming paths to Korea and Japan. Gradually, many paths were drawn across the world. To the west a paper road that later became known as the Silk Route. The journey from Central Asia to Persia, Egypt, North Africa and on to Spain took one thousand years.

Paper has always played a major role as the bearer of mankind's knowledge, and has constituted a base for cultural exchange.

Without a means of communication, the life-span of human knowledge is very short. Language is sufficient for simple immediate contact. But if knowledge is to be passed on to the next generation in order to become the basis for further discoveries, it must be noted down on a substance that can preserve this knowledge. Down through the history of mankind much inventiveness has been shown regarding the substances employed to bear mankind's knowledge.



Pieces of wood covered with chalk, mud, wax, laquered, varnished, polished or used untreated, in its natural state. Strips of bamboo, the inner bark of trees, palm leaves, tortoise shells, ivory, leather, parchment, sheets of copper, of gold and silver, tablets of burnt clay, plates of wax, flax and cotton rags, silk, papyrus and, finally, the substance we know but hardly ever notice because it's just there: paper.



Paper is a substance that is produced from a thin layer of

siens små åbninger. Denne fremstillingsmetode har ikke undergået forandringer igennem de sidste tusinde år.

I dag undermineres papirets strategiske vigtighed som en unik flade for skrift, tegning, maleri og tryk, - som bærer af menneskets viden. Vores digitale verden med udvikling af elektroniske kommunikationsmedier gør, at papirets oprindelige nødvendighed begynder at aftage. Papir spiller en stadig større rolle som et high performance materiale i ultra moderne teknologi indenfor elektronik, energi, medicinsk behandling og i miljømæssig sammenhæng, hvor den oprindelige fremstillingsproces af cellulosefibre erstattes af syntetiske fibre - metalfibre, keramiske fibre og af papir, der har gennemgået en anden og tredje procesbehandling, så karakteristika som modstandsdygtighed overfor varme og kemiske stoffer, filtreringsevner, akustiske og magnetiske evner sammen med traditionelle fremstillingsmetoder kan udvikle fiberteknologien.

Når en tings nødvendighed begynder at aftage, placerer samfundet en kulturel værdi på materialet i sig selv. Den brug, vi hidtil har haft for papir, ændres, og der fokuseres på papir som medium: papir som kunstnerisk udtryksmiddel - papirets specielle egenskaber. Papir skabes - som nævnt - af naturlige fibre, og resultatet er et stykke nyt natur. Papir eksisterer pga. vand. Oprindelsen af materialet papir kunne udtrykkes: plante/vand/papir/liv. Papiret symboliserer det økologiske kredsløb og indeholder en historie, der giver os mulighed for at forstå vores egen historie.

Papirfremstillingsprocessen handler om kvalitet og viden om det oprindelige, om bioforskellighed, frø, respekt for liv og død, genfødselscyklus, vækstbetingelser, det at så og høste, mulighed for kommunikation mellem østlige og vestlige kulturer. Papirprocessen er tidløs og peger ustandseligt frem mod en ny cyklus, som kan indeholde nye livskvaliteter. Netop derfor er papir som kunstnerisk udtryksmiddel blevet et selvstændigt uafhængigt medium i det 20. århundredes kunst. Man kunne fristes til at tale om en ny isme - en papirisme.

Paper Road er i dag - i København anno 1996 - overskriften på et kulturbysprojekt, som fokuserer på papirets æstetiske, historiske, geografiske, biologiske, økologiske, kemiske og kulturelle aspekter.

I året 1996 er det 10 år siden, at IAPMA - The International Association of Hand Papermakers and Paper Artists blev stiftet på Leopold Hoesch museet i Düren, Tyskland i forbindelse med afholdelsen af den første papirbiennale i verden. Hvert år igennem de sidste 10 år har IAPMA holdt papirkonference et sted i verden: i 1987 i Capellades, Spanien, i 1988 i Düren, Tyskland i forbindelse med afholdelse af den 2. internationale papirbiennale på Leopold Hoesch museet, 1989 i Reno, Nevada, 1990 igen i Düren, 1991 i Basel, Schweiz, 1992 i Budapest, Ungarn, 1993 i Montreal, Canada, 1994 i Noordwijkerhout, Holland, 1995 i Kyoto, Japan og i 1996 i København, Danmark.

IAPMAs hovedformål er at støtte og opfordre til udveksling af ideer og informationer om håndlavet papir - papir og

pieces of cloth, straw, bark, wood or other fibrous materials. In order to come under the category of paper, produced from fibres, paper must be produced on a frame that resembles a sieve drawn out of a vat containing water and floating fibres. The paper emerges after water has drained away through the tiny openings in the sieve. This method of production has not changed for two thousand years.

Today the strategic importance of paper as a unique surface for writing, drawing, painting and printing - in short: as the bearer of human knowledge - is being undermined. Our digitalized world, with its development of electronic means of communication, means a fall in the demand for paper. However paper plays an increasingly large roll as a high performance material in ultra-modern technology in the fields of electronics, energy, medicinal treatment and in environmental contexts, where the original production process based on cellulose fibres is being superceded by the use of synthetic fibres; metal fibres; ceramic fibres; and by paper which has undergone a second and third process of treatment, in order that such characteristics as resistance to heat and chemical substances, filtering capabilities, acoustic and magnetic attributes - in conjunction with traditional methods of production - can further develop fibre technology.

When the need for something begins to wane, a society invests the material itself with cultural value. The use we formerly made of paper changes, and we focus on paper as a medium: paper as a means of artistic expression - the special attributes of paper. As mentioned above, paper is made of natural fibres, and the result is a new product of nature. Paper exists because of water. The origins of the material can be formulated as: plant / water / paper / life. Paper symbolises the ecological cycle and has a history that gives us a opportunity of understanding our own history.

The production process of paper is a matter of quality and knowledge of its origins, of bio-diversity, seeds, respect for life and death, the cycle of rebirth, conditions of growth, sowing and harvesting, the possibilities for communication between Eastern and Western cultures. The paper process is timeless and points ever forward to a new cycle that may contain new qualities of life. Precisely therefore paper, as a means of artistic expression, has become an independent medium in twentieth century art. One is tempted to coin a new "ism": paperism.

Today, in Copenhagen 1996 - Paper Road is the name of a Cultural Capital project that focuses on the aesthetical, historical, geographical, biological, ecological, chemical and cultural aspects of paper.

1996 is the tenth anniversary of IAPMA - The International Association of Hand Papermakers and Paper Artists, which was established at the Leopold Hoesch museum in Düren, outside Cologne, Germany, during the world's first paper biannual. Each year since then the IAPMA has held a paper conference: 1987 in Cappellades, Spain; 1988 in Düren, Germany, in connection with the second international paper biennial at the Leopold Hoesch museum; 1989 in Reno, Nevada; 1990 again in Düren; 1991 in Basle, Switzerland; 1992 in Budapest, Hungary; 1993 in Montreal, Canada; 1994 in Noordwijkerhout, The Netherlands; in 1995 in Kyoto, Japan; and in 1996 in Copenhagen, Denmark.

kommunikation - gennem møder og udgivelse af 2 bulletiner og 2 nyhedsbreve årligt, samt opretholdelse af et visuelt research -og informationscenter og en offentligt tilgængelig lysbilleddokumentation af medlemmers arbejder. IAPMA giver medlemmer mulighed for at udforske forskellige kulturelle baggrunde og måder at arbejde med papir på. En international papirkonference er således den oprindelige kerne i projekt Paper Road, hvor IAPMA i 1996 afholder konference sammen med Nordiske Papir Historikere - NPH - på Schæffergården, nord for København.

Paper Road er andet og mere end selve konferencen.

Denne bog indeholder dokumentationen af en lang række udstillinger, der viser papirets muligheder som kunstnerisk udtryksform.

Sociologien forklarer, at medlemmer af en subkultur udforsker og producerer tegn og ritualer, der understreger og definerer dem som en gruppe. De tilpasser og tilegner sig materielle genstande og reorganiserer dem til afgrænsede stilarter, der udtrykker deres kollektivitet. Ofte er gruppens markeringer sproglige. Den praktiserer en jargon, der betegner den ydre sociale verden på en måde, som udelukkende er meningsfuld indenfor gruppens sociale perspektiv. Sådan opretholdes gruppens grænser.

Har gruppen af de mennesker, der arbejder med papir fælles tegn og ritualer - en fælles jargon - træk, der placerer dem som subkultur ?

Studerer man den nyere tids papirkunst - håndværket og det kunstneriske udtryk - har papiret en afgrænset stilart. Der er bestemte teknikker, som kunstnere må kunne beherske for at kunne benytte sig af mediet. Udtrykkene følger nogle bestemte spor, der viser fællestræk. De kunstnere, der udstiller i forbindelse med Paper Road, viser værker, der præsenterer papirets kunstneriske muligheder, samtidig med, at de udtrykker papirets tegn og ritualer- papirets stilart.

Papiret fik sin renaissance i forbindelse med det grafiske udtryk, i en erkendelse af, at den flade, man trykker på, er ligeså væsentlig som selve tegnet, der påføres fladen. Eksempelvis fik Jim Dine i midten af 60'erne trykt sit litografi "White Teeth" på et specialfremstillet sort Fabrianoark.

Robert Rauschenberg arbejdede i 1973 på den gamle papirmølle Richard de Bas i Puy de Dôme området i Frankrig for at få fremstillet specielt papir til sin "Pages and Fuses" serie.

Et af de vigtigste eksperimenterende centre for symbiosen håndlavet papir / grafik er Tyler Graphics Ltd. in Mount Kisco, New York. Her har bl.a. David Hockney, Ellsworth Kelly, Kenneth Noland, Robert Motherwell, Claes Oldenburg, James Rosenquist og Frank Stella fået fremstillet enestående værker, som viser, hvorledes papir og tryk går op i en højere enhed, når det er bedst.

På en af Paper Road udstillingerne vil arbejder, der benytter sig af sammensmeltningen af papir, grafik og foto kunne ses på Galleri Christian Dam af Eeva-Liisa Isomaa fra Finland og Beate Rudnick fra Tyskland.

