

publishing art books
1510

21-22/11/2019

publishing as a social practice

Thursday 21/11

How publishing strategies can be mobilized or displace institutional narrations

14.00 Coffee and welcome Yrrónas, director of Ystads konstmuseum, Felicia Tolentino curator at Ystads konstmuseum and Helena Fernandez Cavada, visual artist and main organizer of the meeting. Why we believe it is important to create spaces to reflect on collaborative practice, and publishing strategies and create the conditions for a sustainable scene.

14.45 What is the role and contribution of the institution in the publishing field?

Mela Dávila, Pia Sandström
15.45 - 17 Working Session I to discuss questions released during each contribution.

17 Short break

17.15 Brazil, land of the future. A book about the book. Carla Zaccagnini.

Lecture performance.

19 Dinner at Grändens Mat

Friday 22/11

Publishing, dissemination and collective affects

8.30 Helena Fernández-Cavada introduces the working sessions of the day.

Interview with Thomas Millroth

9 - 9.30 Olivia Plender. Publishing and collective affect

9.30 - 10.15 Working Session I to discuss questions released during each contribution.

10.15-10.30 Coffee break and mapping questions released during each contribution.

10.30 - 11 Eva Weinmayr. On contextual publishing.

11-12.30 Working Session II to discuss questions released during each contribution.

13.30-14.00 Workshop: Cholophone

This collective encounter is initiated by Helena Fernandez-Cavada and organized in collaboration with Felicia Tolentino, curator at Ystad Art Museum

21-22/11/2019

publishing as a social practice

21/11 Thursday

Publishing and institutional narrations

14.00 Coffee and welcome Ýrr Jónasdóttir, director of Ystad Art Museum, Felicia Tolentino curator at Ystad Art Museum and Helena Fernández-Cavada, visual artist and organizer of the meeting.

14.30 - 15.45 Mela Dávila *Institutional Policies and Artist's Books: Unconventional Perspectives in the Making and Collecting of Artist's Publications*

Thomas Millroth *Many making one book*

15.45 - 17.00 Working Session I.

17.00 Short break.

17.15 Carla Zaccagnini. *Brasil país do futuro (Brasil: land of the future)*
Lecture performance.

19.00 Dinner at Grändens Mat

22/11 Friday

Publishing and collective affections

9.00 Helena Fernández-Cavada introduces the working sessions of the day.

9.15 - 9.45 Olivia Plender. *Who decides the school rules?*

9.45 - 10.45 Working Session II.

11 - 11.30 Eva Weinmayr. *Situated Collective Publishing: Less Noun, More Verb.*

11.30 - 12.30 Working Session III.

12.30 - 13.00 Workshop: Cholophone.

21-22 NOV

Publishing as a social Practice is a two days encounter to discuss different modes of publishing to highlight their collaborative and experimental implications.

We would like to stress and consider publishing as a way to establish collaborative processes, not only for the dissemination of non-institutionalized knowledge or the presentation of alternative narratives but to enforce modes of relation, acting and working together.

That is why the main focus of this meeting is to highlight publishing projects in which the relationship, engagement and support of the collective action is emphasized. To think together on questions regarding political and emotional implications that these modes of collaboration have, and to inquire questions of authorship and collective labour.

Moreover, we will also dedicate time to think, from an institutional point of view, how to collect and democratise an archive of printed matter. It is important for us to discuss different cases of study that introduce strategies on how a collection can involve a neighboring community, or procedures where the archive is rewritten and activated periodically with the users.

Last but not least, we believe that publishing involves “many” in the process and we would like to celebrate these collective forms. Furthermore we wish to build a net of affections between people interested in collective labour, to get inspiration by looking to different projects and discussions that can trigger key questions concerning publishing. Finally we would like to encourage institutions in the south of Sweden to support the local scene by collecting and funding these forms.

