

d on to, an anchor and a rope,

story can be complete if we lose
end of it? If that happens, what
the Oracle can help us find
s together. We need to solidify,

physical publication could be
nt now than ever, since it is
of our online consumption.
bers, censorship - which is
not enough to protect certain
er such problems are reduced
ith a physical format. Once
s and it can be modified only
s to it.

competition for personal gain,
or attention, money or, above
language wide enough to hold



comic by falk, story by klara elfert & elm karlsson.

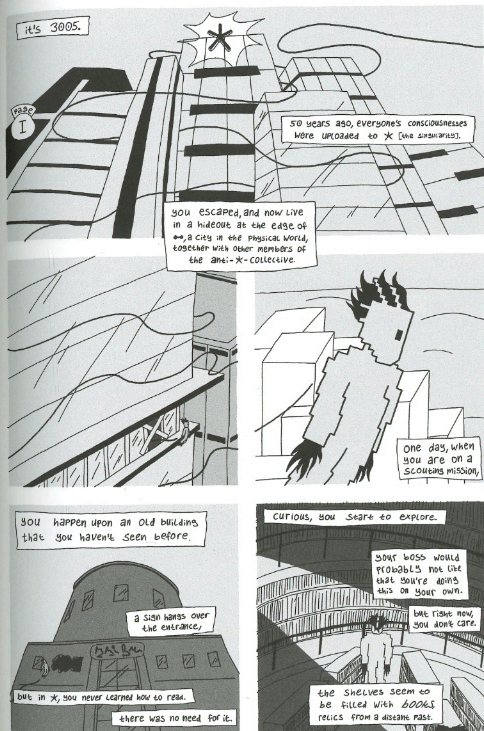


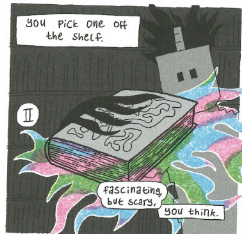
BOOKS ARE MAGIC

talk with Kiara Eifert
and Elin Karlsson

The idea for the comic *Books Are Magic* was developed after a workshop held by artist and dramaturg Ruby Nilsson together with ITAB in August 2025. The artist talk was commissioned to create a comic as part of ITAB's contributions to this book.

Together with board members Kiara Eifert and Elin Karlsson, folk developed a comic outline *Singularity* (see Appendix, pp. 253–259). In turn, Kiara and Elin developed this outline into a full script *Light-Bear Blaster* (see Appendix, pp. 260–278).





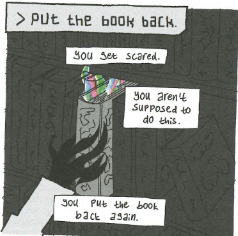
YOU PICK ONE OFF THE SHELF.

II

fascinating, but scary, you think.

NOW YOU HAVE TO DECIDE, DO YOU...

- > OPEN THE BOOK. [turn to page 63]
- > PUT THE BOOK BACK. [next reading]



> PUT THE BOOK BACK.

YOU GET SCARED.

YOU AREN'T SUPPOSED TO DO THIS.

YOU PUT THE BOOK BACK AGAIN.



YOU LEAVE.

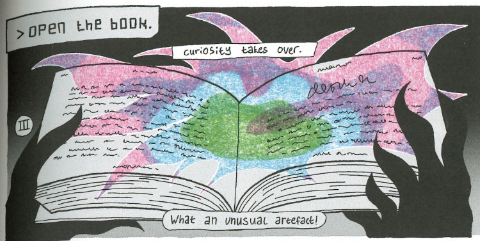


BACK AT THE HIDEOUT, YOUR FRIENDS ASK WHERE YOU WERE.

NOWHERE SPECIAL, YOU SAY.

OH, THAT LIFE (OR AN APPROXIMATION) GOES ON. YOU FORGET.

the end.



> OPEN THE BOOK.

CURIOSITY TAKES OVER.

III

What an unusual artefact!



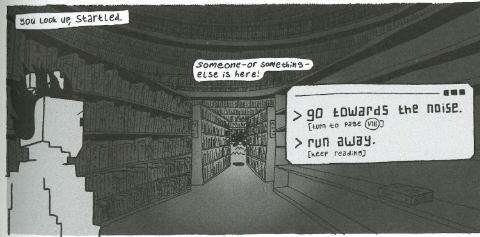
YOU GET LOST IN THE BEAUTIFUL SMALL CHARACTERS.

YOU WISH YOU UNDERSTOOD WHAT THIS MEAN.



