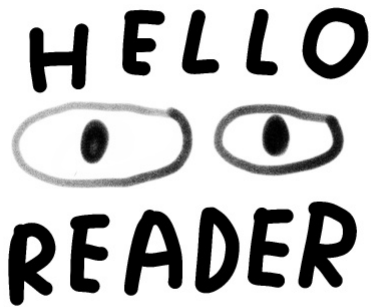



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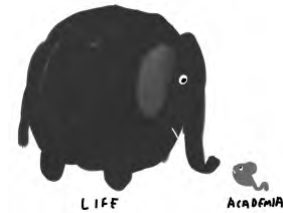
1 Noun to Verb: an investigation into the micro-politics of publishing through artistic practice

This MediaWiki constitutes a Doctoral thesis which in combination with a portfolio of artistic works is submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Artistic Practice at HDK-Valand – Academy of Art and Design, Faculty of Fine, Applied and Performing Arts, University of Gothenburg – supervised by Prof. Jyoti Mistry and Prof. Mick Wilson (2018–20), and Prof. Dave Beech and Prof. Andrea Phillips (2015–18).

This open-source MediaWiki is a tool to develop, map, share, and communicate the writing of this PhD thesis. It is a platform for producing *and* disseminating the research. It records and maps a looped, iterative, and knowledge-creating process of structuring, writing, thinking, discovering, discarding, and restructuring. Finding practical ways to share and communicate my research has been an ongoing and, at times, difficult negotiation process between at least five forces seemingly pulling in different directions: academia, institutional policies, feminist and activist practice, the arts, and education. 

Annotated by [RS](#)

The Wiki is a practical strategy to bring to life the standoff between those forces and thus make transparent the processes that are usually developed and discussed behind closed doors when a PhD thesis develops: the learning process, the struggle while articulating, the shaping of arguments, the various agreements and disagreements within my head and in dialogue with others. The customized code of this open-source MediaWiki, developed by Manetta Berends and Cristina Cochior (Varia, Rotterdam) includes an annotation feature for my collaborators in the collective projects to add their voices and perspectives. Here the wiki turns a PhD submission itself into a site of ruptures, dialogue, and potential disagreements.



2 Colophon

Title Noun to Verb: an investigation into the micro-politics of publishing through artistic practice

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English proofreading David Morris, Pedro Cid Proença

Swedish translation Astrid Trotzig

Direct Link <https://cutt.ly/noun-to-verb>

Open Access Repository <http://hdl.handle.net/2077/66644>

Public Defense: November 5, 2020

ArtMonitor This doctoral dissertation is No 81 in the series ArtMonitor Doctoral Dissertations and Licentiate Theses at the Faculty of Fine, Applied and Performing Arts, University of Gothenburg.

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3 Abstract

Title: Noun to Verb: an investigation into the micro-politics of publishing through artistic practice

Language: English with a Swedish summary

Keywords: publishing, artistic practice, political imaginaries, policy, critical pedagogy, collectivity, intersectional feminism, authorship

This practice-based inquiry explores the social and political agency of publishing by investigating the micro-politics of making and sharing knowledges from an intersectional feminist perspective. Whether "bound" or "unbound," there has been much discussion of the political agency of the book as a medium, yet it is often assumed that the book's political potential extends primarily, indeed if not exclusively, in terms of its content. The focus of this inquiry, however, is the potentially radical, political and emancipatory ways and processes by which a publication is made (authored, edited, printed, bound), disseminated (circulated, described, cataloged), and read (used).

The five projects at the core of this contribution have been developed collaboratively with different constellations of actors across the UK and Sweden and are comprised of: AND Publishing (2010–ongoing), The Library of Omissions and Inclusions (2016–18), The Piracy Project (2010–15), Let's Mobilize: What is Feminist Pedagogy? (2015–16), and Boxing and Unboxing (2018). These five projects explore intersectional feminist publishing strategies and ask: What if we understood publication not as a finite object? What if we gave attention and value to the processes and practices that lead up to a publication? How can collective processes of publishing themselves be a tactic to practically intervene, disrupt and change existing knowledge practices?

Located at the intersection of contemporary art, radical education, and institutional analysis, this inquiry critically investigates the presumption that publishing is an outright positive and progressive act, a tool of giving voice and developing emancipatory agency. It identifies the paradoxes, conflicts, and contradictions for collective knowledge practices caused by systems of validation and audit culture, by the stasis of the "finite" object and by the authority these discrete objects produce. The research stretches beyond these points by exploring the coercive mutual reciprocity between authorship, authorization, and authority.

At its core, this inquiry aims to expand and test the normative criteria of what constitutes a publication. One of the emergent questions posed was whether publishing may be seen as a verb (a process) rather than a noun (i.e. the finished object). Could practice itself be understood as a form of publishing? A teaching situation, for example – a workshop, seminar, or group dialogue, where

knowledge is collectively created and shared at the same time – could this also be considered as publishing? What kinds of publics are necessary or relevant to a publication process? A collaboration, a collective, a scene, a process, a dynamic, a method – can we frame any such situation or process as "publishing"? How fixed or stable does a transmission of knowledges need to be in order to be called a "publication"? And what is the function and effect of such stability?

Since the communication of the research findings (in the form of a PhD thesis) itself constitutes a form of publication, I experimented with an open and dialogical mode of publishing in the form of a MediaWiki – developed “in public” from its very beginning. As such, it turns the thesis from constituting an authoritative text into a site for multiple voices with occasions of negotiation, disagreement, and consultation.

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2 Setting

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1 Multiple sites

This wiki provides an overview of a doctoral research project, entitled "Noun to Verb: an investigation of the micro-politics of publishing through artistic practice." The project explores the social and political agency of publishing, investigating the micro-politics of making, articulating, and sharing knowledges from an intersectional feminist perspective.

In practical terms, the research process comprises (i) a range of activities, (art-making, workshopping, publishing, editorial work, collaborative practices, conferencing, organizing, pedagogical interventions, discursive events, etc.) and (ii) a range of "stabilizations" (publications, chapters, essays, posters, ephemera, archives, reading rooms, exhibitions, etc.). Both (i) and (ii) are developed collaboratively.

