

Open Book #2

**Publishing cultures
in art education**

Readers & Publishers

**Question,
annotate,
write,
reference,
recommend!**

Open Book #2 is an in-progress publication exploring collectively the theme of publishing cultures in art education by bringing different voices together.

Open Book #2 began with questions provided by artists, academics, curators and publishers: Janneke Adema & Kaja Marczevska, Delphine Bedel, Fito Conesa, Laura Edbrook, Sophia Y. Hao, and Tracy Mackenna & Edwin Janssen. Responses were invited from independent publishers listed on Readers & Publishers directory with keywords such as 'art', 'art and critical writing', 'art activism', 'education' or 'artist's books'. These responses existed across seven volumes produced on the occasion of Printing Plant Art Book Fair 2019, acting as a site for discussions with audience and publishers at the Fair.

The ethos of the Open Book series is to represent the varied styles, scales and priorities of independent publishers across the world, alongside the concerns and hopes of independent publishers and their readers. Open Book offers an opportunity to identify resonance and difference across the many voices involved in the vital role independent publishing plays today, and in asking where it can take us next.

Want to add your voice or propose a question around independent publishing? Connect via social media or send us an email.

Twitter: @ReaderPublisher

Instagram: @readersandpublishers

Email: afterword@mybookcase.org

1. **Are you a feminist publisher? Publishing and patriarchy, where do you stand?** – Delphine Bedel
2. **What is your ideal model of an interdisciplinary art education project/module/course, that would enable artistic platforms and publishing worlds to work together?** – Tracy Mackenna and Edwin Janssen
3. **How can publishing, whether independent or as artistic practice, evade the conventions of authorial voice and encourage a collective pedagogical praxis?** – Sophia Y. Hao
4. **How might we situate our editorial autonomy when publishing from Higher Education Institutions (HEIs)?**
Orientation and leaning in/leaning out: If we are to publish and distribute small press editions from Higher Education Institutions (HEIs), how might we situate our editorial ethics and autonomy within institutional strategy and governance? – Laura Edbrook
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Beyond the book as object, what would it mean if we start to focus more on books as iterative forms of publishing, as publications-in-process?
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6. **Could collective artistic publishing practices or publications such as artist books be key to stimulating changes in the paradigm between art and education that exists outside the museum context? And could we include more personal and subjective narratives as part of art education to encourage abstract thinking by the students?** – Fito Conesa
7. **How do you imagine the role of independent publishers in shaping the future of publishing in art education?** – Readers & Publishers

**Are you
a feminist
publisher?
Publishing
and patriarchy,
where do
you stand?**

JSB Jap Sam Books
TBO The Brown Orient
TSS The Sandberg Series
LA Lost Alphabet
JJÉ Jordan, Jordan Édition
MM MOMENTUM Magazine

DB **Are you a feminist publisher? Publishing and patriarchy, where do you stand?**

Notes

JSB As a human being I believe in equality and freedom of ideas and thoughts, so as a publisher I also stand for these values. The world is changing, so our perspectives also have to change. And that means that the subject of our books can change accordingly, but also the way we work or collaborate. But you can't force progress. Books are a beautiful medium because they can transfer thoughts and ideas, even beyond their own time in which they are published.

DB **Are you a feminist publisher? Publishing and patriarchy, where do you stand?** **Notes**

TBO Yes, The Brown Orient is inherently a feminist publisher. The arts organization was founded on the idea that women and the LGBTQIA+ community of 'Brown' Asian countries must be provided with a platform they can consider as exclusively theirs, lending ownership where it is lacking. In discussing patriarchy and publishing, it must be noted that the former, quite undeniably, prevails as a dominating force over the latter, in spite of the rise of feminist literature. I say this as I witness some publications, both independent and commercial, still platforming and even defending male rapists and abusers instead of uplifting the victims. I say this as I see a dire lack of diversity in so many venues for supposedly holistic, literary discussion, always in favor of the straight, white men, when so many women of colour surpass their efforts without receiving equal recognition. This begs the question: how do these publishers view feminism? Do they consider it as a political topic they can opt out at any time, without consequence? Patriarchy has long polluted the politics of art and literature, and today it continues to do so by targeting feminism and framing it as a matter lesser than what it actually is. I sincerely believe some of the geniuses we come to know and love would have never made it if it weren't for these skewed, patriarchal lenses. Where do I stand? I stand for reclamation of art and publishing from patriarchal standards, fostering a space equal for all identities.

Elizabeth Ruth Deyro, The Brown Orient

DB **Are you a feminist publisher? Publishing and patriarchy, where do you stand?** **Notes**

MM Being an independent publisher should allow you to introduce new points of view that are freed from more institutionalised contexts where patriarchy and pre-established male dominated networks are still at work.

As an independent editorial practice that operates in that peripheral area, and considering that the focus of our work is on architectural and urban related issues, our aim is to give voice to people based on the interest of their work or research, regardless of their studies, background, current position, or gender.

MOMENTUM Magazine

DB **Are you a feminist publisher? Publishing and patriarchy, where do you stand?** **Notes**

TSS The Sandberg Series is set up to publish the research of the temporary programmes at the Sandberg Instituut. Each programme approaches the book from within the context and concerns of their research topic. I think it's safe to say though that addressing the patriarchy is a common underlying concern across all programmes, although perhaps more explicitly so in some as opposed to others. In this sense, by virtue of the topics it represents, the Sandberg Series is informed by a feminist approach. However, in terms of the formal parameters of the series and the publishing model, I would say that these are very much informed by established, patriarchal publishing practices.