En af de grundlæggende ideer bag papirkunst er, at ved at forme med pulplag - pulp = papirmasse - arbejder man mod det traditionelle koncept af papir som neutral understøttelses-

The primary objective of IAPMA is to support and encourage the exchange of ideas and information about handmade paper - paper and communication - by means of meetings and the publication of two bulletins and two newsletters annually, together with the maintenance of a visual research and information centre and an archive of the work of members recorded on slides, which is open to the public. IAPMA offers its members the possibility of exploring different cultural backgrounds and methods of working with paper. In the present case, plans for an international paper conference is the origin of the Paper Road project, for in 1996 IAPMA will be holding a conference together with Nordic Paper Historians (NPH) at Schæffergården, north of Copenhagen.

Paper Road is something more than the conference itself.

This book contains documentation of a long line of exhibitions that show the potential of paper as a means of artistic expression.

Sociologists point out that members of a subculture search for and produce signs and rituals that emphasize the fact that they belong to a group, and that define them as such. They adapt and appropriate material objects and reorganize them into clearly defined styles that express their collectivity. They often use language to signal this. They use a jargon which describes the external social world in a way which only has meaning when seen through the social perspective of the group. This is how boundaries of the group are maintained.

Does the group of people who work with paper have shared signs and rituals - a common jargon - characteristics which would define them as a sub-culture?

If one studies modern paper art - the craftsmanship and the artistic expression - paper does have a clearly defined style. There are certain techniques which the artist must master in order to use the medium. The artistic expressions follow certain channels which show common traits. The artists who are exhibiting in Paper Road are showing work that presents the artistic possibilities inherent in paper, while at the same time giving expression to the signs and rituals of paper, its style.

The renaissance of paper is related to graphic expression, in the realization that the surface one printed upon was just as important as the sign that is applied to that surface. In the mid-sixties Jim Dine, for example, printed his lithography "White Teeth" on a specially prepared sheet of black Fabriano. In 1973 Robert Rauschenberg worked at the old paper mill Richard de Bas, in the Puy de Dôme district of France, to produce special paper for his series "Pages and Fuses".

One of the most important experimental centres for the symbiosis of handmade paper/graphics is Tyler Graphics Ltd. in Mount Kisco, New York. Here David Hockney, Ellsworth Kelly, Kenneth Noland, Robert Motherwell, Claes Oldenburg, James Rosenquist and Frank Stella, among others, have had unique work produced, work that shows how paper and print - when at its best - can fuse into a sublime whole.

At Galleri Christian Dam, one of the Paper Road exhibitions will

flade. Denne aktivering af papir ændrer det kendte forhold til kunst, hvor papiret ikke længere kun er bærer, men i sig selv en del af det kunstneriske udtryk. Maleri med pulp ses på Paper Road udstillingen hos bl.a. Galerie Egelund af Romi Sloboda fra USA.

Pulp kan hældes, skæres, sprøjtes, ridses og støbes. Jorge Luis Giacosa fra Argentina viser os en usædvanlig tegneserie i hvid bomuldsmasse, hvor tegnene står løftet i fladen.

De æstetiske kvaliteter i et ark håndlavet papir er vanskelige at definere og er ofte et resultat af et personligt forhold mellem den, der har fremstillet arket og den, der anvender det. Tekniske finesser kan beskrives. Fine kvalitetsark kan kun produceres af gode råmaterialer.

Skønt mange maskinfremstillede ark er fremstillet af materiale af høj kvalitet, er der en afgørende forskel; fibrene i et ark håndlavet papir er sammenflettet i hele arket i alle dets retninger. En af de fundamentale fordele ved håndlavet papir er, at det har holdbarhedskvaliteter, som sædvanligvis ikke eksisterer i et industrielt fremstillet papir.

I Japan er det en kunst i sig selv at fremstille et ark papir. Papir har traditionelt indgået i den japanske hverdag på en langt mere alsidig måde end i Vesten. Washi - wa = harmoni, shi = papir - anvendes bl.a. til fusuma - papirskydedøre til opdeling af rum - til shoji - papirskydeskærme - som gennemskinnelige mellemrum, der lader lyset skinne igennem. Til lamper og mange andre 3-dimensionelle formål, såvel som til kalligrafi og maleri i japansk stil. Det siges, at washi holder i tusinde år. Tid giver washi dets unikke tekstur. Washi bevarer i sig selv et specifikt tidsrum i historien. Washi blev i Japan videreudviklet fra omkring år 600 for at kunne tilpasses betingelser i de forskellige regioner. Ekspertisen er gået i arv i generationer til vores tid. I dag står udviklingen af washi over for nye problemer: forandringer af informationsmedier, udviklingen af nye industrielle materialer, så vel som bevidstheden om globale problemer i form af begrænsede naturlige ressourcer og behovet for beskyttelse af miljøet.

I forbindelse med Paper Road udstiller den japanske gruppe Shimus på Nationalmuseet.

Gruppen har siden 1987 - under ledelse af Eriko Horiki - formået at integrere og tilpasse washi til det moderne samfunds arkitektoniske rum med respekt for de gamle ærværdige traditioner.

I deres arbejder har de koncentreret sig om arket - udførelse af perfekte kæmpe ark - 2,7 x 2,1 m - integrering af washi og akryl, washi og glas, overfladebehandlinger med ler og vandbestandige substanser m.m. Shimus konstruerer washi som i sig indeholder gennemskinnelighed, fibre, der er stærke nok til at fungere som ramme og lukker sig om mange forskellige materialer og farver, der minder om dem, vi kender fra glas, der forandrer sig alt efter lysets påvirkning. Shimus har formået at forny washitraditionen.

Papir kan indeholde tegn, der kun kan ses, når arket holdes mod lyset - tegn i form af vandmærker. Kunstnere anvender i dag denne meget gamle teknik i nye sammenstillinger. Väiski

be showing work that merges paper, graphics and photo, by Eeva-Liisa Isomaa of Finland, and Beate Rudnick from Germany.

One of the basic ideas behind paper art is that by using pulp - paper mass - one is working against the traditional concept of paper as a neutral supporting surface. This activation of paper alters the recognized relation to art, because the paper no longer acts in a supportive function, but becomes the artistic expression in its own right. Paintings using pulp, by Romi Sloboda of USA, can be seen during Paper Road at Galerie Egelund. Pulp can be poured, cut, sprayed, scratched and forged. Jorge Luis Giacosa from Argentina will be showing us an unusual comic strip in white cotton pulp, where the signs are raised from the surface.

The aesthetic qualities of a sheet of handmade paper are hard to define, and are often the result of a personal relation between the person who has produced the sheet, and the one who uses it. Technical niceties can be described, but fine quality sheets of paper can only come from good raw materials. Although many machine-made sheets are made of high quality materials, there is a crucial difference: the fibres in a sheet of handmade paper are woven together all through the sheet and in each of its directions. One of the fundamental advantages of handmade paper is that it is hard-wearing, which industrially produced paper generally is not. In Japan making a sheet of paper is an art in itself. Paper has traditionally played a far more comprehensive role in Japanese daily life than it has in the West.

Washi - wa=harmony - shi=paper - is used among other things for fusuma - paper sliding doors for the partition of spaces - for shoji - paper sliding shades for the translucent partitions that allow the light to shine through. For lamps and many other three dimensional purposes, as well as for calligraphy and painting in the Japanese manner. It is said that washi lasts for a thousand years. It is the passing of time that gives washi its unique texture. Washi contains within itself a specific epoch in history. Washi was developed from an earlier stage in about the year 600, in order to adjust to conditions in the different regions. The expertise has been handed down for generations right down to the present. Today the development of washi faces new problems: changes in the information media, the development of new industrial fabrics, as well as the awareness of global problems in the form of limited natural resources and the necessity of protecting the environment.

The Japanese group Shimus will be exhibiting at the National Museum in connection with Paper Road. Since 1987 the group, under its leader Eriko Horiki, has succeeded in integrating and adapting washi to the architectonic spaces of modern society with respect for the old venerable traditions.

In their work they have concentrated on the paper sheet - the production of perfect large sheets - 2,7 x 2,1 metres, the integration of washi and acrylic, washi and glass, surface treatment with clay and water-resistant substances etc. Shimus constructs washi which is translucent in itself, fibre that is strong enough to function as a frame and envelop many different materials and colours that are reminiscent of glass, under the influence of light. Shimus has succeeded in renewing the washi tradition.

Putkonen fra Finland viser sine lyskasser med titlen "Touch of Time", hvor han kombinerer vandmærker fra Middelalderen med moderne objekter.

Hver eneste dag begraves vi i en endeløs strøm af aviser, ugeblade og bøger. Mængden af de ofte nytteløse informationer er et fænomen, som begyndte at brede sig i hastigt tempo i det 20. århundredes kommercielt orienterede samfund med dets hastigt voksende teknologi.

Den belgiske kunstner Denmark's reaktion herpå består i at transformere bjerget af påtrængende og meningsløse tryksager til "døde" genstande, der indeholder deres egen mening. Side efter side skæres, presses, dybfryses eller pulveriseres til støv. De genbruges og bevares permanent. Denmark er en "arkivets kunstner", eftersom han omhyggeligt samler og klassificerer de trykte sider. Denmark sammenligner sine egne hermetiske arkiver med de millioner af sjældne og dyrebare bøger, som trues af forfald af syreangreb. Disse odelagte, ubevægelige bind er ligeså utilgængelige som Denmark's skulpturer, der er for skrøbelige til at blive manipulerede, mens de venter på restaurering. Problemer med restaurering af bøger har vi kun været opmærksomme på i de sidste 15 år. Bøger er fremstillet af organiske substanser, som er særligt udsatte overfor al slags fysisk, kemisk og biologisk angreb.

Avispapir er af en meget dårlig kvalitet, det gulner og bliver porøst i løbet af ingen tid. Eftersom betydning af tid er af største vigtighed for Denmark, eksponerer han ofte ituskårent avispapir til sollys og lader det gulne - det får sin egen historie. Denmark's arbejder har i sig en egen melankoli, der symboliserer slutningen af en æra. Hans installationer kan ses på Gentofte Kunstbibliotek.