Suddenly,

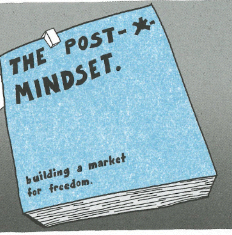
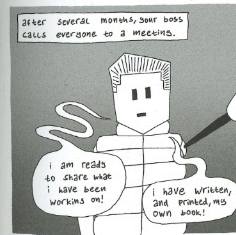
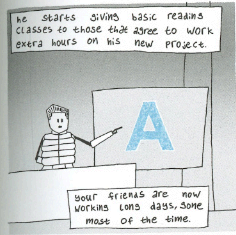
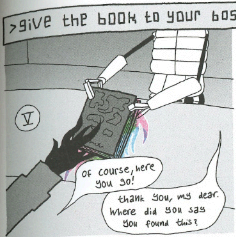
CREAK



YOU LOOK UP, STARTLED.

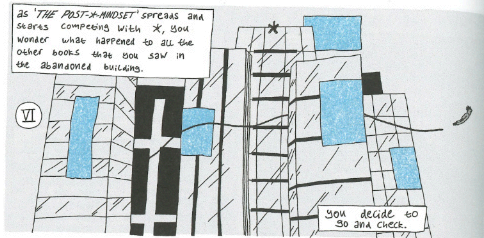
SOMEONE - OR SOMETHING - ELSE IS HERE.

- > GO TOWARDS THE NOISE. [turn to page 64]
- > RUN AWAY. [next reading]



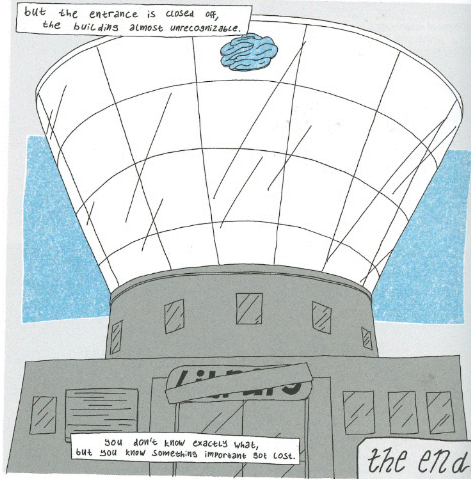
AS 'THE POST-A-MOSET' SPREADS AND SEIZES COMPENSATION WITH X, YOU WONDER WHAT HAPPENED TO ALL THE OTHER BOOKS. ARE YOU SAVED IN THE ABANDONED BUILDINGS.

VI



YOU DECIDE TO DO ANA CHECK.

BUT THE ENTRANCE IS CLOSED OFF, THE BUILDING ALMOST UNRECOGNIZABLE.



YOU DON'T KNOW EXACTLY WHAT, BUT YOU KNOW SOMETHING IMPORTANT GOT LOST.

the end.

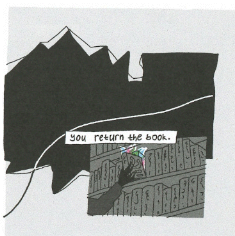
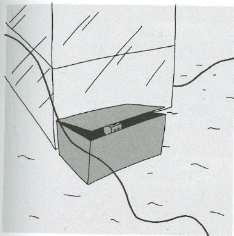
> RUN AWAY FROM YOUR BOSS.



VII

NO, I DON'T THINK YOU SHOULD HAVE THIS.

DON'T YOU DARE RESOLVE ME!



YOU RETURN THE BOOK.



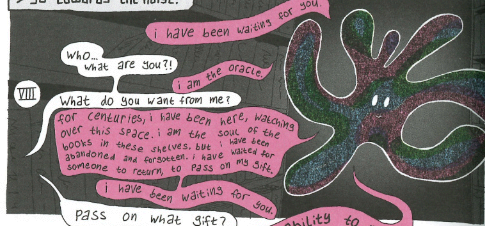
YOU CAN'T RETURN HOME. YOUR BOSS MADE THAT QUITE CLEAR.

YOU'RE ONLY OPINION IS TO RETURN X, AND HOPE IT'LL BE BETTER THIS TIME.

SO YOU DO.

the end.

> go towards the noise.



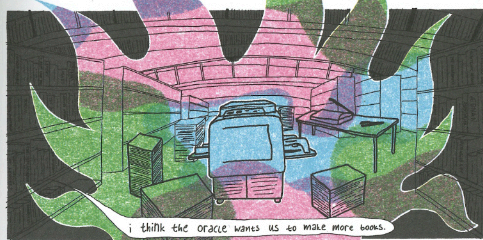
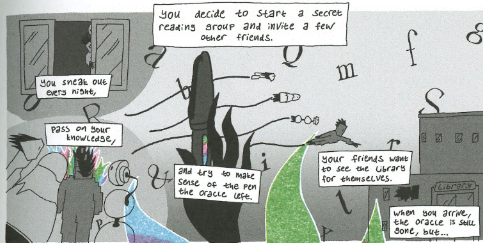
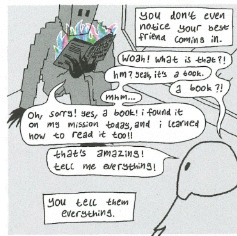
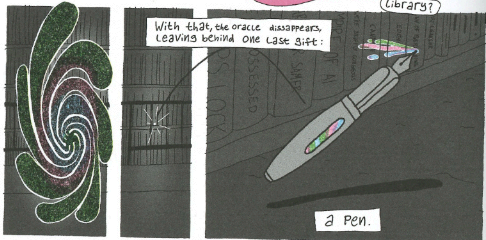
you feel something change.