Publishing may be understood as a means of sharing, of disclosing, of passing on, or as an act of 'making public' that includes texts, images, ideas, and what we may summarily call "knowledges". Publishing may also be understood as a temporary stabilization of knowledge, fixing the act of making-public into a material and mobile form (paper, ink, screen, code) – fixing it into an object. As an object, detached from the makers (person), moment (time) and ecologies (context) of its production, a publication can circulate and spread across regions, contexts, and epochs – in Florian Cramer's (2012) words, "the idea of the book is one that can be read in one, five, and one hundred years' time." It develops a social and intellectual life of its own.

While publication can enable the one to speak to the many, and as such be seen as a mode of address that constructs patterns of dominance, the act of publication can also be seen as a tool to give voice and recognition to bodies and experiences

that are not yet acknowledged, articulated or prioritized within the range of existing knowledges.^[1] Therefore publication can be seen as a process that invites both assent and dissent, and that produces countervailing views and alternative readings, something that has fueled much debate on "the public sphere."^[2] Such themes have been widely discussed in relation to the rise of European print culture (Eisenstein, 1982; Johns, 1998), but these debates are not the main focus here. Instead, the present research specifically addresses the micro-politics of publishing practices at the intersection of contemporary art, radical education, and institutional analysis.^[3] Furthermore, publishing practices are not exclusively considered here in terms of print culture, but rather are understood as part of a wider multiplicity of modes and formats that operate as "stabilizations" of knowledges, as indicated above.



Annotated by RS

I use the word "knowledges" in plural to problematize the idea of singular, disembodied and universal knowledge that is associated with modern Western epistemologies.^[4] Knowledges in this inquiry are understood in Donna Haraway's sense as "ruled by partial sight and limited voice – not partiality for its own sake but, rather, for the sake of the connections and unexpected openings situated knowledges make possible." (Haraway 1988, 590). Therefore knowledges in my view are fundamentally contingent and interactive. "Situated knowledges are about communities, not about isolated individuals. The only way to find a larger vision is to be somewhere in particular." (Haraway 1988, 590). To be somewhere in particular means also to be response-able. Here, knowing is understood as a fundamental relational act. Take the "streetwalker theorist" invoked by Maria Lugones, for example, who "cultivates a multiplicity and depth of perception and connection and 'hangs out'." The streetwalker theorist's "knowing is necessarily dialogical; it does not lie in her". (Lugones, 2003, chapter 10 "Tactical Strategies of the Streetwalker", "Streetwalker Theorizing").^[5]

The emphasis here is on a dialogical process – "knowing with". The use of the verb "knowing", an active form, stands in contrast to "knowledge", an objectifying noun implying that knowledge can be appropriated and owned. In this sense, "knowing with" (rather than "having knowledge" or "knowing about") runs counter to the prevailing Western assumptions of authorship and ownership^[6] that I discuss in the book chapter "Confronting Authorship, Constructing Practices" (Weinmayr 2019). The "knowing with" is foregrounding knowledge as a "situated conversation at every level of its articulation" (Haraway 1988, 594) as I will argue throughout this research project – including, but not limited to, articulations in the form of publishing.

Of course, publishing practices extend far beyond the printed page. A core concern of this inquiry is to expand and test the normative criteria of what constitutes a publication. One question that emerged was whether publishing may be seen as a verb, a process, rather than a noun (i.e. the finished object) – analogous to the above distinction between "knowing" and "knowledge". Could

practice itself be understood as a form of publishing? A teaching situation, for example – a workshop, seminar, or group dialogue, where knowledge is collectively created and shared at the same time – could this also be considered as publishing? What kinds of publics are necessary or relevant to a publication process? A collaboration, a collective, a scene, a process, a dynamic, a method – can we frame any such situation or process as "publishing"? How fixed or stable does a transmission of knowledges need to be in order to be called a "publication"? And what is the function and effect of such stability?

Networked digital media technologies also replace "the fixity and the static (and, by implication, limiting) linearity of print by adding multimedia features, interactivity, hyperstructure and virtually limitless possibilities for non-verbal, interactive, reading and communication for the reader" (Mangen 2012). It is the "unbound" character of the digital that unsettles "conceptual systems founded upon ideas of center, margin, hierarchy, and linearity and replaces them with ones of multi-linearity, modes, links, and networks." (Landow 1992, 2). The unbound is a moment of recapitulation, and, according to George Landow (1992, 3), "a direct response to the strengths and weaknesses of the printed book." And Gary Hall (2016, 158) notes that the defamiliarizing effects of these new conceptions

offer us a chance to raise the kind of questions regarding our ideas of the book (but also of the unified, sovereign, proprietorial subject; the individualized author, the signature, the proper name; originality, fixity, the finished object; the canon, the discipline, tradition, intellectual property; the Commons, community, and so on), we should have been raising all along.

Whether "bound" or "unbound," there has been much discussion of the political agency of the book, and it is often assumed that the book's political potential extends only as far as its 'content'. Yet what is of interest in the present inquiry is the book's capacity as a conceptual and material means to practically intervene, disrupt, and change existing systems of production, distribution, and consumption of knowledge. (Adema and Hall, 2014; Thoburn, 2014; Constant, ongoing)^[7]

This inquiry is grounded in my individual and collective publishing practice, which has been a long-term part of my work as an artist. Publication became a main mode of my practice early on: perhaps because as a student I spent a significant part of my studies working next to the photocopy machines in the art academy; and perhaps because through publishing it appeared that I could shape the terms and conditions of production and distribution and could act without the authorization of galleries, curators, collectors, etc.^[8] However, while this research is embedded in my long-term artistic practice using the form of publication as a carrier for ideas,^[9] this inquiry is not focusing on artists' books in particular. The descriptor "artists' books" is too narrow, in limiting the investigation to

publications made by artists. The questions I will ask are more fundamental: directed towards the processes and agencies of publishing that operate across disciplines and fields, rather than limiting these to the specific commodity genre of the artists' book.