Janna Syvänoja fremstiller papirsmykker og arbejder med miniature skulpturer samt installationer. Hun arbejder ligeledes med genbrugspapir - papir, som har haft et tidligere liv, og som bliver givet et nyt. Telefonbøger, avispapir, gamle bøger transformeres og får igennem bearbejdning en anden værdi - en ny form for kort tid. Alt starter med materialet i sig selv - papiret sammensættes med metal eller træ. Papirets oprindelige funktion skjules ikke. Smykkerne har et rigt personligt liv. Et papirsmykkets liv er som et menneskeliv. Meningen er ikke, at smykket skal vare evigt. En ny holdning til smykker fødes i Janna Syvänojas arbejde, der kan ses på Galerie Metal.

Papirindustrien har igennem historien været afhængig af tekstiler, der kunne give styrke. Hør er blevet transformeret til de fineste elfenbensfarvede ark, cowboybukser til bløde sider med indigofarvede toner. Det omvendte har endnu ikke slået helt igennem, men er på vej. Nonwovens viser sig på scenen og vil få mere og mere indflydelse, eftersom vores trang til papirlignende materialer vokser. Farver og teksturer kopieres fra papir: bløde fine pasteller som blød Kleenex, sprøde og gennemsigtelige som blåtryk eller knitrende som cellofan. I vores søgen efter anderledes teksturer tiltrækkes vi af papir pga. dets lethed og tæthed, dets glatte blødhed og flygtighed. Berøring af papir påvirker vores billeder af det taktile område

Paper can contain signs that are only visible when the sheet is held up to the light - signs in the form of watermarks. Today artists use this very old technique in new combinations. Väiski Putkonen from Finland exhibits his lightboxes entitled "Touch of Time", where he combines watermarks from the Middle Ages with modern objects.

Every day we are buried in an endless stream of newspapers, magazines, and books. The amount of often useless information is a phenomenon that began to spread rapidly in the commercially oriented society of the twentieth century, with its rapidly developing technology. The Belgian artist Denmark's reaction to this is to transform a mountain of importunate and meaningless printed matter into "dead" objects, that contain their own meaning. Page after page is cut, pressed, frozen or pulverized to dust. They are recycled and stored permanently. Denmark is an "archival artist", since he carefully collects and classifies the printed pages. He compares his own hermetic archives with the millions of rare and costly books that are threatened by decay and the onslaught of acids. These ruined and inert volumes are just as inaccessible at Denmark's sculptures that are too fragile to be manipulated while they wait to be restored. We have only been aware of the problem of restoring books in the last fifteen years. Books are made of organic matter, which is particularly vulnerable to physical, chemical and biological attack. Newspaper is of very low quality, it turns yellow and becomes porous in no time. Since time is of the greatest importance for Denmark, he often exposes shredded newspaper to sunlight and allows it to turn yellow - it develops its own history. Denmark's work has its own inherent melancholy which symbolizes the passing of an era. His installations can be seen at Gentofte Art Library.

Janna Syvänoja creates paper jewellery, she works with miniature sculptures and installations. She also works with recycled paper - paper which has had a former life, and is now given a new. Telephone directories, newspapers, old books are transformed and through being reworked are given another value - a new form - for a brief space of time. It all begins with the material itself - paper combined with metal or wood. The original function of the paper is not concealed. The jewellery has its own rich life. The life of a piece of paper. Jewellery is like our lives. It is not intended to last for ever. A new attitude to jewellery has been created with Janna Syvänojas work, which can be seen at Galerie Metal.

Throughout history paper has been dependent on textiles that could reinforce it. Flax has been transformed into the finest ivory coloured sheets of paper, blue jeans to soft indigo-toned pages. The reverse has not yet caught on, but is on its way. Non-wovens are appearing on the scene, and their influence will spread as our need for paper-like fabrics grows. Colors and textures are copied from paper: soft fine pastels as gentle as Kleenex, crisp and translucent like blueprints or crackling like cellophane. In our search for textures that are different we are attracted to paper because of its lightness and density, its smooth softness and its ephemeral quality. The touch of paper influences our pictures of things tactile, and makes us reconsider concepts of fashion. Pulp Fashion is showing at the Arts and Crafts Museum, where Annette Meyer has created a collection out of the wrappings and packaging with which we surround ourselves in daily life.

og får os til at tage moden op til fornyet overvejelse. Pulp Fashion vises på Kunstindustrimuseet af Annette Meyer, der har skabt en usædvanlig kollektion af de indpakninger, vi omgiver os med i vores hverdag.

Harri Leppänen, Finland, arbejder med skulpturer, der giver associationer til fortidens arkitektur, religion og ornamentik. Skulpturerne er formet af træ, beklædt med papir. Papiret bliver til en hud med stærke haptiske kvaliteter.

Hvis man forestiller sig et billedhuggerværksted, hvor nogen ruller kloden ind, og hvor billedhuggeren hedder Naturen. Billedhugger Naturen bliver bedt om at beregne, hvor mange forskellige former, der kan tænkes inden for denne klode. Når han regner dette ud, kommer han til at få en klode for hver form, han skal hugge. Billedhugger Naturen funderer og regner. Han kommer snart til det resultat, at antallet af former, som kan tages ud af kloden, må være begrænset. Der må i alle tilfælde være en hel del former, som er meget lig hinanden. Eftersom alle formvarianter kan forelægges inden for en sfære, indkredses formbegrebet.

Kai Rentola, Finland, er en sådan billedhugger Naturen. Hans små kloder lyser organisk stille og vidner om en form for Second Nature skabt af naturen - af papir. Skulpturerne får os til at undres. Mange kunstnere er tiltrukket af pulpens og arkets muligheder til 3-dimensionelle konstruktioner, og der vil på Paper Road udstillingerne være rige muligheder for at studere netop det skulpturelle kunstneriske udtryk.

Nedbrydning og forfald, forårsaget af luft, vind, sol, vand er et hyppigt tema i papirets verden.

Naturens procesbehandling - dens økologiske kredsløb - eksperimenteres der med indenfor såvel landart som papirismen. Michel Linthout, Belgien, lader sine papirfoldninger og udspændte flader antage andre former og farver ved at udsætte dem for vandets påvirkning i naturen. I Botanisk Have har han konstrueret vandborde. Samme sted har Eva Andresen, Holland, indrettet et græsrum og det hollandske par, Pat og Peter Gentenaar, har skabt lav vegetation i form af krympet hør i Palmehuset. Eija Isojärvi, Finland lader ligeledes den stadige forundring over naturens livskraft og den skønhed, der ligger i tidsforløb af opbygning og nedbrydning, komme til udtryk i sine rene, stille, enkle objekter. Hendes udvalgte værk, der vises på Schæffergården får en til at tænke på hvepsen, den første papirmager, der blødgør tørt træ i munden og indarbejder den bløde masse i opbygningen af sit rige.

Støbning af et ark papir kan sammenlignes med at løfte en ny, aldrig før eksisterende overflade op fra havets dyb. Den, der former arket, må være i ligevægt og koncentrere sig om selve handlingen. Der er en meditatív atmosfære tilstede hos den, der former ark.

Guy Pellerin fra Canada viser hos Galleri Weinberger en serie billeder, der udstråler den ro og kosmiske stilhed, som er så tæt forbundet med selve papirets sjæl. Runde, bemalede cirkler svæver ud i rummet mod os fra arkets cremefarvede, nobrede måneagtige overflade.

Der findes i dag ikke et bestemt sted, hvor man kan opholde

Harri Leppänen, Finland, works with sculptures that arouse associations to the architecture of the past, to religion and ornamentation. The structure of the pieces is formed by wood covered with paper. The paper becomes a skin invested with powerful haptic qualities.

Imagine a sculptor's workshop where someone rolls the Earth inside, and where the sculptor's name is Nature. Nature is asked to work out how many different forms are conceivable within this globe. Working this out he finds he must make a globe for each form. Nature ponders and calculates. And soon he comes to the conclusion that only a limited number of forms can be made from this globe. There must be a large number of forms that are very similar to each other. Since all the variations of form can be presented as spherical, the form concept becomes distinct. Kai Rentola, Finland, is such a sculptor. His small globes shine with a quiet organic light and bear witness to a form of Second Nature created by nature - in paper. The sculptures leave us wondering.

Many artists are attracted by the possibilities afforded by pulp and sheets of paper for three dimensional constructions, and the Paper Road exhibitions will offer rich opportunity to study the sculptural artistic expression in particular.

Deterioration and decay, caused by air, wind, sun and water are frequent themes in the world of paper. Nature's process - it's ecological cycle - is the subject of experiment in both Land Art and paperism.

Michel Linthout, Belgium, allows his paper-folds and stretched surfaces to adopt other shapes and colours by subjecting them to the influence of water in nature. He has constructed water tables in the Botanic Gardens. In the same location Eva Andresen, The Netherlands, has made a grass space, and the Dutch couple, Pat and Peter Gentenaar, have created low vegetation in the form of shrunken flax in the Palm House. In much the same way Eija Isojärvi, Finland, allows the everpresent fascination at the vigour and beauty of nature find expression in her pure, quiet, simple objects. Her exceptional work, which is being shown at Schæffergården, makes one think of the wasp, that first papermaker, that softens dry wood in its mouth, and works the soft mass into the walls of its kingdom.

The creation of a sheet of paper can be compared to the lifting from the depths of the sea of a surface that has never existed before. The person forming the sheet must be balanced, and concentrate wholly on the action itself. There is an air of meditation about the person forming the sheet. At Galleri Weinberger, Guy Pellerin from Canada is showing a series of pictures that exude this peace and cosmic silence which is so much a part of paper's own soul. Round, painted circles float towards us from the cream coloured, rippled, moon-like surface.

There is today, no single place where one can study and learn everything there is to be known about paper. One has to travel, seek, visit, work and learn about paper all through one's life. That is how it has been throughout history, and that is how it is today. In Nepal the papermakers went up into the mountains to find a spot that was suitable for the production of paper. They constructed a temporary dwelling place for a three to four month stay, and when the paper was

sig og lære alt om papir. Det er en nødvendighed at rejse, opsoge, besøge, arbejde og lære i hele sit liv med papiret. Sådan har det været igennem historien, og sådan er det i dag.