you need to share this with everybody! join me and teach my friends!

it is amazing!

i would go so far as to say that natural, fitting shape of the novel might be that of a sack, a bag. A book holds words. Words hold things. The

i'm afraid my work here is done. return to this library when you have spread your knowledge.





Hikari Nishida

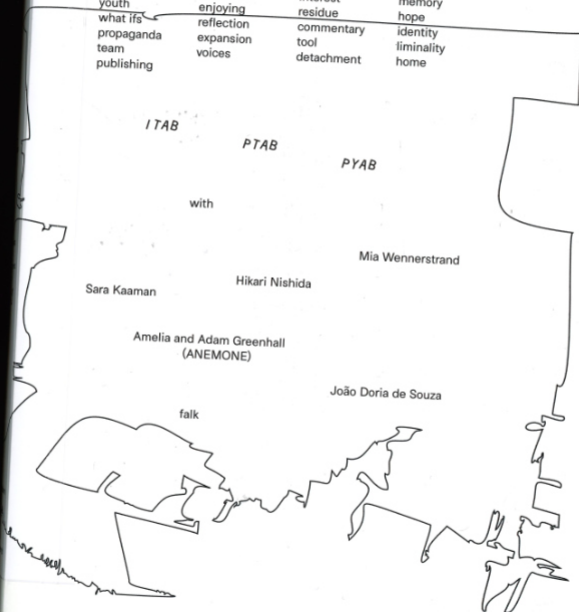
What if the blank page were deep, moving and thinking of Remy Charlip, an American choreographer and dancer who published the children's book *It Looks Like Snow* in 1967. The book contains no images and only white paper sheets, which are scattered across the bottom of each page. On one of the pages, the text reads "If you look closely, you will see that it's snowing." In my opinion, that is a perfect example of a powerful and rich public and cultural emptiness that the artist offers us is filled with mental images. The idea that the page is not empty or that emptiness is itself, the artistic potentiality of a sheet of paper.

In fact, if you fold a paper in its centre and open it, two pages appear in front of your eyes. That is already a book, the first book of all. I like the simplicity of such materiality. Books travel to various environments: to an artist's studio, to a person's jacket pocket. Its size is also in relation to the environment it is to be touched and held. As an artistic medium, I like its accessibility for an audience, its democratic aspects. These thoughts are reflected in those from Atelier HOKO (based in Singapore) whose exhibition "BOOK?" reflects on the various ways in which to think of a book as a medium. It struck me that their exhibition also started with the presentation of a paper folded in two. I saw it at the Tokyo Art Book Fair (not to be confused with Tokyo Art Book Fair or TABF, a new and experimental book fair organised by the TABF Association, one of the biggest (if not the biggest) art book fairs in Asia). It is interesting to see that a book fair can feel the need to create another one.

REACHING OUT:
A BOOK ABOUT AGENCY, CARE, IDENTITY
AND

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| | | | |
|--------------|--------------|----------------|------------------|
| change | all together | collectiveness | incompleteness |
| interactions | creativity | impression | innocence |
| disruption | slow down | duality | power structures |
| modern | innovative | interest | memory |
| youth | enjoying | residue | hope |
| what ifs | reflection | commentary | identity |
| propaganda | expansion | tool | finality |
| team | voices | detachment | home |
| publishing | | | |



walking towards you. They exclaim while
Their demeanour is slightly different, and something about
their tone feels off to you. They were always happy, but
this happiness seemed different, staged.
They walk towards you with light, joyful steps, almost
skipping while reaching out their hand.
"Give it to me my dear," they say, suddenly
more threatening than warm.

YOU
E GIVE THE BOSS THE BOOK
F RUN AWAY FROM THE BOSS

E Give the book to the boss

They take it in their hands and stare at it with what could
only be described as lust.

"Why do you think I'd be mad at you? This
is brilliant! Our group will flourish, maybe
even finally overcome the Singularity and
its harsh rules on humanity."

They hesitate when they're about to open the book though,
and the boss's mood seems to become gloomier.

"Did you tell anyone about this?"

"No...?", you respond a bit confused,
defensive too.

"Not that it would be a problem...," they
begin, turning back into their neutral self.

VRD: In addition
you also pa
on the street quite l
do you get from the p
you think there is a ma
publications in our curr