Take, for example, the early conceptual artists' books in the context of the 1960s and 1970s in the US. They have been described as "a means of democratizing and subverting existing institutions by distributing an increasingly cheap and accessible medium (the book) [...] in order to reimagine what art is and how it can be accessed and viewed." (Adema and Hall 2013, 140). As such they expanded the limits of what was commonly perceived (and traded) as art, and they challenged existing hierarchies and institutions. My understanding is that the critical agency of the artist's book, as elaborated in this initial phase of experimentation, has become watered down over the years – the making of "artists' books" has become a mainstream artistic practice and market. This is evidenced by hundreds of newly emerging artist book fairs across the globe, sometimes hosted by the most prestigious mainstream museums, such as MoMA PS1 in New York, or Tate Modern and Whitechapel Gallery in London. Florian Cramer (2012) provocatively declares that artists' books today tend to be "a genre of graphic design." In printed form, "they strive to become coffee table books, often with warm, fuzzy and unbound characteristics," and therefore turn into "boutique collectibles for rich people."

→ see chapter 03*Survey of the field: Setting up alternative infrastructures

In the field of open-source and free software, and feminist approaches in particular – exemplified by Constant, a feminist technology collective based in Brussels – we observe a very different critical energy. As Femke Snelting (2014) argues, software is a cultural object:

Free Software culture takes care of sharing the recipes of how this technology (in a cultural sense, not a technocentric) has been developed. [...] And this produces many different other tools, ways of working, ways of speaking, vocabularies, because it changes radically the way we make and the way we produce hierarchies. So that means, if you produce a graphic design artifact, for example, you share all the source files that were necessary to make it. But you also share, as much as you can, descriptions and narrations of how it came to be, which does include, maybe, how much was paid for it, what difficulties were in negotiating with the printer, what elements were included, [...] what software was used to make it and where it might have resisted. [...] You care about all these different layers of the work, all the different conditions that actually make the work happen.

Free software culture, therefore, investigates how technologies and their protocols disrupt economies of authorship and ownership, and implicitly redefines the hierarchies and enclosures that are embedded in more mainstream publishing practices.

This is also true of certain emerging tendencies within academic publishing, where new material conditions of book production, organization and consumption allow for experiments with forms and concepts of scholarly publishing.^[10] Here digital publishing and open access place in question, in Janneke Adema's words, "the very print-based system of scholarly communication – complete with its ideas of quality, stability, and authority – on which so much of the academic institution rests." (Adema and Hall 2013, 139). Open access policies, which demand that publicly funded research must be made freely available, are based on the argument that the public has already funded the research which should be consequently be made publicly available at no cost. Yet the implementation of these policies may also carry the threat of corporate take-over. In many cases commercial academic presses have merely shifted the costs from the reader (who would previously be required to pay for articles directly) back to the author, researcher, or their institution. By imposing "author or article processing charges" (APC),^[11] academic presses maintain their income-generating model, thereby creating a range of new enclosures and inequalities that are discussed in more detail in the interview "Thinking where the thinking happens" with the director of Goldsmiths Press Sarah Kember.

Universities and academic activists have addressed the "exorbitant, unaffordable and unsustainable publishing fees" charged by many scholarly journals by campaigning for "new forms of communality, designed to support the building of commons-based open access publishing infrastructures, and promote a more diverse, not-for-profit ecosystem of scholarly communication." (Adema 2018)^[12] Gary Hall laid some strategies out in his "Inhumanist Manifesto"^[13] and Mayfly Books have summed up the current situation up as follows:

it seems today that scholarly publishing is drawn in two directions: On the one hand, this is a time of the most exciting theoretical, political and artistic projects that respond to and seek to move beyond global administered society. On the other hand, the publishing industries are vying for total control of the ever-lucrative arena of scholarly publication, creating a situation in which the means of distribution of books grounded in research and in radical interrogation of the present are increasingly restricted.^[14]

This brief mapping of developments in different fields of publishing practice also reflects the fact that my practice is situated across art, academia, and activism. The five projects I will present, typically of a long term and collaborative nature,

→ see chapter 04*[Summary of projects and submitted material: Rethinking where the thinking happens, interview with Sarah Kember](#)

each explore a range of specific questions in a way that is layered and complex. They are not discrete single-issue, single-question experiments but rather complex tangles of issues unfolding in real-world situations and "live" fields of operation. They often developed as responses to specific situations and to emergent problems or questions in concrete locations. As such, they don't intend to operate as works "about politics." Instead, these projects aim at finding operational models to work counter-politically – through the actual practice itself.^[15] Hence my artistic concern is not to illustrate a political position but to actively engage in political experiments in publishing and ecologies of knowledge.

2 More verb, less noun: the practices

The **Library of Inclusions and Omissions** (2016) is a practice-based experiment in critical knowledge infrastructures. Setting up a community-run reading room around intersectional feminist and decolonial materials, the project explores the politics (potentials and limitations) of libraries, online and physical, for accessing, activating, and disseminating knowledge. Defining the library as a knowledge infrastructure (Mattern, 2014), the project tests dominant policies of validation (access) and classification (organization). Furthermore, it investigates the difference between a community-run resource such as this and more institutional libraries, in terms of their selection and validation processes. With the Library of Inclusions and Omissions, I seek to develop a curatorial concept to give voice to hidden, suppressed, or unacknowledged materials and struggles. In what ways could such a curatorial strategy thereby turn the library from a repository of knowledge (Samek 2003, Springer 2015) into a space of social and intellectual encounter and action? Can such a library project help build a community or connect different communities?