I Nepal tog papirmagerne op i bjergene for at finde et egnet sted til papirfremstilling. De konstruerede en midlertidig boplad for 3-4 måneder, og når papirfremstillingen var tilendebragt, tog de tilbage til deres landsby. I dag rejser papirmagere og papirkunstnere verden rundt for at opsoge og studere gamle møller og besøge kolleger, som de kan samarbejde med. Rejsen er et vigtigt element. Gisela V. Waldow fra Tyskland udstiller på Galerie Egelund. Hun arbejder i sine papirskulpturer med rejsen, forandringen og bevægelsen. Papiret i sig selv indeholder det foranderlige, som hun udtrykker i sine konstruktioner. Hos Egelund møder vi også Reviva Regev, Israel, som i længere perioder har opholdt sig i Japan og arbejdet med papir og østlig æstetik. Zen Buddhismens meditative kvaliteter, tantriske symboler, sammensat med hendes optagethed af minimalismen, hendes rødder i Vestens kunst, giver sig udtryk i værker, der i sig indeholder en syntese af den østlige og den vestlige tradition og således skaber en historie - både hendes egen historie og papirets historie.

Mediet papir kan føles og ses, men også høres. Papirets lyd er et potentiale, der kan anvendes som udtryksform - som et sprog. Dette sker ved simultanoptræden af forskellige akustiske elementer. Hvis man anvender papiret på dets egne betingelser: krøller det, træder på det, river det i stykker, kaster med det m.m. og planlægger akustiske handlingseffekter opnås nogle nye og anderledes informative sansemættede kvaliteter i forhold til papiret.

Den tyske komponist, Joseph Anton Riedl, der siden 60'erne har arbejdet med elektroniske kompositioner, bl.a. sammen med John Cage, har arbejdet med flere papirmusikkompositioner. Han vil - sammen med sin gruppe af aktører - opføre papirkoncerter på færgen Kronborg i forbindelse med Paper Road.

Den tyske performancekunstner Angelika Flaig vil sammen med sin gruppe Signum+ opføre en papirperformance. Hendes iscenesættelse vil tage sit udgangspunkt i skibet som rum, vandet, papiret og bevægelsen. Papirets visuelle egenskaber og dets akustiske informative kvaliteter kædes sammen til æstetiske relevante komponenter i arbejdet med papir som kunstnerisk udtryksform.

Paper Road formidler en ny isme - papirismen. Kunstnerisk udtryk i og med papir formidler en anden holdning til papir, der er nødvendig i fremtiden.

En hjertelig tak til Post Danmark, der er enesponsor for projekt Paper Road 1996.

Anne Vilsbøll.

ready, they returned to their village. Today papermakers and paper artists travel all over the world to find and study old mills, and visit colleagues who they can work with. The journey is an important element. Gisela V. Waldow from Germany is exhibiting at Galerie Egelund. Through her paper sculptures she works with journey, change, and movement. The paper contains within itself the mutability that she expresses in her constructions. At Egelund Reviva Regev from Israel is also to be found. She has spent lengthy periods working with paper in Japan. Eastern aesthetics, the meditative qualities of Zen Buddhism. Tantra symbols, combined with her interest in minimalism, and her roots in Western art, find expression in works that contain a synthesis of the Eastern and Western traditions, creating a story that is both her own and that of paper itself.

Paper is a medium that can be felt and seen, but can also be heard. The sound of paper is a potential form, that can be used as a means of expression - as a language. This is done through the simultaneous activation of different acoustic elements. If one uses paper on its own premises: crumpling it, treading on it, tearing it to pieces, throwing it etc., planning the acoustic effects, a number of new refreshingly informative and sense-filled qualities can be achieved in relation to paper. The German composer, Josef Anton Riedl, who since the sixties has been working with electronic compositions - with John Cage among others - has worked on several compositions of paper music. Together with a group of players he will perform paper concerts on the ferry Kronborg in connection with PaperRoad.

The German performance artist Angelika Flaig will present a paper performance together with her group Signum+. Her production will form itself around the ship as its space, water, paper and movement. The visual characteristics of paper, together with its acoustic informative qualities will be combined to create aesthetically relevant components of work with paper as a means of artistic expression.

Paper Road is conveying a new "ism" - paperism. Artistic expression through paper and in paper conveys a new attitude to paper which is essential for the future.

Warm thanks to Post Danmark, which is the soul sponsor for the Paper Road project, 1996.

Anne Vilsbøll

DANSK PAPIRFREMSTILLING

THE PRODUCTION OF PAPER IN DENMARK

Dansk papirfremstilling 1576-1996
En oversigt.

Keld Dalsgaard Larsen
museumsinspektør,
Silkeborg Museum.

Keld Dalsgaard Larsen
Museum Director,
Silkeborg Museum.

Tiden 1576-1829

Papir har været kendt i Danmark siden 1300-tallet. Den første papirmølle i det nuværende Danmark blev grundlagt i Hvidøre nord for København. De tidlige papirmøller er kendetegnet ved kort levetid. Først med anlæggelse af Strandmøllen (1643-1899), Ørholm (1793-1921) og Nymølle (1794-1921) ved Mølleåen nord for København kom der en vis kontinuitet og udvikling i dansk papirfremstilling.

Produktionen har dog ikke været overvældende stor. Familien Drewsens papirmølle, Strandmøllen, havde i 1810 kun to bætter. J. C. Drewsen udvidede i årene frem til 1829 produktionen først til fire bætter og dernæst til seks bætter.

De to andre papirmøller ved Mølleåen havde i 1820'erne til sammen otte bætter. De øvrige papirmøller havde normalt en-to bætter. Selv om der er store usikkerhedsmomenter ved opgørelse af papirproduktionens størrelse har den samlede produktion før papirmaskinernes indtog i Danmark næppe oversteget et halvt tons om året.

Papirfremstillingen fulgte den klassiske europæiske tradition for håndgjort papir med to mænd ved en bøtte med stofmasse, den ene af mændene øste med en form i stofmassen og skabte derved et papirark. Formen blev herefter overrakt til den anden mand, som gauskede - aftrykkede - arket på en filt. Tidligere havde papirmagerne været fagudlærte folk.

J. C. Drewsen har i sine erindringer fortalt, hvordan man på Strandmøllen omkring 1820 brød med det tyske papirmagerlaug og indførte traditionen med, at gøre "de bedste drenge" til svende. Ihvertfald har danske papirmagere siden 1820'erne været ufaglærte arbejdere uden egentlig læretid endsige svendeprøve.

J. C. Drewsen indførte Danmarks - og Nordens - første papirmaskine i 1829 og indledte hermed en ny epoke i papirfremstillingens historie i Danmark. De første papirmaskiner havde navnet "six-vats"-maskiner med direkte henvisning til, at de var udset til at afløse seks bøtters produktion. Papirmaskinens fremkomst betød øjeblikkelig et dramatisk fald i fremstillingen af det håndgjorte papir. Håndværket blev puttet af vejen med en enkelt bøtte på Strandmøllen frem til 1899.

Dansk papirindustri 1829-1990

Dansk papirindustri historie kan skematisk inddeles i tre perioder:

- Perioden 1829-1889, som kan inddeles i to epoker: Drewsen-dominansen (1829-1870) og den vilde konkurrence (1870-1889).
- Perioden 1889-1990 med monopolet De forenede Papirfabrikker.
- Perioden 1990- med udenlandsk overtagelse af industrien.

Dansk papirindustri blev efter 1829 hurtigt en af landets mest moderne industrigrene med en konstant udvikling af ny tek-

The production of paper in Denmark 1576 - 1996
A survey

The period from 1576 to 1829

Paper has been known in Denmark since the fourteenth century. The first paper mill in what is now Denmark was established in 1576 at Hvidøre, north of Copenhagen. The early paper mills were short-lived. It was only with the building of Strandmøllen (1643-1899), Ørholm (1793-1921) and Nymølle (1794-1921) by Mølleåen, north of Copenhagen, that a degree of continuity and development can be seen in the production of paper in Denmark.

However, the production was not particularly large. The paper mill owned by the Drewsen family, Strandmøllen, produced only two vatfuls in 1810. J.C. Drewsen extended the production in the years up to 1829 to four vatfuls, and then six. The two other paper mills at Mølleåen produced eight vatfuls altogether in the 1820s. The other paper mills normally comprised one to two vatfuls. Although there are a large number of uncertainties in estimating the size of paper production at that time, the total figure in Denmark, prior to the appearance of paper machines, can hardly have exceeded half a ton per annum.

The production of paper followed the classic European tradition for handmade paper, with two men standing beside a vat filled with pulp, one of the men scooped a mould into the pulp, creating in this way a sheet of paper. The mould was then handed to the other man who couched - impressed - the sheet on felt. Formerly papermakers had been skilled craftsmen. In his memoirs J. C. Drewsen tells how, in about 1820, Strandmøllen broke with the German papermakers' guild and began a tradition of making journeymen out of "the best boys". In any case, since the 1820s Danish papermakers have been unskilled workers without any real apprenticeship - not to mention any ultimate qualifying test.

In 1829 J. C. Drewsen introduced the first paper machines in Denmark (and in Scandinavia) opening a new era in the history of paper-production in Denmark. The first paper machines were called "six-vats" machines, meaning, quite literally, that they did the work of a six-vat production. The appearance of the paper machines meant an immediate and dramatic fall in the production of handmade paper. The craft went into decline, with the exception of a single vatful at Strandmøllen until 1899.