To give an example, while working on a recent book in the series, it was pointed out that the typeface used for the body text was designed by a white male in the mid 20th century. To put this in context, all the books in the series are made by the same designer and use a common typographic template (format, font, paper) so that the books can be clearly identified as a series. The reason for this is to provide continuity across the variety of topics and sense of institutional knowledge where otherwise the two-year programmes would come and go without leaving a common trace. The problem was solved by finding a contemporary typeface designed by a female typographer, that has many of the same characteristics as the font it was replacing, and so making this change without disrupting the series. Does this make the Sandberg Series a feminist publisher? Certainly not. The

example illustrates the superficial way in which this question is often addressed. In my understanding, to be a feminist publisher would require a fundamental rethinking of the publishing process and what it means to publish, and to address this in an opportune way at the outset, and not as an afterthought.

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DB **Are you a feminist publisher? Publishing and patriarchy, where do you stand?** **Notes**

LA The only criteria for publication is ambition, scope and excellence.

 Instead of focusing on a particular group, we focus on the obstacles that prevent authors from being published. For example; we host multiple open calls yearly with no submission fee, blind, multinational jurors, allow non-english submissions and advertise in traditionally alternate art publications. As a result, nearly every open call has submissions from 50+ countries and everyone involved has a fair chance.

DB **Are you a feminist publisher? Publishing and patriarchy, where do you stand?** **Notes**

JJÉ We uphold progressive thinking with directives that do not impose certain ideologies but satires and humour. We hold the principle of freedom of expression.

**What is your
ideal model of an
interdisciplinary
art education
project/module/
course, that would
enable artistic
platforms and
publishing worlds
to work together?**

TSS The Sandberg Series
JJÉ Jordan, Jordan Édition
LA Lost Alphabet
MM MOMENTUM Magazine

TM What is your ideal model of an interdisciplinary
EJ art education project/module/course, that would
enable artistic platforms and publishing worlds
to work together?

Notes

TSS On paper, the temporary programme structure at the Sandberg Instituut comes close to representing this ideal. The temporary programmes are research projects focussed on a specific topic that become part of the institute for a period of two years. The topics for the temporary programmes are proposed by 'professionals' in the field with an established practice and selected by a committee. The 'head-participant' of a selected topic will then convene a group of 'student-participants' (normally ten to twelve) to work on the topic together for a period of two years, with the institutional support of the Sandberg, in a co-learning environment. Selected topics have a focus on urgent issues affecting contemporary society, with the intention of making the research applicable to the so-called 'real world'. To publish this research, the Sandberg initiated the Sandberg Series, co-published by Sternberg Press.

Because the programme structure is experimental, the programmes themselves tend to be as well, challenging the boundaries of art education. The reality is that this can be both a good and a bad experience for those involved, and this largely has to do with expectation. Many student-participants join a temporary programme expecting to be educated, where the focus is very much on 'my work' as opposed to the collective topic. This mismatch of expectation results in all kinds of tensions that are often to the detriment of the topic itself.

Oliver Barstow, The Sandberg Series

TM **What is your ideal model of an interdisciplinary art education project/module/course, that would enable artistic platforms and publishing worlds to work together?**

EJ

Notes

JJÉ Due to the low caliber of literacy in Indonesia, we always want to approach the more astronomically immense scope of topics outside the scope of art, design, and theory. Instead, we intend to dig deeper into the convivial context in every topic that we might find interesting, and then collaborate with photographers, artists, etc. to engender projects that are universal and not fixating on self-promotion.

TM **What is your ideal model of an interdisciplinary art education project/module/course, that would enable artistic platforms and publishing worlds to work together?**

EJ

Notes

LA Ideal for what? For whom? We are interested in who benefits from these systems and who is relegated to the second economies of art. What art is worthy of serious consideration? What art reaches people that traditional mediums and platforms never could precisely because the art world has deemed them unworthy?

Our mission is concerned with the systems that disseminate, empower and create meaning. For *our* best answer, subscribe to our YouTube, read our blog, sign up for our newsletter and listen to our upcoming podcast (*be sure to ring the bell to get notifications*).

TM EJ What is your ideal model of an interdisciplinary art education project/module/course, that would enable artistic platforms and publishing worlds to work together?

MM Introducing people with different backgrounds and putting them to work together always ensures outstanding results, since new ways of approaching the different tasks involved in art and publishing emerge when fresh minds are introduced.
This will allow us to liberate production from conventions, since the work we do everyday is going to be questioned by insiders helping us to redefine and reshape the way we understand our own production.

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How can publishing, whether independent or as artistic practice, evade the conventions of authorial voice and encourage a collective pedagogical praxis?

GR Goswell Road
LA Lost Alphabet
PPP Poetic Pastel Press
TBO The Brown Orient
MM MOMENTUM Magazine
TSS The Sandberg Series
L60 Looiersgracht 60
JJÉ Jordan, Jordan Édition

SYH How can publishing, whether independent or as artistic practice, evade the conventions of authorial voice and encourage a collective pedagogical praxis?

Notes

GR We launched our artist-run publishing house in parallel with our exhibition programme. It enables us to extend the lives of the collaborative journeys that we undertake with each artist. Books are published alongside the shows, and always linked to the work shown, though never taking the form of a catalogue. In our publishing, as in our programming as an artist-run space, we have total control, and in many ways, freedom.

SYH How can publishing, whether independent or as artistic practice, evade the conventions of authorial voice and encourage a collective pedagogical praxis? **Notes**

LA Asking nicely. Collaboration is the most underrated pillar of art.