→ see project 2*Library of Inclusions and Omissions

The **Piracy Project** (2010–15), based in London, is a long-term collaboration with Peruvian artist Andrea Francke. It explores dominant understandings of authorship, originality, and the implications of intellectual property and copyright policies for knowledge practices. Through an open call for pirated books and our research into pirate book markets in Peru, China, and Turkey, The Piracy Project gathered a collection of around 150 copied, emulated, appropriated and modified books from across the world. Their copying approaches vary widely, from playful strategies of reproduction, modification, and reinterpretation of existing works, to circumventing enclosures such as censorship or market monopolies, to acts of piracy generated by commercial interests. Through temporary reading rooms, workshops, lectures, discussions, and debates, The Piracy Project explores the philosophical, legal, and social implications of cultural piracy. In this project, Andrea and I examine the ways in which the pirated, modified, emulated books in the collection transgress normative concepts of authorization, challenging the idea

→ see project 3*The Piracy Project

of individual authorship and the assumed authority of the printed book. In the theorization of this project, I will show how the project's unauthorized interventions into "stable" and authoritative knowledge reveal and undo the reciprocity between authorship, originality and intellectual property – a triangulation that, as I will demonstrate, constitutes one of the main blockages for collective knowledge practices.

Let's Mobilize: What is Feminist Pedagogy? (2015–16) is a collective investigation into intersectional feminist pedagogies, that led to (i) the organization of a three-day international mobilization at HDK-Valand Academy of Art and Design (at the time Valand Art Academy), University of Gothenburg^[16] and (ii) the publishing of a workbook with the same title. It began from a working group that formed at the Academy consisting of students, staff, and administrators (Kanchan Burathoki, Rose Borthwick, MC Coble, Andreas Engman, Gabo Camnitzer, Eva Weinmayr). The group's aim was twofold. Firstly, to provide a space to discuss the highs and lows in our own learning and teaching and to study and review university policies and institutional habits. Secondly, to organize an international conference (mobilization) to fundamentally rethink how knowledge is produced, transmitted, and disseminated. We were keen to find strategies to address the Eurocentric canon and its exclusions, to question institutional habits and procedures, and to create an understanding of equality that is not blind to difference. The mobilization itself was a practice-based investigation experimenting with non-normative uses of the classroom, paying attention to time and temporalities, languages, and the empirical body. The published workbook is understood as an "input" rather than an "output." It aims at a redefinition of the dominant understanding of "impact" in current systems of academic evaluation – an understanding often based on a reductive logic of calculation. The project proposes to reassess the instituted taxonomy of values within learning, teaching and research at the art academy. It asks what would happen if we valued and gave formal credit to all the knowledges and processes involved in how we publish. The project asks how open, enabling, and diverse our knowledge practices are; and how inclusive are our tools and protocols? It does so by practically examining the moments, formats, and temporalities of how knowledge is "practiced" within the art academy. More broadly, this experiment scrutinizes how institutional habits – how we meet, the terminologies we use, the procurement procedures we are asked to follow, the forms of "outcomes" that are expected – enable or hinder collective and inclusive critical knowledge practices.

→ see project 4*[Let's Mobilize: What is Feminist Pedagogy?](#)

Boxing and Unboxing, a collaboration with artist Rosalie Schweiker, took place during the course of AND Publishing's six-month research residency at Marabouparken konsthall in Stockholm. It consisted of learning how to "box" and "unbox", and cutting up boxes – dealing with questions of categorization inspired by Rhani Lee Remedés's (2002) "SCUB Manifesto: Society for cutting up boxes". Together with curator Jenny Richards, AND organized a boxing club for self-


→ see project 5*[Boxing and Unboxing](#)

identifying women. The question was whether sparring, when defined as physical play and not as competition, might allow us to rehearse ways to relate to each other in other areas. The experiment conceived of boxing not in terms of masculinity and violence or the survival of the fittest, but as a moment of intense negotiation of border space, contagion, and border linking (Ettinger 2006). In this sense, boxing renders permeable the borderlines of our "proper" subjects (an "individual" conceived as founded in the sole ownership of oneself). As a nonverbal bodily dialogue, it transgresses boundaries that we elsewhere seek to protect. During sparring, I deliberately forgo this established immunity – my contours become vulnerable through the mutuality of the touch: my fist touches and is being touched at the same time. In the reflection on this project, I connect thoughts about immunity and community (Esposito, 2010; Lorey, 2013) to the exhilarating, troubling, and demanding experiences that the sparring sessions produced. I will reflect on sparring as a radical bodily dialogue, considering its potential for learning how to compete without needing to win, and how to practice respectful disagreement.

This variety of projects, sites and strategies is important as part of a wider strategy of feminist publishing that operates in different arenas and reaches beyond traditional notions of publication. As Chantal Mouffe (2005, 114) has noted, "the globalized space is 'striated', with a diversity of sites where relations of power are articulated in specific local, regional and national configurations," highlighting the need for a variety of strategies. Mouffe describes this as "a counter-hegemonic struggle", "a process involving a multiplicity of ruptures" (Errejón and Mouffe 2016, 40). I am cautious to use the term "counter-hegemonic" since the binary implicit in "counter" simplifies (i) the multi-layered infra-actions at play in the practice itself (collective, transversal), and (ii) the complexities of the contexts in which they operate. But Mouffe helps to argue for the plurality of forms and approaches in my practice that respond to specific issues across a number of different sites: art, education, activism, institutions, culture, business, politics, technology, and media.

This inquiry is situated within a Western context and – as will emerge in the analysis and theorization of the projects – it is situated with respect to such overarching constructs as colonial modernity, possessive individualism, and the neoliberal subject. As a White European female subject, I move between practices, institutions and discourses mostly within Europe and North America. It is from this position that I investigate the micro-politics of knowledge practices, informed by concepts found in feminist theory, media theory, radical pedagogy, as well as social science and philosophy.

3 Authorship, authorization, authority: the questions

I started this PhD research with a range of observations and questions based on my practice to date. These initial questions were refined through the internal logic of a multifaceted inquiry – they moved, opened up, got destabilized a little.  Through thinking embedded in practice, the multiple ways of doing things, and the different entry points I found, I came to reframe, re-describe, and refine the initial problems and assumptions of my inquiry.