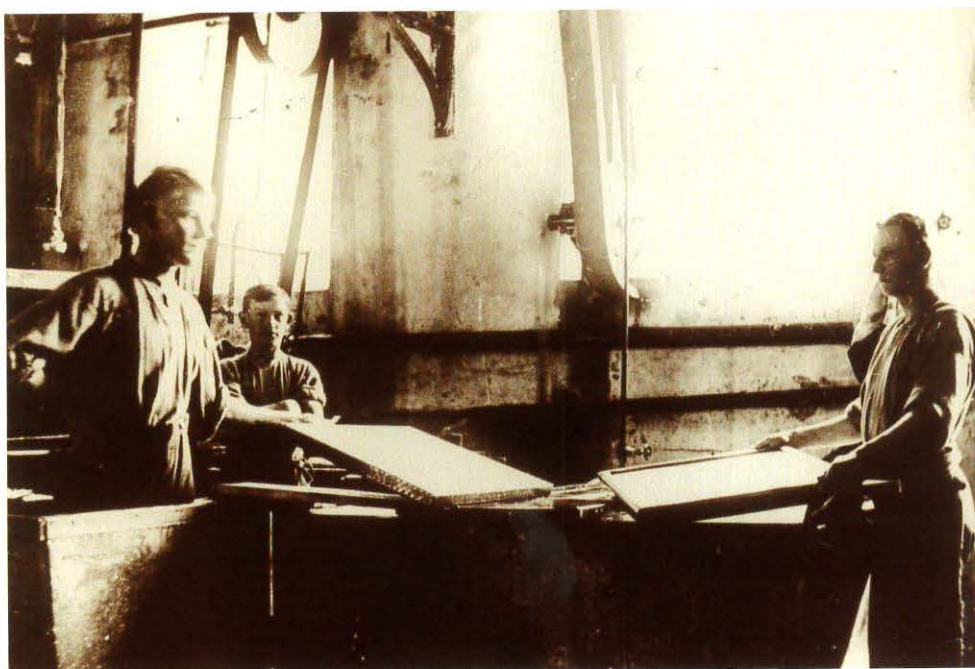
Danish paper industry 1829-1990

The history of the Danish paper industry can be schematically divided into three periods:

- *The period 1829-1889, which can be divided into two eras: the Drewsen period (1829-1870) and the period of uninhibited competition (1870-1889).*
- *The period 1889-1990 with the United Paper Factories monopoly.*
- *The period from 1990 with foreign companies taking over the industry.*

nologi. Familien Drewsen på Strandmøllen var dominerende i denne udvikling med Strandmøllen, hovedfabrikken i Silkeborg (1844) og overtagelsen af Ørholm-Nymølle i 1854. Drewsens monopol blev brudt i 1870, idet der blev etableret en række nye konkurrerende papirfabrikker: Nørrebro Papirfabrik (1874-1933), Dalum Papirfabrik (1874), Maglemølle Papirfabrik (1875-1992), Haraldskjær Papirfabrik (1876-1908) og endelig etableredes Frederiksberg Papirfabrik (1881-1975). Denne eksplosive udbygning af papirindustrien skabte en indædt konkurrence med overproduktion, elendig økonomi og ringe papirkvalitet. Modtrækket blev stiftelse af Aktieselskabet De forenede Papirfabrikker (DFP) i 1889.

From 1829 the Danish paper industry rapidly became one of the most modern branches of industry in the country, with the constant development of new technology. The Drewsen family at Strandmøllen dominated these developments with Strandmøllen, their major factory in Silkeborg (1844), and the acquisition of Ørholm-Nymølle in 1854. Drewsen's monopoly was broken after 1870 due to competition from a number of newly established paper factories: Nørrebro Papirfabrik (1874-1933), Dalum Papirfabrik (1874), Maglemølle Papirfabrik (1875-1992), Haraldskjær Papirfabrik (1876-1908) and finally Frederiksberg Papirfabrik (1881-1975).



Den gamle bølge på Silkeborg Papirfabrik med øseren og gauskeren og en ungarbejder, som kigger på.

The old vat at Silkeborg Paper Factory with the vatman, the coucher, and a young worker who is looking on.

Papirindustrien søgte i perioden ca. 1850-1890 efter nye råstoffer til de knappe klude. Halm så længe ud til at blive det nye hovedråstof, men mod slutningen af århundredet vandt træcellulosen definitivt.

De forenede Papirfabrikker skabte efter 1889 en arbejdsdeling mellem de enkelte papirfabrikker:

- Silkeborg Papirfabrik producerede de fine papirkvaliteter.
- Dalum Papirfabrik var koncernens hovedfabrik med masseproduktion af de gode papirkvaliteter.
- Maglemølle Papirfabrik tog sig af masseproduktionen af almindeligt papir (f.eks. avis-papir, ugeblads-papir og toilet-papir).
- Nørrebro Papirfabrik og siden Københavns Kartonfabrik (1933-1979) tog sig blandt andet af de grove kvaliteter.

This explosive expansion of the paper industry brought about savage rivalry with over-production, miserable finances and poor quality paper. The countermeasure was the creation of The United Paper Factories Ltd., in 1889. During the period from about 1850 to 1890 the paper industry sought new raw materials to replace the relatively scarce rags. For a long time it seemed that straw would become the new raw material, but towards the close of the century wood-fibre took its place. The United Paper Factories arranged a division of labour between the individual factories:

- Silkeborg Paper Factory produced fine quality paper.
- Dalum Paper Factory was the major factory of the concern, dealing with the mass-production of good quality paper.
- Maglemølle Paper Factory stood for the mass-production of ordinary paper (e.g. newspaper, paper for magazines, toilet paper).
- Nørrebro Paper Factory and later Københavns Cardboard Factory (1933-1979) produced the coarse qualities and other products.

The Danish paper industry was a protected domestic industry right up

Dansk papirindustri var en beskyttet indenlandsk industri helt frem til slutningen af 1950'erne. DfP har dog måttet ændre produktionen på grund af udenlandsk konkurrence f.eks. nedlagde man i 1934/35 den danske avisproduktionsindustri. Med den øgede udenlandske konkurrence fra 1960'erne har industrien været i en konstant usikker position. Disse realiteter har resulteret i ejerskift: først overtog De Danske Sukkerfabrikker DfP i 1979, og dernæst købte det svenske Stora Papyrus hele den danske papirindustri i 1990.

Håndgjort papir 1899-1990

Silkeborg Papirfabrik har i perioden 1910-1958 dannet rammen om en helt unik produktion af håndgjort papir. Aldrig har der i Danmark været produceret så meget håndgjort papir som netop i disse år i Silkeborg! Hvordan kan det være, at det gamle håndværk fik så vældig en renaissance i Silkeborg i vort århundrede?

De forenede Papirfabrikker (DfP) nedlagde i 1899 den hæderkronede fabrik Strandmøllen, som på det tidspunkt var det eneste sted med en lille produktion af håndgjort papir. DfP besluttede at lade håndværket overleve ved at flytte bøtten og arbejderne til en anden af koncernens fabrikker. Det blev naturligt nok Silkeborg Papirfabrik, fordi denne fabrik stod for de fine papirkvaliteter i DfP's interne arbejdsdeling. Fire bøttemagere med familie flyttede i 1899 til Silkeborg og blev grundstammen i et produktionsmiljø for håndgjort papir. Der blev opstillet to bøtter, som hver - på traditionel vis - var bemanded med en øser og en gausker. Produktionen var filtrerpapir (95 pund pr. dag) og obligationspapir (60 pund pr. dag).

Det håndgjorte papir i Silkeborg fik sit gennembrud, da Danmarks Nationalbank først i århundredet ønskede en indenlandsk produktion af papir til de danske pengesedler. Frem til 1907 blev dette papir fremstillet i Sverige. Hovedårsagerne til, at papiret skulle være håndgjort var, at det var stærkere og vanskeligere at forfalske. Papirmagerne i Silkeborg begyndte derfor at eksperimentere med denne produktion. Allerede i april-maj 1906 blev der øst papir til islandske pengesedler. Nationalbanken ønskede en særskilt produktionsbygning, og Silkeborg Papirfabrik fik sin fine bygning, "Seddelfabrikken". Der var mange problemer med igangsættelse af produktionen af papiret til de danske pengesedler. Faktisk skulle kendskabet til denne produktion først oparbejdes. F.eks. havde man fra starten ønsket en maskintørring af det håndgjorte papir, men dette måtte man undlade, fordi papiret slog sig. Papiret blev herefter ophængt og tørret ved lave temperaturer, hvilket i sig selv skabte et stærkere papir.

Silkeborg Papirfabrik fik efter 1910 to produktionssteder for håndgjort papir: "Den gamle Bøtte" med to bøtter, hvor man blandt andet fortsat producerede filtrerpapir, og Seddelfabrikken. Seddelfabrikken startede med fire bøtter, men den blev udvidet til 10 bøtter.

Bøttemagerne i Seddelfabrikken kom til at forny det gamle håndværk på flere områder. Ved hver bøtte arbejdede tre voksne bøttemagere - mod traditionelt kun to - og desuden

to the close of the 1950s. However the United Paper Factories had to alter their production at times as a result of competition from abroad, Danish newspaper production was closed in 1934/35 for example. With increased foreign competition from the 1960s the industry has been in a constantly insecure position. These conditions have resulted in changes in ownership: the United Paper Factories were taken over by the Danish Sugar Factories in 1979, and in 1990 the entire Danish paper industry was purchased by the Swedish Stora Papyrus.

Handmade paper 1899-1990

In the period 1910-1958 Silkeborg Paper Factory became the framework for a quite unique production of handmade paper. Never before has so much handmade paper been produced in Denmark as in this period in Silkeborg! How is it possible that an old craft suddenly experienced such a renaissance in Silkeborg in this century?

In 1899 the United Paper Factories closed down the renowned Strandmøllen factory, which at that time was the only place where a small production of handmade paper still existed. The United Paper Factories decided to keep up practicing of the craft by moving the vat and the workers to another of the factories belonging to the concern. Silkeborg Paper Factory was a natural choice because the factory produced the fine quality paper in the United Paper Factories internal division of labour. Four vat-makers and their families moved to Silkeborg in 1899 and formed the core of a production milieu for handmade paper. Two vats were established, each of which - in the traditional manner - were manned by a former and a coucher. The production consisted of filter-paper (95 pd. per day) and bond paper (60 pd. per day).