SYH How can publishing, whether independent or as artistic practice, evade the conventions of authorial voice and encourage a collective pedagogical praxis? **Notes**

PPP Through a certain honesty, both in visual, design, and written forms.

An important aspect to ponder on here is what is honesty? How is it defined? What forms our individual truths?

I think this goes by having the courage not to filter – too much – or to do so attentively, while also exposing our weaknesses. When one admits, experiences, wishes, desires, aims, eludes on certain lower points, I feel individual and collective spaces in which to learn with comfort and trust are forged. Yet, certain types of honesty, or perhaps another word could be sensitivity, might only appeal to niche audiences? And so as our eyes, our reading comfort is often surely informed by conventional voices, so despite the subjects approached by the publisher/ editors, it might be strenuous for the readers to open to such directions. This is exactly where independent publishing and voices are here to build roads.

Images: *Journal du Thé - Contemporary Tea Culture, Chapter 1 & 2*. Photographs of the publications by Tenderbooks.

Chapter 1
Journal du Thé



Chapter 2
Journal du Thé



SYH **How can publishing, whether independent or as artistic practice, evade the conventions of authorial voice and encourage a collective pedagogical praxis?** **Notes**

TBO Through recent years I have witnessed independent publishing flourish in the Philippines, where I come from. Upon conversing with and reading the works of some of the key persons behind this revival of the 'zines' and independent publishing in general, I have come to learn that collective creation outdoes the conventional process of writing and editing. This is not limited to one kind of collaborative project; it can take the form of any piece of literature. In such a set-up, there is no one writer or editor. The process gives room for democracy, in craft and decision, in structure and content. Everyone has a say about what will be included in the piece, how it should appear, why it should be produced. With a common, well-established set of objectives, a collaborative work will be all the more cohesive and concrete. It is then a learning process for the creators, both as individuals and as a group, with constructive criticism and collaborative spirit as its pivot. It becomes a venue for what art can become when free of all restrictions: a conversation among creators, with layered interpretations and possibilities.

SYH **How can publishing, whether independent or as artistic practice, evade the conventions of authorial voice and encourage a collective pedagogical praxis?** **Notes**

MM Publications must be considered as pieces of art and knowledge made out of a group of contents where none of them is more important than the others; they work by accumulation, blurring names and authorships, and enhancing the general idea or thesis that pretends to be discussed or presented.

 Centring the efforts on producing a well coordinated work on research introducing surprising/anonymous/fresh content as well as experimenting through innovative formats should be the key to transmit alternative ways of thinking, far from the static authorial based books and magazines, that just base their profit on repeating once and again what was already written anywhere else.

SYH **How can publishing, whether independent or as artistic practice, evade the conventions of authorial voice and encourage a collective pedagogical praxis?** **Notes**

TSS Within the context of the Sandberg Series the intention is to adopt an iterative approach towards the making of each book. Rather than the book being an afterthought to the programme, we try to set up a process where the content is developed in collaboration with the programme on an ongoing basis. To do this we have set up a corresponding online journal that can accommodate a variety of formats. The journal publishes the research of the temporary programmes on an ongoing basis with the idea that when it comes time to produce the book, much of the content is ready made. In this way, fed by the online journal, the book becomes a reflection of a collective research process as it happened. Although it's still early days, in practice it has been more difficult to get this publishing workflow running properly. All the tools are in place, and technically, the platform works really well, none of which matters if the people involved in the programmes don't adopt these as their own. Currently, for this to work, a lot of editorial input is required. Ideally, this editorial role would fall away in favour of a more collective approach. Why is this not the case? Perhaps it has to do with the fact that the tools weren't initiated and built by the participants of the programmes themselves, but on behalf of the programmes by the institute. Perhaps there are already too many demands for content creation. Perhaps people simply don't have the time to participate when there is no immediate urgency or direct value exchange.

Oliver Barstow, The Sandberg Series

SYH **How can publishing, whether independent or as artistic practice, evade the conventions of authorial voice and encourage a collective pedagogical praxis?** **Notes**

L60 Publishing intrinsically requires skill, and knowledge, sharing: between printers and writers; artists; and academics. Furthermore, thinking about the historical significance of bookmaking—from the feminist zine to the bookbinding workshop—and the recent, revitalised interest in independent publishing illustrates how the medium facilitates for a pedagogical approach, especially in relation to niche or discursive issues. For example, Looiersgracht 60 seeks to primarily connect ideas, approaches and methodologies from various disciplines. In doing so, we aim to undo hierarchies and embody a multi-discipline narratology. This means that we are in a continuous dialogue, not only with artists but with researchers, academics, the wider art community and even the historical building where we are located. This ethos is carried forward to our activities as a publishing house. Looiersgracht 60 regularly produces limited-edition paperbacks to accompany its exhibition programme. The collections of essays by specialist writers from a variety of cultural, creative and academic backgrounds furnish each book with a multidisciplinary and integrative context that underpins the featured artist's work. As art is fundamentally subjective and ambiguous, these publications try to lay bare how an artist begins to interrupt an exhibition or particular subject, and hopefully provide our visitors with a dynamic context to the artworks, enabled by the rich textures of a diverse number of writers.

Besides this, we can see at Printing Plant that there are countless exciting independent publishing initiatives and artists investigating different views, values and realities. By doing so they do justice to the nuance and complexity of cultural and socio-political issues, and open up our spaces and histories to more than one story. Of course, there is still a lot of work to be done, but many publishing initiatives offer an open space for readers to dissent and explore experiences of art and culture, and to decide who gets to shape the meanings.