Drawing upon Gabriel Tarde's proposition that knowledge is a mode of socialization and social communication (1903)^[17] I set out to investigate publication as a social, pedagogical, and political process. How can publishing create spaces for better mutual understanding and rethinking relations between people? What is the relationship between "making" and "making public"? Between experience and articulation? How does the "outside space" (distribution) shape the "inside space" of publication (content) and vice versa? What is contextual publishing? Is publishing necessarily always tied to a document, whether it be the printed page or via other media such as film, drawing, or photography? What is a document? In her study *Qu'est-ce que la documentation?* (1951) the French librarian and pioneer of information science Suzanne Briet describes as follows: an antelope running wild in the Savannah is considered an animal, yet through being captured and brought to Europe to be exhibited in the zoo – through being caged, described, measured, and classified – the animal is turned into a document.^[18] It is analyzed, described, categorized, classified, and exhibited as a specimen, a process that constitutes a key paradigm to the project of colonial modernity.^[19]

In short, this challenges the initial presumption that publishing is an outright positive and progressive act, a tool of giving voice and developing emancipatory agency. The research process (making, thinking and analyzing) put this idea into question and made it necessary to rethink the operating assumptions of the inquiry. Institutional pressure (publish or perish), for example, can erode the conditions for practices based on agency, creativity, criticality, experimentation, and collective knowledge making. Publishing (and writing) in institutional or semi-institutional contexts has been arguably "reduced from a process of communication, discovery, and exploration, to a system for the assembly of more and more new products, merely based on a logic of calculation."^[20] Rebekka Kiesewetter (2019) observes that "the significance of a publication is often reduced to a consumable or proof of excellence and a claim for authority; and publishing activities mostly are pursued within an output-led environment, in which the suggested formats and the institutional, economic and procedural frames tempt the interpretation of every outcome, every representation as vessels for contents, static, backward-looking, absolute, finalized, and set." Several points




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are raised here: firstly, it points to systems of validation and audit culture; secondly, to the stasis of the "finite" object; and thirdly, to the authority these discrete objects produce.

As I will argue, these three topics form the main "blockages" for emancipatory, collective knowledge practices. I wrestled with these blockages practically and theoretically throughout this inquiry, each with different entry points and from different perspectives. To be more specific: as the inquiry developed it became clearer that I set out to explore the coercive mutual reciprocity between authorship, authorization, and authority. In this sense, this inquiry seeks to move from a vague apprehension of these three terms' mutual interaction to a clearer framing of their "coercive reciprocation." The result of this inquiry could be described as the development of this insight alongside potential models for emancipatory, critical, intersectional feminist models of knowledge "making and sharing". In practice, doing things, one gets caught in tensions, paradoxes, and double binds. These double binds may become frozen or locked, especially if one stays at the level of writing, or thinking, or talking about it. As soon as one involves multiple ways of tackling the issue practically, experimenting with different ways of doing, it is often possible to find new resources with which to rethink the way the problem is set. By implementing these different experiments I began to refine the description of the problems in terms of the described set of blockages and their reciprocal interaction.

The majority of this work was conducted between the United Kingdom and Sweden, 2010–20. A significant amount of the policy referenced in this inquiry is specific to the UK, where I spent the majority of my "university life". The UK may also be taken as indicative of wider tendencies in higher education and research elsewhere – the UK started early on with an explicit formulation of the changing agenda in higher education and research, in the form of the Research Excellence Framework (REF), for example,^[21] reflecting the broader shift towards a culture of audit and metrics.

4 "Thinking with": the format

The format I choose for this PhD inquiry is a compilation thesis, comprising a distinct set of practical experiments and a "kappa" (Swedish, translated to English as "cape" or "coat"). 

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The kappa is what you are reading now, on this wiki. The purpose of the kappa is to disclose the contribution made by the research project and to locate that contribution with reference to existing knowledge practices.

In Swedish academia, the kappa is understood as an outer layer that bundles, connects, discusses, and reflects on its contents. I use the kappa as a way to engage with the range of experiments I have carried out, without turning them

into a monolithic entity (as can happen with a monograph, the typical format for a doctoral submission). The kappa is meant to allow the components to retain their discrete, self-contained identities, but also to enable them to be joined together as elements of a larger construction. As Gary Hall pointed out in an earlier discussion of the work in progress, one could think of all the different elements of a coat: the sleeves, the collar, the lining, the buttons, all stitched together to form a larger construction. (Here it could be interesting to think about the nature of the joints.) But these metaphors still do not reflect exactly how I worked in this inquiry. The stitching together of different parts suggests a unified whole – the coat – and the formless cape or wrapper suggests an enclosure that shields the different parts from the outside. Perhaps Ursula Le Guin's "carrier bag theory" is more fitting? The vessel, Le Guin suggests, is mankind's earliest tool – not the spear, as often claimed. "A leaf a gourd a shell a net a bag a sling a sack a bottle a pot a box a container. A holder. A recipient. [...] what's the use of digging up a lot of potatoes if you have nothing to lug the ones you can't eat home in – with or before the tool that forces energy outward, we made a tool that brings energy home." The only problem, as Le Guin notes, is that a carrier bag story is not at first glance very exciting. "It is hard to tell a really gripping tale of how I wrested a wild-oat seed from its husk, and then another, and then another, and then another, and then another, and then I scratched my gnat bites, and Ool said something funny, and we went to the creek and got a drink and watched newts for a while, and then I found another patch of oats..." (Le Guin 1996). As well as its wandering narrative, a carrier bag story contains no heroes. Instead, as Siobhan Leddy (2019) observes, there are

many different protagonists with equal importance to the plot [...] and the bag's inside is messy and sometimes conflicted. Like when you're trying to grab your sunglasses out of your bag, but those are stuck on your headphones, which are also tangled around your keys, and now the sunglasses have slipped into that hole in the lining. This lack of clear trajectory allowed Le Guin to test out all kinds of political eventualities, without the need to tie everything neatly together. It makes room for complexity and contradiction, for difference and simultaneity.