The breakthrough for handmade paper in Silkeborg came when the Danish National Bank, at the beginning of the century, decided to begin a domestic production of paper for the Danish banknotes. Until 1907 this paper was produced in Sweden. The main reason for the use of handmade paper was that it was stronger and more difficult to forge. The papermakers in Silkeborg began to experiment with this production. Already by April-May 1906 paper was made for Icelandic banknotes. The National Bank wanted a separate production hall, and Silkeborg Paper Factory was given its fine building "The Banknote Factory". Starting the production of paper for the Danish banknotes created many problems. Experience of this kind of production had first to be gained. Initially, for instance, it was decided to machine dry the handmade paper, but that had to be dropped since the paper curled. From then on the paper was hung up and dried at low temperature, which helped strengthen the paper.

From 1910 on the Silkeborg Paper Factory had two production sites for handmade paper: "The Old Vat" with two vats, where - inter alia - filter-paper continued to be produced, and the Banknote Factory. The Banknote Factory began with four vats, but was expanded to ten vats. The vat-makers at the Banknote Factory further developed the old craft in several ways. Three adult vat-makers worked at each vat, where there traditionally had been only two, and were aided by two younger workers (14-17 year-olds). There were two formers and a coucher. The first former scooped about half of the mould full of pulp and handed it over to the second former who scooped a second time, completing the sheet. In this way the paper sheet was created through two scoopings. The second former was normally the most practiced paper-maker and the vat's fore-

to ungarbejdere (14-17 årige). Der var to øsere og en gau-sker. Førsteøseren øste godt halvdelen af formen fuld med stof og rakte den over til andenøseren, som øste anden gang, og så arket var færdigt. Papirarket blev således skabt gennem to øsninger. Andenøseren var normalt den mest øvede papir-mager og botten formand. Til botten var - også som noget helt nyt - et sugebord, hvor en del af vandet blev suget væk fra formen.

Hvor dygtige var så dette århundredes bottenmagere? Nok de bedste nogensinde! Nationalbanken krævede ensartet papir til pengesedlerne. Hver bøtte skulle producere elleve hundrede ark pr. dag af ens kvalitet, og netop det ensartede er sværheden i håndværket. Kvaliteten blev konstant overvåget, og udskudsprocenten kunne let ligge på ca. tyve procent. Selv om Nationalbanken havde valgt håndgjort papir frem for maskinpapir, så blev det håndgjorte papir konstant sammenlignet med det meget ensartede maskinpapir. Groft sagt var målet, at det håndgjorte papir ikke skulle være at skelne fra det maskingjorte - og det var en umulighed. Med dette umulige mål for øje skete to ting: det gamle håndværk blev stadig forfinet og samtidig blev dets egenart udvisket, og nederlaget til maskinpapiret blev også af denne grund nærmest uundgåelig.

Det håndgjorte papir ved botten var et mandsarbejde, men i hele processen arbejdede cirka lige mange mænd og kvinder. Kvinderne stod for sortering og tilskæring af råmaterialet (klude), tørring, radering, sortering og pakning af papiret. På tidspunkter, hvor der arbejdede fyrré-halvtreds mænd i "øselokalet" (lokalet med bøtterne) arbejdede fyrré-halvtreds kvinder med de øvrige funktioner.

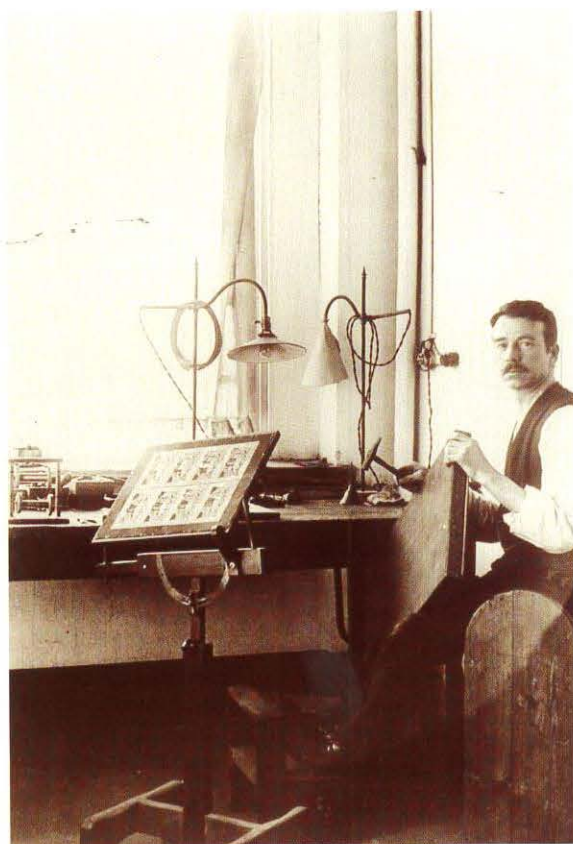
Silkeborg Papirfabrik stoppede med produktion af papir til pengesedler i 1958 på nær papiret til 500 kr.-sedlerne. Denne produktion stoppede først ved årsskiftet 1962/63. Fabrikken fortsatte en produktion af håndgjort papir til specialformål helt frem til 1990.

Situationen 1990-1996

Stora Papyrus overtog i 1990 hele den danske papirindustri. En af de første konsekvenser var, at "Botten" og den hånd-

man. Another innovation was the suction table, attached to each vat, where some of the water was sucked out of the mould.

How good were the vat-makers of this century? Probably the finest ever! The National Bank demanded identical paper for the banknotes. Every vat had to produce 1100 sheets a day of identical quality, and it is precisely this fact that makes it a difficult art. The quality was under constant supervision, and the rejection percentage was approximately 20 per cent. Even though the National Bank had chosen handmade paper rather than machine paper, the handmade paper was constantly compared with the highly uniform machine paper. To put it simply, the objective was to make the handmade paper impossible to distinguish from machine paper - and that was impossible. This impossible aim had two consequences: the old craft became ever more refined, while at the same time its unique nature was wiped out, and for that reason it was inevitable that it lost ground to machine paper.



Formbinderen Jens Bomholt i sit værksted. På stativet foran er påsat vandmærker til pengesedler.

The formbinder Jens Bomholt in his workshop. On the stand in front of him have been fixed watermarks for banknotes.

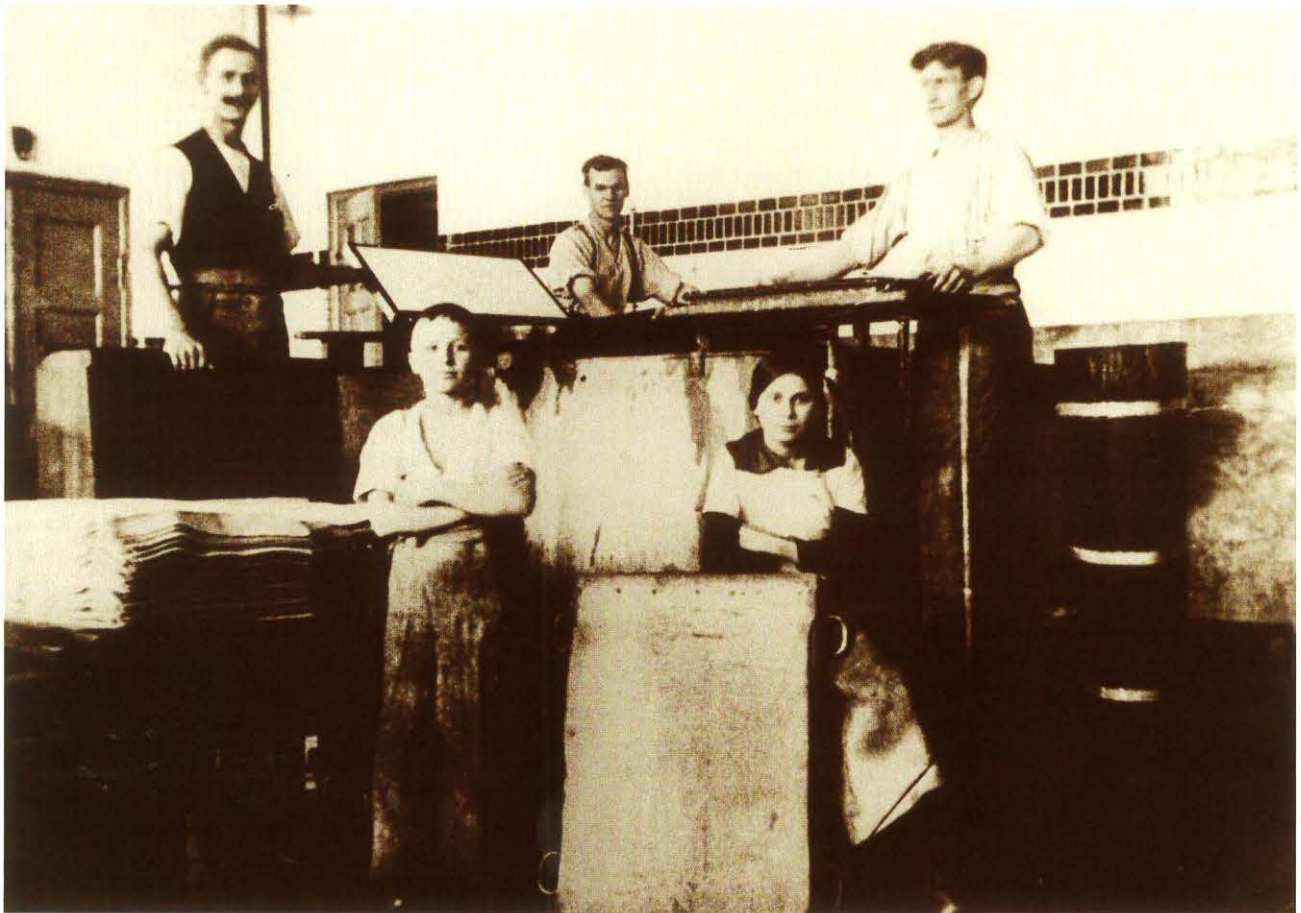
At the vat, the production of handmade paper was a job for men, but when one considers the whole process of production there were approximately just as many men as women. Women took care of the sorting and cutting of the raw material (rags), drying, etching, sorting and packing the paper. In periods where forty to fifty men worked in the »scooping room« (the room with the vats) forty to fifty women were working at the other functions.