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SYH **How can publishing, whether independent or as artistic practice, evade the conventions of authorial voice and encourage a collective pedagogical praxis?**

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JJÉ As independent publishers, we have given liberation in determining the context, objectives, research, as well as topics that may be abstract. But we should remain responsible and acknowledge the norms, structures, and conventions.

How might we situate our editorial autonomy when publishing from Higher Education Institutions (HEIs)?

Orientation and leaning in/leaning out: If we are to publish and distribute small press editions from Higher Education Institutions (HEIs), how might we situate our editorial ethics and autonomy within institutional strategy and governance?

TSS The Sandberg Series
GR Goswell Road
MM MOMENTUM Magazine
LA Lost Alphabet

LE How might we situate our editorial autonomy when publishing from Higher Education Institutions (HEIs)?
Orientation and leaning in/leaning out: If we are to publish and distribute small press editions from HEIs, how might we situate our editorial ethics and autonomy within institutional strategy and governance?

Notes

TSS The head-participants of each temporary programme are given editorial freedom when it comes to the content for each book. The only limitations are the formal parameters of the series itself, although these too can and have been challenged. The institute does have a preference or an ideal in mind for the series, that each book reflects the research process as it happens and that the focus remains on the topic itself, and it is my role to represent these interests. However, if a head-participant opts to take a completely different approach, by focussing on pedagogy instead of the topic, for example, then this is at their discretion. This is also the case with Sternberg Press, who weigh in on matters of style and formatting, rather than content. In general, the institute places value on institutional critique, which amounts to a form of editorial freedom, and there are formal platforms set up to accommodate this. The question then is, to what extent and how do these channels for self-critique serve the interests of the institute?

LE How might we situate our editorial autonomy when publishing from Higher Education Institutions (HEIs)?
Orientation and leaning in/leaning out: If we are to publish and distribute small press editions from HEIs, how might we situate our editorial ethics and autonomy within institutional strategy and governance?

GR We don't believe that small publishing houses should be too concerned with institutional strategies and hierarchies. It is up to independent publishers to make the paths that they follow.

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LE How might we situate our editorial autonomy when publishing from Higher Education Institutions (HEIs)?
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MM We must always preserve our autonomy as much as possible! That will allow us not to be contaminated by pre established conventions in order to achieve a more innovative and fresh result. Once this is clear, the more rigid the exterior constraints are the more interesting it could be for us to hack and disturb them, so leaning in even when the situation does not seem to be the best could be a great opportunity to produce something great.

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LA By being authentic to our vision and being ok if they don't want to work with us because of that.

Notes

Can a publications-in-process approach erode the distinctions between research/writing and publishing in art education?

Beyond the book as object, what would it mean if we start to focus more on books as iterative forms of publishing, as publications-in-process? How will this start to erode the clear distinctions between research/writing and publishing that we have institutionalised, amongst others in art education?

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Notes

MM We follow our instincts and do not try to educate.
When presenting the work of other artists, we try to
show it with sensitivity and without influencing it too
much, whether in exhibition or printed form. It is,
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L60

In recent years, there has been much discourse that attempts to revalue the book not as an object, but rather as a framework or participatory action. Publishing can be characterised in the same way, not a specific moment but a succession of phases, and by a focus on processes instead of products. In our Temporary Bookshop, which we curate in conjunction with each exhibition, there is never a line between artistic and academic theory; personal memoir, poetry or print. Rather than re-erect the strict boundaries between these disciplines we endeavour to facilitate cross-pollution and discourse. Also, this question speaks especially potently to the book *Reclaiming Artistic Research* by independent curator and writer Lucy Cotter that launched recently at Looiersgracht 60. Through a series of twenty conversations, Cotter traces how ideas and forms co-emerge through material, conceptual and embodied ways of working.

Seeking to reclaim artistic research from academic definitions and institutionally focused debates, this book highlights its artistic significance. Foregrounding art's engagement with diverse fields, it manifests how artists produce new paradigms and questions, rather than supplementing existing knowledge.

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TBO

Aren't books already iterative in nature? We rarely produce anything totally original anymore. Everything is but a quilt of inspiration taken from other artists and works, be it consciously or not. Even the matter of conscious iteration in publishing and literature is nothing new at this point. More recent products of popular culture constitute such quilting, through intertextual references, mimicking, and adaptation. Research plays a significant role in the success of such plays of interspersing different texts, but this does not result in any notable difference, considering my aforementioned claims. Research is an inevitable aspect of art, regardless of form or medium. It is then a matter of perspective, perhaps, if we look at literature as readily iterative or not.

JA **Can a publications-in-process approach erode**
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LA I am not really sure I want a publication-in-process.
While it could be interesting, this undermines one
of the things that attracts me to books to begin
with. I love books because they are generally
well researched, long form content written by an
expert. I personally review thousands of manuscript
entries every year and honestly 99% of the time I
felt like I learned nothing. Too many MFA grads with
big mouths and nothing worth saying. I have seen
publications-in-process and it is not pretty.

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TSS This relates to our answers to other questions
including 'How can publishing encourage collective
educational practices?' and 'Are you a feminist
publisher?'. Publishing in a more iterative and
research orientated process has significant
implications for the book object. Currently, or still,
the book is seen as the container of value. Content
that makes it into a book is deemed valuable in
the first instance by the fact that it made it into
the book. The book itself as the container of this
content is very often the measure of a funding cycle
or the final outcome of an educational process.
This, I believe, is at the expense of tacit knowledge,
which is overshadowed by the books supposedly
objective status as a container of valuable, codified
knowledge. How then do we develop publishing
processes for tacit knowledge? Is this the role of
publishing now? Is this what is meant by publishing
as artistic practice? In short, I think a more iterative
process breaks down current definitions of value
and the book as commodity.