This collective encounter is formulated by visual artist Helena Fernández-Cavada in collaboration with Felicia Tolentino, curator at Ystad Art Museum.

participants

Institutional Policies and Artist's Books: Unconventional Perspectives in the Making and Collecting of Artist's Publications

Mela Dávila Freire

Museums are not only exhibition-making machines, but also active publishers of books – and also, through their libraries and archives, diligent book collectors. Both activities – publishing on the one hand, collecting and classifying on the other – are ruled by standards, which some museums have managed to subvert and reinvent in different ways. This talk will focus on such institutional instances.

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Mela Dávila Freire's professional life has two sides. On the one hand she has held different leading positions in museums. On the other hand, as a freelancer, she researches and advises in topics related to the conceptual and physical intersection between contemporary art and archives, as well as to artist's publications.

As a freelance researcher, she has worked for the documenta Archive in Kassel, Museo Reina Sofía (Madrid), Lafuente Archive (Santander), Arts Libris (Barcelona), the Cervantes Institute of Spanish Culture and other public and private institutions and collections. Her role as an external consultant usually involves the development of organizational models in which the management of documentary collections (library and archive) is inseparably linked with the promotion of internal and external research, public visibility and easier public access. She has also curated various public programs and exhibitions, the most recent one of which was Legible - Visible. Between the Film Frame and the Page, shown in the spring of 2017 in Barcelona and in November 2018 in the 14th Cuenca Biennial in Ecuador. She is currently designing her next exhibition, which will focus on artist's books from the 1980s (No Order, No Cleanliness. Artist's Publications from the 1980s, Museo de Arte Contemporáneo de Castilla y León – MUSAC, January - May 2020).

She is currently collaborating, as external curatorial advisor, with the Deutsches Historisches Museum in Berlin, where an exhibition on the political history of documenta in the 20th century is being prepared. And she is also Project Advisor at the Academy of Art and Design FHNW - Institute of Experimental Design and Media Cultures / Critical Media Lab, Basel, for 2019-2020.

In contemporary art institutions, Mela Dávila Freire has performed various tasks throughout her professional life. Among them, she was initially Head of Publications at the Museu d'Art Contemporani de Barcelona (MACBA), where she then moved on to become the first Director of the museum's Study Center. Later on, she was Director of Public Activities at Museo Reina Sofía (Madrid), where, among many other things, she was responsible for launching the online documentary project Rethinking Guernica, as well as for the event series Documentos, focusing on topics related to the archive and library of the museum.

Many making one book

Thomas Millroth

My contribution to the meeting will be a short background to the SAAB-archive in Ystad Art Museum, and to this I will talk a little about collective projects and works around artists' books. Thus starting with Skånsk avantgardekonst 1949, proceeding with some words about the Situationists and Drakabygget in Örkelljunga, getting back to Leif Eriksson's Wedgepress & Cheese and his book 10 nya grafiska metoder, then I will mention Publikation() in Malmö, the only Swedish parallel to Great Bear Pamphlet in the 60s. And of course I must mention and discuss all the artists' book-projects that was made by Ystad Art Museum in collaboration with Grafikverkstaden in Brösarp and its many spectacular artists' books also including collective works.

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Thomas Breitenstein Millroth, Ph D, born in Stockholm, lives and works in Malmö. Writer – more than 40 books, several essays. At the moment finishing a big book about artists' books from a Swedish view with special attention to the contributions of Denmark and GDR. Art critic in Sydsvenskan earlier Paletten, Kalejdoskop, Aftonbladet, Swedish Radio. Music critic: Orkester Journalen, earlier Nutida Musik, Swedish Radio a o. Curator: Albertina Wien, Kunsthalle Nürnberg, EP Galerie Berlin/DDR, Moderna Museet Malmö, Lunds konsthall, Jorn Museet Silkeborg, Skovhuset, Belenius Nordenhake Stockholm, upcoming Sprengel Museum Hannover. Used to be: director of Ystad Art Museum.

Brasil país do futuro (Brasil: land of the future)

Carla Zaccagnini

The lecture performance focuses on the history of Brasil and the recurrence of the idea of the country as a promise for the future. How was this idea forged, how was it repeatedly published and put in circulation? Looking into the history of one book, the lecture wonders about the politics of publication and the ideological reasons behind them.