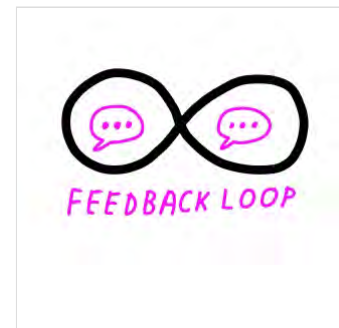
I have been thinking a lot about protagonists in this narrative, in this PhD. Since most of the practices are collaborations, I saw a danger in the fact that it will be mostly me who is narrating, framing, and to an extent historicizing them from my perspective alone. The struggle was to differentiate the "I" and the "we" throughout this writing and thinking; they are often difficult to disentangle. This "I" also shifts, is not stable, perhaps incoherent, because it has been populated by others while working and thinking together.



I have also been thinking a lot about tools and "containers" for this kappa, and how the tools shape the way I write and read. After one year of writing, and after meeting Femke Snelting and Michael Murtaugh from Constant at a three-day research meeting in Basel, I decided to drop the solitary Word document on my hard disk and continue in the form of a MediaWiki.^[22] This for me was a "paradigm shift" from the protected, private and proprietary environment of my hard disk to a web-based, open, and "public" environment for my tentative thinking, writing and archiving. There were moments of anxiety when I shared the URL, knowing that lots of things were unresolved, not thought through or tentatively worded. But it felt important to share this process because it created dialogues and conversations. It was always cooking, and lots of precious ingredients have been added by others throughout these conversations – only because it was open and accessible throughout.

One specific tool that had been coded by Cristina Cochior and Manetta Berends from Varia (Rotterdam) is the annotation feature. 

It is used by the folks in the various collaborations. So far, Andrea Francke (Piracy Project), Andreas Engman, MC Coble (Let's Mobilize: What is Feminist Pedagogy?), and Rosalie Schweiker (AND, Boxing and Unboxing) have added anecdotes, thoughts, and observations about working with these specific projects. In working together, there are always assumptions, motivations, and misunderstandings that are not necessarily articulated while plotting and "doing stuff". Strangely, you often assume that everyone else thinks the same as you do. Therefore, the annotation feature invites the collaborators to comment, add, and disagree with my accounts of the projects. And as such, it turns the thesis from an authoritative text into an occasion for negotiation, disagreement, and consultation. This approach is not a "writing up," but an experiment in itself. Lastly, this work is not locked up in a scholarly monograph in a university collection, but accessible via the internet – opening up its readership beyond those having access or are inclined to visit European university libraries (Cusicanqui 2011). This also means it is open to feed back into communities outside academia, in which most of the activities developed and are grounded in.^[23] And as such, it tries to avoid extractive economies that are addressed in Appendix 2*Interview with Femke Snelting.



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→ see appendix 2*Interview with Femke Snelting

5 Roadmap

The kappa, the textual format that synthesizes and summarizes the contribution made by the PhD research project, is structured in 6 chapters plus appendices. It is important to note that the kappa is not the final or only form of disclosure. The kappa is a device being used to disclose the practice to meet the terms of a doctoral examination process – the work also circulates more widely in the world

in other wrappers (carrier bags) and on different terms. It will be useful to explain the different layers of text you are reading on this wiki. The main body text (black) is the text I have written. It has a substantial **notes section** at the bottom of each chapter that operates as a parallel layer to the main text. I wanted to keep the main text concise and easy to follow. Therefore, lots of more detailed information, and unpacking of specific terms or concepts takes place in the notes. The left-hand column is the **navigation menu** that brings you to the individual pages (chapters). It does the same job as the index page but is easier to use since it stays visible on each page. In the right-hand column, you will find **annotations** by persons I collaborated with in the projects, as well as peers, friends, and colleagues who were thinking with me during this inquiry. These annotations vary between textual comments and visual comments, since not everyone felt that text is the medium with which they can best express themselves.

The page **About this wiki** explains the purpose of this Mediawiki as constituting the submission of a Doctoral thesis leading to the degree of Doctor of Philosophy in Artistic Practice. It also contains the abstract.

Chapter 01*Contents presents the table of contents of this kappa.

Chapter 02*Setting gives an overview of what the inquiry is about – of the basic research task, agenda, and purpose. It lays out the context, the problems I will address, and the questions I started with. It also gives information on how the wiki is structured and how it can be read.

Chapter 03*Survey of the field presents and discusses practices, movements, and concepts that others have developed. These examples are spread widely in terms of geography and history, and they draw on a wide range of disciplinary frames and epochs. This broad approach stems from a commitment to work transversally and not to be bound by the protocols of one field alone – such as contemporary art or feminist organizational practices or radical education. The examples I have chosen are all instances where the dominant paradigms of publishing and the formation of knowledge have been in one way or another adjusted, acting as declared counter-political projects. This chapter also maps a network of relationships, since I have been working with some of the discussed projects in the form of workshops, seminars, talks, friendships, and other moments of thinking and doing together.


Chapter 04*Summary of projects & submitted material provides a short factual description of the submitted material to make explicit the projects and activities that form the basis of the contribution made by this research project. It details five long-term practice projects, and includes published (fixed) materials, such as articles, chapters, papers, and ephemera as well as discursive (unfixed) practices describing the workshops, talks, and moments of "thinking with" that

constitute not an "outcome" but a practice.

Each of the **Project pages (1–5)** describes one of the five practice projects in more detail. They break down the context that each project responded to or intervened in. They also give a step-by-step sketch of their main elements, methods, and strategies employed. The five practice projects are: **AND (1)**; **Library of Omission and Inclusions (2)**; **The Piracy Project (3)**; **Let's Mobilize what is Feminist Pedagogy? (4)**; and **Boxing and Unboxing (5)**. All of these projects are collaborations and developed over time.

Chapter 05*Reflection and theorization of projects and submitted material provides a more in-depth and extended reflection on the projects and experiments I have carried out. This is provided to disclose the significance and importance of the contribution made by the research project. It discusses the complexities and contradictions of each of the practice projects individually and articulates their underlying concepts and theories.