- JA
KM
- Can a publications-in-process approach erode the distinctions between research/writing and publishing in art education?
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- We follow our instincts and do not try to educate. When presenting the work of other artists, we try to show it with sensitivity and without influencing it too much, whether in exhibition or printed form. It is, however, important to realise our responsibilities.
- Notes

Could collective artistic publishing practices or publications such as artist books be key to stimulating changes in the paradigm between art and education that exists outside the museum context? And could we include more personal and subjective narratives as part of art education to encourage abstract thinking by the students?

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JJÉ As a lecturer at a university in Indonesia, I am inclined to bring references from independent publications rather than thick books in the style of coffee table books that just serve as catalogues of works. This is predicated on how the written composition, the cull of materials, and additionally the format that is conventionally presented by books published by independent publications is very intricate and serves to begin the discussion rather than acting as a mere reference.

FC Could collective artistic publishing practices or publications such as artist books be key to stimulating changes in the paradigm between art and education that exists outside the museum context? And could we include more personal and subjective narratives as part of art education to encourage abstract thinking by the students?

TSS I think the practice of producing artists' books, or book works in Clive Phillpot's definition, and encouraging this practice, is beneficial to all levels of education. The implications of doing so would indeed be to give this medium life outside of the museum context. I think critical in doing so would be to provide context in terms of the history of artists' books to inform this activity. This in the interests of avoiding this work being confused, or diluted with the kind of subjective, journaling activity encouraged by social media. Done in this way, with proper exposure to the medium, then yes, personal and subjective narratives could be used to encourage more abstract thinking.

FC Could collective artistic publishing practices or publications such as artist books be key to stimulating changes in the paradigm between art and education that exists outside the museum context? And could we include more personal and subjective narratives as part of art education to encourage abstract thinking by the students?

MM Yes, it is needed to address subjective narratives in order to encourage students to go a step farther on their thoughts. As independent editors we have no constraints that oblige us to maintain an objective and neutral approach to our work, so defending a particular position or point of view is something we should always have in mind.

FC **Could collective artistic publishing practices or publications such as artist books be key to stimulating changes in the paradigm between art and education that exists outside the museum context? And could we include more personal and subjective narratives as part of art education to encourage abstract thinking by the students?**

L60 One idea that has profoundly affected the history of artists' books is the notion of 'democratic multiple' – the book as an accessible object; a means to escape the hierarchical and centralised structure of the gallery and the museum. Certainly, independent art spaces can hope to offer an alternative space, where different rules and ways of relating apply. This is also relevant to many of the participants of the Printing Plant Art Book Fair who work independently or collectively, often in direct contact with the artists themselves. Moreover, the fair can function as a place for many artists who are not represented in a museum context to showcase their work to the public. Anyone who has picked up an artist book knows that it is a very beautiful and subjective object, and offers a wholly different experience from any other medium. Somewhere between a sketchbook and a notebook; a portfolio and a personal memoir, an artists' book can shed light on practice from dynamic angles. Furthermore, this question particularly calls to mind Printing Plant Fair participant GAGARIN. GAGARIN's 'the Artists in their Own Words' is a ground-breaking periodical entirely dedicated to consolidating previously unpublished texts and pieces written especially for the magazine by artists from around the world. The GAGARIN periodicals are aimed at those who

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tend not to wait for things to become 'acceptable and synthesised into the norm': the texts appear unedited, capturing the subjective and personal intention of the writers. Experimental publishing—through new technologies or unique approaches to writing and reading—is especially potent at finding intimate and abstract ways of thinking about and relating to art.

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FC Could collective artistic publishing practices or publications such as artist books be key to stimulating changes in the paradigm between art and education that exists outside the museum context? And could we include more personal and subjective narratives as part of art education to encourage abstract thinking by the students?

LA I doubt it. Most people that care about art books are formally educated anyway. The second question is too vague to answer properly.

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FC Could collective artistic publishing practices or publications such as artist books be key to stimulating changes in the paradigm between art and education that exists outside the museum context? And could we include more personal and subjective narratives as part of art education to encourage abstract thinking by the students?

GR As an artist-run initiative we exist outside of the museum context, and all of our narratives are personal and subjective. Our exhibition and publishing programmes are driven by our own artistic research.

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FC

Could collective artistic publishing practices or publications such as artist books be key to stimulating changes in the paradigm between art and education that exists outside the museum context? And could we include more personal and subjective narratives as part of art education to encourage abstract thinking by the students?

TBO

This is possible. The fast-growing independent art community in the Philippines brought about the rise of expos and fairs for self-made books and non-curated artworks. Such venues can easily serve as the alternatives for museums and galleries, perhaps even more productive as artists are often present to converse with those interested in their work, opening the possibility for better discourse, which students can greatly benefit from. For these venues any sort of narrative is encouraged so long as it does not harm any identity, but personal and subjective narratives are always a good way to introduce art to students to ease them into creating.

Notes

**How do you
imagine the role
of independent
publishers in
shaping the future
of publishing
in art education?**

JJÉ Jordan, Jordan Édition
PPP Poetic Pastel Press
MM MOMENTUM Magazine
TBO The Brown Orient
LA Lost Alphabet
L60 Looiersgracht 60
TSS The Sandberg Series
GR Goswell Road

		Notes
RP	How do you imagine the role of independent publishers in shaping the future of publishing in art education?	
JJÉ	It is likely to remain in opposition to the constitution and conventions.	