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Carla Zaccagnini is a visual artist and writer, Professor of Conceptual and Contextual Practices at the Royal Danish Academy of Fine Arts, in Copenhagen and Guest curator at the 34a Bienal de São Paulo. She has taken part in group shows such as Shout Fire (Röda Sten Konsthall, Gotemburgo, 2018), A Universal History of Infamy (LACMA, Los Angeles, 2017), Carla Zaccagnini and Runo Lagomarsino (Konsthall, Malmö, 2015), Really Useful Knowledge (Reina Sofía, Madrid), Under the Same Sun (Guggenheim Museum, New York, 2014), 8th Berlin Biennale (Berlim, 2014), 9th Shanghai Biennale (Xangai, 2012) e 28a Bienal de São Paulo (2008). Recent solo exhibitions include Mañana iba a ser ayer (MUNTREF, Buenos Aires, 2019), El presente, mañana (Museo Experimental el Eco, México DF, 2018), I am also stepping on wet sand (SixtyEight Art Institute, Copenhagen, 2017), Panapanã (Vila Itooró, São Paulo, 2016), Histórias Feministas: Carla Zaccagnini (MASP, São Paulo, 2015) e Elements of Beauty (Van Abbemuseum, Eindhoven / FirstSite, Colchester, 2015). Her work has been featured in the compendiums Cream 3 (London: Phaidon Press, 2003), Contemporary Art Brazil (London: Thames and Hudson, 2012) and Art Cities of the Future, 21st-Century Avant-Gardes (London: Phaidon Press, 2013) and is represented by Galeria Vermelho (São Paulo).

Who decides the school rules?

Olivia Plender

Olivia Plender will speak about two separate art projects made in collaboration with children: a collection of fables written in collaboration with a group of nine year olds based in a primary school in Bristol, UK, and an unfinished project with teenagers involving the transformation of a library at Vallbacksskolan, Gävle, Sweden. In both projects there was an attempt to understand and critique the structures and hierarchies of education within the existing school system, in the UK and Sweden and imagine a different more democratic education system together with the students. In the discussion Olivia Plender will discuss the methods used in these projects, ethical questions related to what it means to collaborate with children, and the problems of communication and translation that arise when making art in community settings outside of the institutions of the art world.

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Olivia Plender : “I collaborate, make workshops, performances, installations, videos, comics, magazines and sometimes curate exhibitions. I often set up situations in which I expect something from the audience. I endeavor to understand how people form group identities. I began by looking at the margins, at social movements, non-conformist religion and communalism in many forms. Later I began to scrutinize the education system and its relation to the work ethic and ideas of value. Many of my installations recreate spaces in the real world, and I often return to the back rooms of museums, places that embody the ‘voice of authority’. I am interested in who has the right to speak in public, how the ‘rational’ is defined, which voices are taken seriously and inversely I listen to those voices that are not. My work focuses on the ideological framework around the narration of history; what we think we know about the past inevitably shapes what we believe is possible in the future. I am currently working on a new video commission for the ICA, London, which explored feminist history in collaboration with contemporary feminist groups and women’s centres in London“

Olivia Plender has exhibited internationally. Solo exhibitions include: Tensta Konsthall (2019); Maureen Paley Gallery, London (2016); MK Gallery, Milton Keynes, Arnolfini, Bristol, and CCA, Glasgow (2012/13). In 2014 she curated an exhibition of Sylvia Pankhurst’s art works at Tate Britain, London (with The Emily Davison Lodge). Group exhibitions include: BAHAR, The Istanbul Off-Site Project for Sharjah Biennial 13 (2017); El Teatro Del Mundo, Museo Tamayo Arte Contemporáneo, Mexico City (2014); The Crime was Almost Perfect, Witte de With, Netherlands (2014); Arbeidstid, Henie Onstad, Oslo (2013); British Art Show 10, Hayward Gallery, London (2011); Taipei Biennial (2010); Altermodern: Tate Triennial, London (2009); The Greenroom, Hessel Museum of Art, CCS Bard, Annandale-on-Hudson, (2008); The Great Transformation, Frankfurter Kunstverein (2008); Busan Biennial, (2006); BMW: 1X Baltic Triennial of International Art, CAC, Vilnius (2005); Romantic Detachment, PS1/ MoMA, New York (2004).

