

This book is about forgetting—a forgetting that we face without having any choice or power to change. I encountered it in my demented grandfather. I saw how he gradually lost the familiarity of his everyday life. And at some point, we were speaking of different realities. I sensed his anger. His restlessness made him lose weight. For a long time, he was in a transitory state between presence and absence until one day he fell silent, his gaze turned inward.

How might it feel when the connection to thoughts and memories dissolves?

In "elude" I wanted to feel my way into this question. Within the narrative, as well as in the handling of the book itself, there will always be a moment of disruption. As a result, familiar actions, such as reading or turning pages, suddenly become unfamiliar and require more attention.

The book consists of two facing interlacing book blocks. The binding is airy and flexible with open stitching on both sides. Initially, one must twist and turn the book to discover that it opens in the middle. The reader's attention first focuses on the text. In it, the reader accompanies a woman named Mona through her day. Imperceptibly, past and present are mixed here. We get to know Mona only to the extent that she is able to hold on to a thought before it begins to disseminate. A cut runs lengthwise through the text. Mona's story is held together by turning the pages in parallel. Only in this way does it become comprehensible. The eye must bridge a gap in each line and find the connection.

I chose the typeface Spitzkant by the French type designer Julien Fincker. Besides its good legibility, it caught my eye because of its idiosyncratic ligatures. Some letters are fused together. Other ligatures look as if individual letters are detaching themselves, only to disappear in the next moment. I like this subtle irritation that challenges familiar perception.

As the story progresses, Mona will leave the house and walk through the neighbourhood. Here, the text is replaced by an image section. Using letterpress printing from photopolymer plates and lino-cuts, as well as embossing fine lines in gold and white, I wanted to create surfaces and textures that interplay in order to create the feeling of space. I printed on Hollytex, a nonwoven material used in book preservation. It feels very smooth, and its milky, translucent texture allows coloured elements to gradually disappear, as if in a fog, as you turn the pages.

On semi-transparent pages of varying widths, house facades, water, ventilation shafts, fences, and other set pieces of urban space constantly overlap and rearrange themselves in relation to one another. The individual sequence of turning the pages on both sides results in a multitude of possibilities for wandering through the terrain. On the one hand, it awakens the playful impulse to flip back and forth incessantly to create new arrangements. On the other hand, it also creates a feeling of disorientation, because in the end you will have to find your way back. But who remembers the route one came by or the order used to turn the pages?

I have tried to imagine what it must be like to be disoriented in familiar surroundings. The individual things are still familiar to you and yet you can no longer bring them together to form a meaningful whole.