RP **How do you imagine the role of independent publishers in shaping the future of publishing in art education?** **Notes**

PPP Independence allows for a certain freedom, sure it might also come with financial restraints limiting access to materials and technique, that can be a freedom too, allowing for creative challenges and search of new routes. Independent publishers are creative laboratories, literally shaping what might be the general approaches of tomorrow, so in form of design, attitude to contents and subjects, choice of materials, aesthetics, format etc. Big publishing houses do observe, purchase and, I am certain at times feel inspired by the practices of independent publishers, and so in various fields. I see a certain fierce courage in independent publishing also, perhaps it is powered by love, one for the medium of print, for the people. Personally I love all the brain work that goes into making a publication, as well as its materiality.

RP **How do you imagine the role of independent publishers in shaping the future of publishing in art education?** **Notes**

MM The role of independent publishers is key, since their approaches are not necessarily subsumed by any pre established way of proceeding or working, being able to redefine topics and lines of research as well as experimental and innovative formats. This fact allows them to dynamize the standard publishing sphere, sometimes static and with difficulties to renew itself, leading the way towards new discussions and ideas, acting as a catalyst for fresh ideas and outcomes.

RP How do you imagine the role of independent publishers in shaping the future of publishing in art education? Notes

TBO Independent publishing seems to have primed itself as an antithesis of commercial publishing, but I'd like to think that it is only another route towards the same path. I know of professors who encourage their students to pursue independent publishing; whether as an alternative to or in preparation for commercial publishing may depend on the student's intents. Regardless of this, independent publishing sees more potential in a creator, beyond profitability and marketability. That is the primary difference. A writer can do so much more when they are in charge of what will be published. This very concept will heavily influence a young creator's mind, stretch their imaginations further, and give them a venue to explore what may have been uncharted before.

RP How do you imagine the role of independent publishers in shaping the future of publishing in art education? Notes

LA From my experience going to art book fairs around the world and reading thousands of artists books I feel that most independent publishers do a fantastic job of being independent and a poor job of engaging with the greater publishing community. I almost never see art books with ISBNs (international standard book numbers), submitted to their national library, offer affordable expanded distribution, come in high volume print runs and god forbid the eye rolls that come with suggesting to sell on Amazon. The thing is, if you want to be canonized you have to play ball with the systems in power. In order for your ideas to be taught they need to be referenced. In order to be referenced they need to be findable. Without the things I listed above, or a huge platform behind you, your books simply do not exist beyond whatever local zine fair you sell at. Right now the responsibility is on the art historian or collector to Indiana Jones their way to the ever growing list of art book fairs hoping to find something worth treasuring.

When will independent publishers realise their responsibility only *begins* with publishing?

RP **How do you imagine the role of independent publishers in shaping the future of publishing in art education?** **Notes**

L60 Independent publishing facilitates for interdisciplinary discussion; (re)discovering alternate ways of relating to institutionalised discourse and allow for new ways to address research that doesn't depend on the conventions of academia. Through the Printing Plant Art Book Fair, we've seen an especial desire in Amsterdam, as well as further afield, to create a space to share knowledge, research projects, and techniques. We're excited to see the diversity of the participants of Printing Plant who come from a manifold range of backgrounds: activists, artists, non-profit collectives, print makers, rare book collectors, bookshops, and many more. The activities of Printing Plant participant Werkplaats Typografie (WT), which is part of the ArtEZ University of Arts, is especially illustrative of how independent publishing is shaping the landscape of art education. Centring around self-initiated projects, the highly successful programme of lectures, seminars, meetings, and readings aims to prompt and push independently motivated work. Werkplaats Typografie Publishing presents the outcomes of these projects, whether they are the result of a specific artist's work or the culmination of collaborations and commissions. Another great example is the Sandberg Instituut. The institute currently houses several independent publishing initiatives: PS Sandberg, Sandberg Series, PUB, and BBBgraBB. PS Sandberg develops publications and exhibitions, while the Sandberg Series creates a record of the one-of-a-kind

temporary programmes at the institute. PUB is a trans-departmental platform initiated in 2017 by students to establish a publishing practice within their school. BBBgraBB acts as a bookbinding workshop. The workspace offers both guidance and equipment to produce publications in small editions, which are done by hand. All of the initiatives will be present at Printing Plant this year and exemplify how independent publishing helps shape the future of art education and vice versa.

Notes

RP **How do you imagine the role of independent publishers in shaping the future of publishing in art education?** **Notes**

TSS The collaboration with Sternberg Press is essential to the Sandberg Series. This connection to an independent publisher, working outside of art education, lends the series credibility and provides a bridge to the world outside the institute. Very often books produced by institutions (not only in art education) with very little or no thought given to distribution, results in books ending up in basements gathering dust and presenting storage problems. I question this kind of production - making a book for the sake of making a book - and would advocate not publishing in these cases, unless some sort of distribution plan is put in place beforehand. I think the relationship is also beneficial to the publisher. Independent publishing is, of course, notoriously difficult to make sustainable, and partnering with an institution can be a way to bring some stability to this practice. As you pointed out in our conversation, it is beneficial today to think in terms of interdependent publishing as opposed to independent publishing.

RP **How do you imagine the role of independent publishers in shaping the future of publishing in art education?** **Notes**

GR Independent publishing is key to the future of publishing. True freedom comes through true independence. Arts students and artists should feel free to imagine their futures, whether they read/consume independent publishing or not. The voices of the few are so important, and they in turn influence the voices of the many. Our responsibility lies not with the reader/consumer but with the artists and subjects that we publish. The reader/consumer is free to experience it how they want.