Situated Collective Publishing: Less Noun, More Verb

Eva Weinmayr

In the calculative logic of quantification dominating our current systems of evaluation publication is often framed as “output”, as a discrete object that can be measured and counted. In my presentation I will propose to shift our understanding of publication from being seen as an “output” to being valued as an “input” — to understand publication as a verb (a process) rather than a noun (a finished, discrete object).

Using the example of “Let’s Mobilise: What is Feminist Pedagogy?” I will discuss the potential of such a shift for intersectional feminist knowledge practices, where publishing becomes a process of co-constructing meaning including all moments of production, dissemination, and use.


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Eva Weinmayr is an artist researcher and educator investigating the border crossings between contemporary art, radical education and institutional analysis by experimenting with modes of queer knowledge formation.

In 2009 she co-founded AND Publishing, a feminist publishing platform and collaborative practice based in London and Gothenburg exploring the politics and infrastructures of publishing and dissemination by asking Why publish, how and for whom?

Current and recent projects include “Boxing and Unboxing” (with Rosalie Schweiker), “The Piracy Project” (with Andrea Francke), “The Library of Omissions and Inclusions”, “Let’s Mobilize: What is Feminist Pedagogy?” (Valand Academy working group), “Downing Street - Help! David Cameron Likes My Art” (with John Moseley and Titus Kroder, New Documents Los Angeles). She has worked with institutions such as SALT (Istanbul), Zacheta National Art Gallery (Warsaw), Marabouparken Konsthall (Stockholm), Kunstverein München (Munich), MayDay Rooms (London), Matt’s Gallery (London) and The Showroom (London) among many others.

She is currently conducting a practice-based PhD research into the micro-politics of publishing and intersectional feminist knowledge practices at HDK-Valand, University of Gothenburg, where she is also project leader of the Erasmus+ Strategic Partnership “Teaching to Transgress Toolbo



Helena Fernandez-Cavada draws to pose questions and play with them, a process which Hannah Arendt called ‘understanding’, one that ranges from the questioning of established relationships to emerging contradictions as an attitude to life. Each project is an opportunity to begin a learning process focused on observing local contexts and raising questions often related with time appropriation and the possible meanings of time sharing. Her drawings and dialogical forms of narration look at how art practises can instigate political thinking and embody other notions of temporization. To do so, she tries to question what is close to her, from personal stories, narrations of international solidarity and the Spanish recent history. She has recently participated in collective and solo shows at Marabouparken Konsthall, (SE); Krognoshuset, (SE); Matadero Madrid (ES); Galeria Arroniz, (MX); Museumsbygningen (DE); Casa Encendida, (ES); Museo del Chopo (MX); Casa del Lago (MX); Inter Arts Center (SE), Desiré Saint Phalle (MX).

She has been actively collaborating and engaged in the publishing fields like in her last panel discussion, Book Artist, so what? Malmö Konsthall and MABB. Her books had been launch in Lunds Konsthall (SE); Museo Amparo (MX); Inter Arts Center (SE); Museo Carrillo Gil (MX); Fylkingen (SE); PS1 Art Book fair (USA); Laboratorio Arte Alameda (MX); Salon für Kunstbuch. 21er Haus (AUT), among others institutions, but also presented and circulated in the public space.

Felicia Tolentino holds a PhD in art history and is affiliated with the universities of Stockholm, Umeå and the Swedish Institute for classical Studies in Rome. The main focus of her research interests has been the history and theory of landscape painting and she has initiated several research projects within this field. She has also curated exhibitions with the aim of investigating border crossings between research, art and writing. Her latest research project Patriotism and pictorial Translation in 19th century Italian Painting resulted in an exhibition at the National Gallery of Modern Art in Rome 2015. Since 2018 she works as a curator at Ystad Art Museum.