Silkeborg Paper Factory stopped its production of paper for banknotes in

1958, apart from paper for 500 crown notes. This production did not stop until the turn of the year, 1962/63. The factory continued to produce handmade paper for special purposes right up until 1990.

The situation 1990-1996

Stora Papyrus took over the entire Danish paper industry in 1990. One of the first consequences was that "The Vat" and the production of handmade paper in Silkeborg was closed down. This was however only the modest beginning to the enormous upheaval that Danish paper production has undergone in the 1990s: the closing of Maglemølle Paper Factory in 1992, the sale of Silkeborg Paper Factory to Drewsen Spezial Papier in 1993, and the complete reorganization of production at Dalum Paper Factory. The situation in 1996 is that Denmark no longer has a real production of paper, but there are two factories, each of which has its own special production: Silkeborg Paper Factory produces



Bøtten og dens mandskab i Seddelfabrikken. Gauskeren står i gauskestolen klar til at trykke en form af. Ved bøtten førsteoseren og andenoseren. Til højre et cylinderformet trækar til at skylle formen. Foran står feltsnapperen, som hjalp gauskeren og læggestoldrengen, som dog her er en pige.

The vat and its crew in the Banknote Factory. The coucher is standing in the couching chair, ready to press out the mould. The first and second formers are standing by the vat. To the left is a cylindrical wooden tun for rinsing the mould. In front stands the feltsnapper who assisted the coucher and the layer boy - who in this case is a girl.

gjorte produktion i Silkeborg blev nedlagt. Det var dog kun en beskedent start på den enorme omvæltning dansk papirproduktion undergik i 1990'erne: Lukning af Maglemølle Papirfabrik i 1992, salg af Silkeborg Papirfabrik til Drewsen Spezial Papir i 1993 og total omlægning af produktionen på Dalum Papirfabrik. Situationen er således i 1996, at Danmark ikke længere har en egentlig papirproduktion, men derimod to fabrikker med hver deres specialproduktion: Silkeborg Papirfabrik med sikkerhedspapir m.m. og Dalum Papirfabrik med genbrugspapir (cyclus).

Silkeborg Museum har ønsket at værne om kendskabet til det håndgjorte papir, og derfor indrettede museet i 1991 i samarbejde med Danmarks Papirmagerlaug papirværkstedet "Bøtten" på museet. I Bøtten er der året rundt en udstilling om håndgjort papir, og om sommeren er der "levende museum" ved de gamle bottemagere.

Keld Dalsgaard Larsen

safety paper inter alia, and Dalum Paper Factory produces recycled paper.

Silkeborg Museum has wished to preserve the knowledge of the production of handmade paper, and for that reason the museum, in collaboration with Silkeborg Paper Factory and the old papermakers in the Danish Papermakers' Guild, established the paper-workshop "The Vat" at the museum in 1991. At the Vat there are exhibitions of handmade paper all year round, and in the summer there is a "living museum" staffed by the old papermakers.

Keld Dalsgaard Larsen

1. Historie i en nøddeskal: kunst i dag er, hvad den er, takket være bla. Futurismens, Dadaismens og Surrealismens historiske avantgarde. I denne brydningstid blev der sat spørgsmålstegn ved kunstbegrebet gennem en mængde kunstneriske eksperimenter. Futuristerne fremstillede "Tinbøger" m.m. Senere i 60'erne åbnede tekniske nyopdagelser - fotokopi- og offsetmaskiner - for nye perspektiver gennem hurtige tryk, der blev fremstillet af Fluxus, Nyrealisterne og Neo Avantgardisterne. 70'erne, og særlig 80'erne, blev en blomstringsperiode for produktion af artists' books. Anden indflydelse på udviklingen af artist' books var bogillustratorer og fremfor alt konkrete og visuelle digtere, da deres semiotiske analyser udvikledes til en position, hvor teksten forlod bogens sider.

2. En mangfoldighed af udtryk har været anvendt for at beskrive dette kunstneriske fænomen: artists' books, kunstneres bogværker, bøger fremstillet af kunstnere, bøger som kunstværker, kunstneres publikationer, bogarbejder, bookism, bogkunst, objektbøger, bogobjekter m.m. Grænserne mellem de forskellige anvendte termer er ikke altid klare. Generelt har der været en skelnen mellem a) bogarbejder (eller artists' books): for at betegne bøger som idé-beholdere (performancebøger, visuelle digtsamlinger etc.) og b) bogobjekter, for at betegne de bøger, som må betragtes som en kunstgenstand i en rumlig kontekst.

Men termen artists' books anvendes også til at betegne a+b. Alle artist's books fremstilles af kunstnere og betragtes som kunstværker. Til kunstnernes fordel foretrækker jeg at anvende en vid og fleksibel fortolkning af begrebet artists' books, der strækker sig fra bogobjekter, til bogarbejder og tidsskrifter i begrænset oplag. Endelig er det ikke vigtigt, om et arbejde bliver klassificeret under overskriften artists' books! Ikke klassificeringen, men kunstneren og hans eller hendes kunst er vigtig.

3. Uden at krænke den dekorative værdi, som en "binding de luxe" eller en "de luxe limited edition" har, må en artists' book ikke blive forvekslet med disse. En artists' book er altid en original og ikke en reproduktion. Skønt den kan være en enkelt artikel eller et mangfoldigt kunstværk.

4. Artists' books opererer indenfor en formel bogstruktur - men uden at blive hæftet på de traditionelle krav om tekster og illustrationer. Derfor kræver artist's books en ny måde at læse på, som tager den logiske struktur og den dialogiske oplevelse af arbejdet i betragtning. Så ethvert bogarbejde er en invitation til at udforske de forskellige planer i bogen. Eller efter Roland Barthes "Le plaisir du livre d'artiste."

5. Skønt artists' books danner en autonom kunstdisciplin, er der en tæt forbindelse med Mail-Art Network. Mail-Art er en krop med mange hjerter, og artist's books er et af dem. De fleste mail-kunstnere eller networkere, kommunikationister, mediekunstnere er mere eller mindre involverede i at skabe bogarbejder, og den største del af artists' books fås med posten. Ideen i at adskille Mail-Art fra artists' books er typisk for kunstkritikere - ikke for kunstnere. Det særegne for

Guy Bleus.

Belgisk kunstner, hvis område dækker performances, aktioner, installationer og tekster om Mail-Art Network og administration etc. Har deltaget i hundredevis af Mail-Art projekter, magasiner og publikationer.

Guy Bleus.

Performances, Actions, Installations, texts about Mail-Art Networks and administration etc.
Participation in hundreds of Mail-Art projects, exhibitions, magazines and catalogues.

1. *History in a nutshell: art today is what it is, thanks to the historic avant-garde of Futurism, Dadaism, Surrealism etc. In that period of breakdown and rejuvenation, with a multitude of artistic experiments, the concept of art itself was brought into question. "Tin" books were made by the futurists etc. Much later, in the sixties, the technical innovations (photocopying, and offset machines) opened new perspectives for the rapid printing of the neo avant-garde of Fluxus, Nouveau Réalisme, Gutai, etc. Yet the seventies and especially the eighties were years in which the production of the artists' book flourished. There were other individuals who influenced the evolution of these books: the illustrators of books and, above all, the concrete and visual poets, whose semiotic analyses developed to a point where the text almost disappeared from the pages of the book.*

2. *A multiplicity of terms have been used to indicate this artistic phenomenon: the artists' book, artists' bookworks, books by artists, books as artwork, artists' publications, bookworks, bookism, book art, object books, book objects, etc. The dividing lines between the different terms used are not always clear. In general a distinction has been made between a) "bookworks" (or "the artists' book") - to denote books as receptacles (of ideas): performance books, visual poetry books etc., and b) "book objects" - to denote those books that must be considered as an art object in a spatial context. However the term "the artists' book" is also being used to indicate a) and b).*

Under any circumstances, each "artists' book" is produced by an artist and regarded as a work of art. To the advantage of the artists, I prefer to employ a wide and flexible interpretation of the notion "the artists' book" covering the range from book objects to bookworks and periodicals in a limited edition. In the final analysis it is not important if a work becomes classified under the heading "the artists' book". It is not the classification but the artist and his or her art that are important.

3. *Without intending any criticism of the decorative value of a "de luxe binding" or "de luxe limited edition", these must not be confused with an artists' book. The latter is always an original, not a reproduction. Although it can be a single item, or a multiple art work.*

4. *The artists' book operates within a formal book-structure, but without being bound to the traditional requirements of texts and illustrations. For that reason an artists' book demands a new approach to reading, one which takes into account the logical structure and the dialogic experience of the work. So every bookwork is an invitation to explore its different levels. Or, as Roland Barthes puts it: "Le plaisir du livre d'artiste."*

5. *Although the artist's book forms an independent art discipline, there*

dagens kunstner er den lethed, hvormed han krydser imellem forskellige medier eller genrer.

6. Som allerede nævnt, er artists' books bøger lavet af kunstnere. Bogen bruges som et kunstmedium, ligesom maleren bruger sit lærred. Disse bøger kan snarere kaldes "udforsk - ningsbøger" end "læsebøger". Til et bestemt formål, som indholdsfortegnelse, kan en klassifikation være nyttig. Derfor nævner jeg nogle udtryk fra det omfattende arsenal af bogord: skulpturelle bøger, hulbøger, harmonikabøger, gennemsigtige bøger, flettede bøger, folkebøger, notesbøger, flipbøger, sketchbøger, kopikunstabøger, genbrugsbøger, performancebøger, projektbøger, betonbøger, fotoalbums, skyggebøger, marmoreringsbøger, microfilmbøger. Derudover eksisterer der en mangfoldighed af teknikker: unika eller flere udgaver, håndlavede bøger (bogruller - læderbind - gummistempelbøger - foldede bogformer), trykte bøger (selvudgivne - prototyper - små trykkerier), microficheudgivelser, xerox, fotografier, litografier etc. Endvidere kan siderne laves af filt, glas, ler, stål, vinyl, læder eller håndlavet papir. Forsendelse af alle disse bogformer har også bidraget til udviklingen af Mail-Art Netværker.