Biographies

- DB Delphine Bedel**
Delphine Bedel is an artist, lecturer, editor and publisher, who specialises in emerging practices in photography, design and publishing. Her work is exhibited internationally. She is the founder of Meta/Books and the Amsterdam Art/Book Fair, as well as a Member of the Advisory Board of the Mondriaan Fonds and the German Photography Academy (DFA). Meta/Books, her publishing studio and research platform, is an experimental framework to publish art, theory and design and promote a new generation of artists and designers.
- TM Tracy Mackenna and Edwin Janssen**
EJ Tracy Mackenna and Edwin Janssen are artists, curators and educators who nurture The Museum of Loss and Renewal.
The Museum of Loss and Renewal is an art project that offers space, time and contexts for making and sharing. It facilitates the production of art, presents exhibitions and work in progress, tests innovative learning models in group situations, publishes, and offers space and time to residents who wish to explore the human condition through practice and research.
- SYH Sophia Y. Hao**
Sophia Y. Hao is Principal Curator of Cooper Gallery DJCAD, University of Dundee. Deploying a rhizomatic approach, Hao's practice locates the curatorial as a mode of critical inquiry that engages with culture and the political as an open question. Hao has curated contemporary art exhibitions and events internationally and is the founding editor of the contemporary art journal &labels. Hao is the editor of *Of Other Spaces: Where Does Gesture Become Event?* (Sternberg Press, 2019). Her other publications include *Hubs and Fictions: On Current Art and Imported Remoteness* (co-edited with Edgar Schmitz, Sternberg Press, 2016), *A CUT A SCRATCH A SCORE* (2015) and *NOTES on a return* (2010).
- LE Laura Edbrook**
Laura Edbrook is a writer and researcher based in Glasgow and an editorial director of MAP Magazine. She is Programme Leader of Masters of Letters in Art Writing at The Glasgow School of Art. Formerly, Laura taught Visual Culture and Contemporary Art Theory at Edinburgh College of Art. She has recently co-edited *Art Writing, Paraliterature and Intrepid Forms of Practice*, with Susannah Thompson and contributed to *Of Other Spaces*, published by Sternberg Press.
- JA Janneke Adema and Kaja Marczevska**
KM Janneke Adema is an Assistant Professor at the Centre for Postdigital Cultures at Coventry University. In her research she explores the future of scholarly communications and experimental forms of knowledge production, where her work incorporates processual and performative publishing, radical open access, scholarly poethics, media studies, book history, cultural studies, and critical theory. She

explores these issues in depth in her various publications, but also by supporting a variety of scholar-led, not-for-profit publishing projects, including the Radical Open Access Collective, Open Humanities Press, and Post Office Press (POP). You can follow her research, as it develops, on openreflections.wordpress.com.

Kaja Marczewska is an Assistant Professor at the Centre for Postdigital Cultures, Coventry University, UK. Her research is positioned at the intersection of publishing and book cultures, cultural studies, and experimental arts and writing, with particular focus on cooperative and self-organized forms of cultural production. She is the author of *This is not a copy* (Bloomsbury Academic: 2018), and a co-editor of *The Contemporary Small Press: Making Publishing Visible* (Palgrave 2020). Her second monograph, exploring histories of grassroots book distribution in the USA, is forthcoming in the Cambridge University Press' Elements in Publishing and Book Cultures series. In 2018, she was a Reese Fellow for American Bibliography and the History of the Book in the Americas, Terra Foundation fellow, and The Getty Research Institute visiting fellow, and will be taking up visiting fellowships at Sallie Bingham Centre, Duke University, Michigan State University, and the Library of Congress later this year.

FC Fito Conesa

Fito Conesa has a degree in the Fine Arts from Barcelona University. He has given and designed workshops for the Education Department of Fundació 'la Caixa'. He worked as an art director on the 'Green Santo Domingo' campaign for Santo Domingo City Hall (Dominican Republic) and formed part of the tutorial team of Sala d'Art Jove (2012). His work has been shown at various museums and festivals such as the Oslo Screen Festival 2010, Barcelona Loop Fair 2009–2012, Barcelona International Poetry Festival, the Centro Cultural Español in the Dominican Republic, Matadero Madrid and Caixafòrum (Lleida, Tarragona and Barcelona).

TBO The Brown Orient

Based in San Pedro, Started 2018

Elizabeth Ruth Deyro is a poet, journalist, and independent publisher from the Philippines. The Brown Orient is an arts organization platforming Brown Asian women and LGBTQIA+ identities through a literary journal, small press, and online community. It is currently on indefinite hiatus.

www.thebrownorient.com

Asia / Feminism / Art Activism / Marginal Identities / Diaspora

GR Goswell Road

Based in Paris, Started 2016

Goswell Road is a non-profit artspace and publishing house, set up in November 2016 by art duo Ruiz Stephinson.

www.goswellroad.com

Contemporary Art / Archive / Artist Run Space / Art Book / Reader

JSB Jap Sam Books

Based in Heijningen, Started 2009.