Building on the reflection and theorization of the five practice projects, the **chapter 06*Analysis** zooms in on the micro-politics of knowledge practices and crystalizes a range of topics that surfaced throughout the projects. Touching on the politics of citation and experimental authorial practices, I analyze the experiment of writing this thesis in the form of a MediaWiki – as a way that practically experiments with some of the claims made.

07*References lists the resources that have informed the practices, thinking and writing of this research. It goes, therefore, beyond a strict list of "cited sources" since it includes materials that have informed my practice indirectly. Where possible, I have linked directly to sources or uploaded them to this wiki database. As such, this section also extends beyond a typical bibliography and operates partly as an archive. 

08*My integrated circuit acknowledges the collaborative effort of this research project.

The appendices present further materials that did not fit within the index structure above.

Appendix*01: Let's Mobilize Revisited presents a collaborative writing experiment with multi-layered commentary, conducted by Rose Borthwick, Andreas Engman, MC Coble, Eva Weinmayr in 2017.

Appendix*02: Interview: Femke Snelting, Eva Weinmayr, March 24–25, 2020 (Resolutions are always temporary) features an interview with Femke Snelting (Constant, Brussels).

Appendix*03: Rosalie's Visual Comments collects the visual annotations that Rosalie Schweiker produced for this kappa in 2020.



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6 Notes (Setting)

1. Without presenting a premature definition of knowledge, a short insert is needed here to point out that knowledge is connected to an apparatus of legitimization that is discussed and problematized in the following chapters. The term "acknowledging" points towards a dialogical and relational act, to acknowledge means "I see you". To acknowledge is an act of recognizing, of interacting "with other people's worlds" in the words of Maria Lugones (2003, Introduction):

By traveling to other people's "worlds," we discover that there are "worlds" in which those who are the victims of arrogant perception are really subjects, lively beings, resisters, constructors of visions even though in the mainstream construction they are animated only by the arrogant perceiver and are pliable, foldable, file-awayable, classifiable. I always imagine the Aristotelian slave as pliable and foldable at night or after he or she cannot work anymore (when he or she dies as a tool). Aristotle tells us nothing about the slave apart from the master. We know the slave only through the master. The slave is a tool of the master. After working hours, he or she is folded and placed in a drawer until the next morning.

2. The idea of public that I have in mind is not one that is built on Habermas's concept of the bourgeois public sphere (Habermas 1962), because it does not differentiate between a public and *the* public. Michael Warner (2003) describes *the* public as "a kind of social totality, the people in general" and a public as a concrete audience, "a crowd witnessing itself in visible space, as with a theatrical public. Such a public also has a sense of totality, bounded by the event or by the shared physical space". Also Nancy Fraser's sense of "counterpublic" (Fraser 1997) seems problematic since a counter-public presupposes a universalizing concept of the bourgeois mainstream public that it can oppose, that can be "countered". Similar to Nancy Fraser's concept of counterpublics, María Pfa Lara provides an account of counter publicity in subaltern groups and stresses, according to Lugones, that the public address is an "attainment of recognition [...] that is addressed not just to subaltern groups, but in a wider direction." (Lugones 2000, 176). In her text "Multiculturalism and Publicity" (2000), Maria Lugones provides a short summary of Lara's argument:

Dialogue between author and public is necessary for recognition. Engaging the other in an understanding of the ego is crucial here; disclosure is crucial to identity formation. [...] thus, requires public recognition (Lara 1999, 87). Recognition is complete only when "acceptance of the public has taken place" (Lara 1999, 82). If differences are necessary for subjective expansion, their value must be "asserted in front of others" and the dialogue must not only show what makes one different but also that those differences are "part of what should be considered worthy" (Lara 1999, 156, 157). Groups needing to be heard must "conquer channels of communication to call attention to the way they have been treated"; recognition is thus a struggle (Lara 1999, 151, 157). It is their descriptions of what is missing in their lives that make their claims meaningful and understandable to others (Lara 1999, 151). In this case, subaltern publics must aim to reach recognition from both oppressors and oppressed. (Lugones 2000, 179)

María Lugones discusses yet another dimension of public and publicity, one that refers to the hidden publics of infrapolitics, that deliberately forgo a publicist address. (On infrapolitics, see Scott 1987 and 1990.) The so-called "hidden transcript," as a dissident political culture in resistance to oppression, does not address the oppressor. Hidden transcripts, therefore are not just "outside 'the master's tools,' but also outside the master's perceptual field and the master's perceptual possibilities." (Lugones 2000, 178). My use of the term public corresponds to Warner's self-organized public that organizes around a concrete object, occasion (event) or discourse – a publication, for example. This comes close to Matthew Stadler's claim that "publication is the creation of new publics" (Stadler, 2012). Furthermore, the term public in this kappa refers also to public property and accessibility, such as the public domain and open access in contrast to private or corporate ownership.