7. I plastisk kunst indtager bøger en speciel plads. Hvad er der rent faktisk tilbage efter en udstilling, når den er slut? Nostalgi - en vag erindring og nogle fotografier? Men i særdeleshed "bogen" - udstillingens katalog. Bøger er det ægte og håndgribelige minde. Dette minder mig om L.H.F.S. Mail-Art udstillingen, som jeg arrangerede på Vrije universitet i Bruxelles i 1981. Ideen var at holde hele udstillingen i hånden. I alt 17 microfiches, der indeholdt mere end 1000 Mail-Art arbejder, var i én lille bog. Heraf fremgår, at det erkendelsesteoretiske problem "hvis en bog kan genskabe virkeligheden", var udelukket. Problemet var: kan udstillingen erstatte bogen?

8. Hvad er en bog? "Et kommunikationsredskab, overbringelse af mening, en publikation til håndgribelig udbredelse" (Britannica). "24 sider, af hvilke 22 er trykt" (U.S. Postal Service).

"Et antal trykte eller skrevne ark, fæstnet sammen, sædvanligvis mellem beskyttende omslag" (Webster). En bog kan være a) en refleksion over virkeligheden, b) bærer af en idé eller meddelelse, c) en ny virkelighed, meddelelsen selv. En artists' book er en bog, ikke fordi den opfylder bogens essentielle karakteristika, men fordi kunstneren siger, at den er det. Endvidere kan en artists' book også være en skulptur eller en installation.

9. Det er klart, at digtere og forfattere overlever ved at leve i symbiosen mellem papir og bøger. De forbliver loyale over for Gutenbergmediet og bruger bøger som beholdere for digte eller romaner - ikke som kunstgenstande. På den anden side skaber eller forvandler plastiske kunstnere bøger ved at give dem en formel funktion eller ved at placere dem i usædvanlig kunstnerisk sammenhæng. De udskifter det nyttemæssige med den æstetiske funktion. Ingen bøger som "befor-

is a close relation to the Mail-Art Network. Mail-Art is a body with many hearts, and the artists' book is one of them. Most mail-artists (or networkers/communicationists/media-artists) are more or less involved in creating bookworks and the greater part of all artist's books are ordered through the post. The idea of dividing Mail-Art from artist's books is typical of the art critic, but not of the artist. The ease with which he or she crosses the boundaries between different media or genres is typical of today's artist.

6. As mentioned above, the artist's book is created by an artist. The book is used as an art-medium, just as the painter uses the canvas. Perhaps these books should be called "exploration books" rather than "reading books". For the sake of making an inventory, a classification might be useful. Here then are some terms from the comprehensive arsenal of bookworks: sculptural books, hole books, accordion books, transparent books, braided books, chapbooks (folk books), note books, flipbooks, sketchbooks, copy art books, recycling books, performance books, project books, concrete books, photograph albums, shade books, marbled books, microfilm books etc. Moreover a multiplicity of techniques exists: (unica or multiple editions) handmade books (scrolled bookworks, (leather) bindings, rubber stamp books, folded bookforms...); printed books (self-publishing, prototypes, small presses...); microfiche publications; xerox; photographs; lithography books; etc. Furthermore, the pages can be made of felt, glass, clay, steel, vinyl, leather, handmade paper, etc. The forwarding of all these book forms has also contributed to the development of the Mail-Art Network.

7. In the plastic arts, books have a special place. After all, what remains of an exhibition when it has come to an end? Nostalgia, a vague recollection and some photographs? Apart from the "book", the catalogue of the show. Books are the true and tangible memory. Which reminds me of the L.H.F.S.-Mail-Art show which I was curator for at the Vrije Universiteit of Brussels in 1981. The idea was to be able to hold the entire exhibition in your hand. 17 micro-fiches altogether, including more than one thousand Mail-Art works, were contained in a booklet. Hence it would seem that the epistemological problem: "can a book reproduce reality?" was irrelevant. The problem was rather: can the exhibition replace the book?

8. What is a book? "An instrument of communication; to convey meaning; a publication for tangible circulation." (Britannica); "24 pages of which 22 are printed." (U.S. Postal Service); "A number of printed or written sheets of paper etc., fastened together, usually between protective covers." (Webster). A book can be a) a reflection of reality; b) the carrier of an idea or message; c) a new reality, the message itself. An artists' book is a book not because it fulfills the essential characteristics of one, but because the artist says it is. Furthermore, an artist's book can also be a sculpture or an installation etc.

9. It is conspicuous that poets and novelists survive by living in symbiosis with paper and books. They remain loyal to the Gutenberg medium and use books as receptacles for poems or novels, not as art objects. On the other hand plastic artists create or transform books by giving them a formal function or placing them in an unusual artistic context. They interchange the utilitarian with the aesthetic function. Not books as "vehicles" for art, but as art in itself. The book is replete with new meaning.

dringsmiddel for kunst", men som kunst i sig selv. Bogen fyldes med nye meninger.

10. En artists' book er ikke en antibog, men en undskyldning for at udvide begrebet "bog".

For kunstneren er bogen en udfordring i at fortolke den klassiske tvedeling af form og indhold på en ny måde. Han angriber bogens væsen for at forene teksten, dens struktur og emnet, der holder teksten, ved at omforme disse til billeder.

11. I sammenligning med temmelige materielle medier, som radio og TV, har bøger den fordel at være mere håndgribelige. Håndgribeligheden bliver uvirkelig og himmelsk, når man har den underlige oplevelse at holde en bog i sine hænder - en bog, som blev skrevet for 1000 år siden og giver indtryk af at trods tidsopfattelsen. Den æstetiske oplevelse er karakteristisk for artists' books. Den er fremstillet for at blive berørt og for at give taktil glæde. Denne transportable kunstform ansporer til personlig kontakt, kræver at blive værnet om og at blive lugtet til. En artists' book er et intimt arbejde og omfatter et én til én forhold. Den overskrider bogens fremmedgørende position, masseproduktion af billigbogsudgaver eller de meget dyre, smarte bøger, som sluger bogens fortryllelse og gør den værdiløs.

12. "De fleste bøger handler primært om noget udenfor dem selv; de fleste artists' books handler først og fremmest om dem selv." (Richard Kostelanetz).

13. Et fotografi eller en illustration af en artists' book er altid en forarmelse. Man kan ikke genskabe en 3-dimensionel genstand på et 2-dimensionelt plan. Bogens rumlige aspekt negligeres. Den samme vanskelighed gælder for skulpturer. Oplevelsen ved at røre og gå rundt om dem forsømmes. En bog om artists' books er en modsigelse. Den kan håndteres, men det kan kunsten, der repræsenteres i den, ikke.

14. Bøger er ikke indlysende. De er ikke nødvendige. Nogle kulturer har fungeret og fungerer fint uden dem. En bog er en lille enhed af orden i et stort kaos. Den forbinder adskilte ting, der ikke har været forbundne før. Uden bøger ville historien ikke være den samme. I dag trues bøgeres position af andre medier. Politikere spiller deres krigslege via telekommunikationsmedierne. Men bøger kan alligevel stadig have en enorm virkning. En af de mest omdiskuterede bøger i de sidste år er utvivlsomt Salman Rushdie's værk "De Sataniske Vers." Tro på bøger som bærere af ideer er ikke ophørt. De fleste religioner er stadig baserede på eksistensen af (åbenbaringer i) bøger. Og nogle af disse bøger er ikke mytiske eller beholdere af myter, men myter i sig selv.

15. Siden fremgangen af elektroniske reproduktionsmetoder har alle en mulighed for at blive bogforlæggere. Vi lever i en kommunikationistisk tidsalder. Kommunikationen er mere væsentlig end kunstgenstanden. Den flygtige karakter er ligegyldig. (Meta)kommunikation er kunsten. Dialogen er ikke kun mere brugbar end konflikten, men endnu mere nødvendig på et globalt plan. Kunst er et standpunkt.

Guy Bleus

10. *An artist's book is not an anti-book, but an apology for the broadening of the concept "book". For the artist the book is a challenge to reinterpret the classic dichotomy between form and content. (S)he attacks the essence of the book in order to reconcile the text, the structure of the text, and the materials keeping the text together by transforming them into images.*

11. *In comparison with less tangible media like radio and television, books have the advantage of being more tactile. This palpability becomes unreal and celestial when you have the strange experience of holding a book in your hands that was written a thousand years ago or more - and have the sensation of defying the notion of time. This aesthetical experience is characteristic for the artists' book. It is made to be touched and to give tactile pleasure. This portable art form provokes personal contact, demands to be cherished and smelt. An artists' book is an intimate work and is intended for person to person relations. It transcends the alienating situation of the book today, the mass production of pocket- and paperback editions, or the very expensive slick-books that swallow the enchantment of the book and render it worthless.*

12. *"Most books are primarily about something outside themselves; most book-art books are primarily about themselves." (Richard Kostelanetz)*

13. *A photograph or an illustration of an artist's book is always an impoverishment. One cannot reproduce a three dimensional object on a two dimensional plane. The spatial aspect of the book is lost. The same difficulty arises with sculptures. The experience of touching them, or walking around them evaporates. A book about artists' books is a contradiction in terms. It can be held in the hand, but the art works about which it has been written are lost to the touch.*

14. *Books are not self-evident. They are not necessary. Some cultures have functioned and still function well without them. A book is a small unit of order in the great Chaos. It links things that are separate, that have been hitherto unconnected. Without books history would not have been the same. Today, the position of books is threatened by other media. Politicians play their wargames via telecommunication media. Books can, however, still have immense impact. One of the most discussed books of recent years has undoubtedly been Salman Rushdie's "The Satanic Verses". The belief in books as "bearers" of ideas has not yet died out. Most religions are still based on the existence of (revelations in) books. And some of these books are not mythical, nor do they contain myths, but are myths in themselves.*

15. *Since the appearance of electronic methods of production everybody has been given the chance of becoming a book publisher. We live in an age of "communicationism". Communication is more important than objects of art. The ephemeral character is negligible. (Meta)communication is the art. Dialogue is not only more useful than conflict, but even more necessary on a global level. Art is an attitude.*

Guy Bleus

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