Headed by Eleonor Jap Sam, Jap Sam Books is an independent publishing house based in the Netherlands. Jap Sam Books, started in 2009, has been established to reflect, connect and respond to developments in fields such as art, architecture, philosophy, landscape, urbanism, visual culture and design by publishing a range of critical and reflective books for an international audience. Jap Sam Books' devotion to multidisciplinary and cross-border thinking is visible in the books they publish, which are not only educational and inspirational, but also beautiful and always designed in close collaboration with their contributors.

www.japsambooks.nl

Art / Theory / Architecture / Artists Books / Landscape

JJÉ Jordan, Jordan Édition

Based in Jakarta, Started 2019

Jordan, Jordan Édition is a self-funded independent publisher, founded by Jordan Marzuki, based in Jakarta-Indonesia. All of the projects are based on the artist's collaboration, we love things that could entertain the whole society without any censorship, or government restrictions.

www.jordanjordan.co

Archive / Art / Humour / Image-Text

LA Lost Alphabet

Based in multiple cities, Started in 2016

Lost Alphabet is an international, nomadic publishing company. We are an oasis for the weird, the wacky, the nonconformist and the intellectually poignant.

www.lostalphabet.com

Photography / Poetry / Art / Critique / International

L60 Looiersgracht 60 / Printing Plant Amsterdam Art Book Fair

Based in Amsterdam, Started in 2015

As well as being a non-profit exhibition space in the heart of Amsterdam, Looiersgracht 60 is an independent publishing house, regularly producing limited-edition paperbacks to accompany its exhibition programme. Each volume is a bespoke, limited edition pocket book, designed by the London-based Studio Veronica Ditting. The collections of essays by specialist writers from a variety of cultural, creative and academic backgrounds furnish each book with a multidisciplinary and integrative context that underpins the featured artist's work. The books are a supplement to our exhibitions, while also being an autonomous interpretation of the artist's oeuvre. Our main goal with each new publication is to compile a body of work that provides a range of

interpretations on a given artist's practice and oeuvre. Together, these volumes will form a limited-edition set that can be added to with our subsequent publications.

www.looiersgracht60.org

Art / Architecture / Design / Limited-editions / Interdisciplinarity

MM **MOMENTUM Magazine**

Based in Madrid, Started in 2017

We live in a global world where, due to hyper connectivity, information is stored without any filter in the global network. But, is there any possibility of going beyond the concept of image as simple visual information? MOMENTUM proposes to go back to the use of images as carefully selected personal references in order to represent the different opinions on a proposed topic through as a visual imaginary.

<https://www.momentummag.info>

Magazine / Architecture / Visual Culture / Research / Imaginary

PPP **Poetic Pastel Press**

Based in London, Started in 2015

Poetic Pastel Press was founded in London in 2015 by French painter and interdisciplinary artist Johanna Tagada.

Poetic Pastel Press, through collaborations conceptualises, designs and produces original and positive contemporary arts and culture publications. These include contents produced by Poetic Pastel's growing circle of friends and peers. Since 2015, Poetic Pastel Press has been creating limited edition artist publications, available among other at Tate Modern and Tenderbooks in the UK and in selected shops worldwide. Editions for which each copy is printed locally, as well as at times assembled entirely by hand, therefor receiving unique attention. Historical and artisanal paper mills *Lana Papier* and *G.F Smith* have supported Poetic Pastel Press for selected projects. In spring 2018, and in collaboration with T. S. Wendelstein (75W Studio), Poetic Pastel Press published its first magazine, *Journal du Thé - Contemporary Tea Culture*.

www.poeticpastel.com www.johannatagada.net

Art / Tea / Environmental Music / Asia / Ecology

TSS **The Sandberg Series**

Based in Amsterdam, Started in 2017

The Sandberg Series publishes the research of 'temporary' master programs at the Sandberg Institute. Started in 2011, the temporary master programs work to align the institute with the dynamics of contemporary society by addressing urgent topics through artistic research. The Sandberg Series, co-published by Sternberg Press, presents this research in book form at the end of each two-year temporary master program. An accompanying online journal publishes this research on an ongoing basis, and feeds into the book series.

www.sandbergseries.nl/

Art / Pedagogy / Artistic Research

RP

Readers & Publishers

Open Book #2 began with questions provided by artists, academics, curators and publishers: Janneke Adema & Kaja Marczevska, Delphine Bedel, Fito Conesa, Laura Edbrook, Sophia Y. Hao, and Tracy Mackenna & Edwin Janssen. Responses were invited from independent publishers listed on Readers & Publishers directory with keywords such as 'art,' 'art and critical writing', 'art activism', 'education' or 'artist's books'. These responses exist across seven volumes produced on the occasion of Printing Plant 2019, and now, we encourage the Printing Plant audience to add their thoughts to or annotate these volumes and take part in the discussion. Following Printing Plant, a digital record will be available on My Bookcase's website.

Readers & Publishers connects readers and independent publishers around the world with an online directory, projects and conversations. Launched in 2018 at Printing Plant - Art Book Fair, Looiersgracht 60, Amsterdam, Readers & Publishers is an extension of the imagination of My Bookcase, a social enterprise that creatively explores the role of the book and its reader in today's society.

Open Book #1, produced as part of the launch of Readers & Publishers at the inaugural Printing Plant, considers the relationship between visual art and independent publishing through the themes of community, readership, and the future of independent publishing. It features contributions by publishers including: Atlas Projectos; backbonebooks; Book Works; Cooper Gallery DJCAD; dpr-barcelona; Foe Publishing; In The End, Books?; Las Injuras; Lolli Editions; Looiersgracht 60; MARIA† editions; Saqi Books; and Tara Books.

We are delighted to be collaborating with Printing Plant for a second time this year and we would like to thank all those whose words have shaped this book so far, and to you for reading and contributing.

IG @readersandpublishers

TW @ReaderPublisher

www.readersandpublishers.org