3. It may help to briefly explain how these three intersecting terms are employed here, by way of locating the inquiry. "Contemporary art" refers to the broad terrain of art production from the 1960s onward. However, rather than a period designation, it is used here to refer to a broad domain of practice that may be termed "post-representational" (Sternfeld 2018), "post-conceptualist" (Osborne 2010) or "relational" (Bishop 2006). "Radical education" refers to several distinct traditions of educational practice that is explicitly framed with revolutionary or politically transformative intentions and objectives. These traditions include, for example, Paulo Freire's *Pedagogy of the Oppressed* (Freire 1970) and bell hooks' writings on intersectional feminist pedagogy, such as *Teaching to Transgress: Education as the Practice of Freedom* (hooks 1994). Radical pedagogy has been practiced and tested by projects such as the "Anti-University" in London, the artist collective Ultra Red, and Malmö Free University for Women; and it has been theorized for example in the field of art and curating in books such as *Curating and the Educational Turn* (O'Neill and Wilson 2010) and in the field of higher education in, for instance, *The Imperial University: Academic Repression and Scholarly Dissent* (Chatterjee and Maira 2014). By "institutional analysis" I am intending not to describe a sub-domain of sociology, organizational studies or political science but rather the intellectual and practical traditions of institutional critique from within the contemporary art field as this intersects with feminist and intersectional analyses of power – which is of course informed by elements drawn from these other disciplines, but manifests a different tendency and different literature. For more on this see *Institutions by Artists* (Khonsary and Podesva 2012), *How Institutions Think* (O'Neill, Steeds and Wilson 2017), and the research project *Creating Commons* (University of the Arts Zürich, 2016–19).
4. The feminist critique of modern epistemologies refers to modernity's claim for abstraction and universalism that originates, in Haraway's words, from a "vision from everywhere and nowhere equally and fully." (Haraway 1988, 584) Boaventura de Sousa Santos summarizes the characteristics of modern epistemologies, which he calls "Epistemologies of the North" as
- (i) the absolute priority of science as rigorous knowledge; (ii) rigor, conceived of as determination; (iii) universalism [...] referring to any entity or condition the validity of which does not depend on any specific social, cultural, or political context; (iv) truth conceived of as the representation of reality; (v) a distinction between subject and object, the knower and the known; (vi) nature as *res extensa*; (vii) linear time; (viii) the progress of science via the disciplines and specialization; (ix) and social and political neutrality as a condition of objectivity. (de Sousa Santos 2018, 6)
5. For Lugones, streetwalker theorizing implies a "pedestrian view – the perspective from inside the midst of people, from inside the layers of relations and institutions and practices" (Lugones 2003, Introduction) In contrast, the bird's-eye view promotes "the perspective from up high, planning the town, the takeover, or the analysis of life and history" (Lugones 2003, Introduction). With "streetwalker theorizing" Lugones proposes an active subjective agency (in place of the liberal model of agency) that "does not presuppose the individual subject and it does not presuppose collective intentionality of collectivities of the same. It is adumbrated to consciousness by a *moving with* people, by the difficulties as well as the concrete possibilities of such movings." (Introduction, emphasis added). This "moving with" shifts the understanding of agency of individual subjectivity, which is here not ascribed to a single rational actor to formulate and pursue her own conceptions but rather "the oft-impeded, multi-directional efforts of social beings moving within and against power structures." (Chang et al. 2018)

6. From a decolonial perspective, Boaventura de Sousa Santos argues that the concept of the author in Western modernity forms part of the same cluster of idealist philosophies that underlie modern possessive individualism, namely originality, autonomy, and (individual) creativity. Such concepts, he claims, have little validity in the epistemologies of the South (as opposed to the epistemologies of the North, i.e. Western modernity) as, "for them, the most relevant knowledges are either immemorial or generated in the social experiences of oppression and the struggles against it. In any case, they are rarely traceable to a single individual. Underlying such knowledges, there are always new or ancient collective experiences." (de Sousa Santos 2018, 54). See also the book chapter "Confronting Authorship, Constructing Practices", in which I discuss prevailing Western assumptions of authorship and ownership based on both property rights and moral rights and the blockages these assumptions create for collective knowledge practices (Weinmayr 2019, 267–307).
7. This citation, without pointing to a specific stabilized publication, might surprise the conventions of academic standards. It refers to a 20-year practice of Brussels-based feminist technology collective Constant, who explore and demonstrate through their practices modes of how "to practically intervene, disrupt and change existing systems of production, distribution, and consumption of knowledge" – a question I raised at the start of this inquiry. See: website "Constant", <http://constantvzw.org/site>.
8. I took copies of my first two independently published publications – *Lery – a story of facts and faxes* (1998) and *Mexico* (1997, with Vera Büchlmann and Joachim Melf) – on my first trip to New York, walked into Printed Matter art book shop and sold them ten copies each on consignment. What an empowering moment – more exciting than any exhibition opportunity I ever had.
9. Having published with big mainstream commercial publishing houses (Hatje Cantz) as well as small independent presses (Temporary Services, Half-Letter Press, Occasional Papers, Book Works) I got more and more interested in exploring and setting up a publishing infrastructure and subsequently co-founded in 2010, with American artist Lynn Harris, AND Publishing in London (today run with Rosalie Schweiker).
10. Of course, within the field of scholarly publishing there is some variability, for instance, the role of the monograph in parts of the humanities in contrast to the role of the double-blind peer review article in some of the medical sciences, or the role of the critical edition in the humanities as against, say, the meta-research analysis paper in the social sciences. In short, there are different scholarly publishing hierarchies and protocols across the disciplines, but the overarching claim is still viable despite this.
11. For a summary of the range of open access models that have been introduced, such as "Gold," "Green," and "Hybrid," see "What is open access?" <https://www.openaccess.nl/en/what-is-open-access>.

12. The focus of these newly emerging open access presses is not limited to "providing online access to scholarly publications but was also about rethinking what an academic publishing culture should look like in a digital environment." (Adema, Moore 2018). One example would be the Radical Open Access Collective (ROAC), a community of scholar-led, not-for-profit presses, journals and other open access projects that at the moment consists of more than 50 members promoting a progressive vision for open publishing in the humanities and social sciences.
<http://radicaloa.disruptivemedia.org.uk/about/>. The collective's aim is "to push back against the growing dominance of market-driven versions of open access – particularly those connected to exorbitant, and ultimately unsustainable, article and book processing charges – in order to promote non-commercial and not-for-profit forms of publishing that work against the neoliberal grain." <http://radicaloa.disruptivemedia.org.uk/philosophy/>. See also the range of topics debated at the two Radical Open Access conferences organized: "Radical Open Access" (2015) <http://radicalopenaccess.disruptivemedia.org.uk/wp-content/uploads/2015/04/Booklet.pdf>, and "Radical Open Access and the Ethics of Care" (2018) at Disruptive Media Lab at Coventry University, <http://radicaloa.disruptivemedia.org.uk/conferences/roa2/concept/>.
13. Gary Hall's "Inhumanist Manifesto" proposes ten strategies:
1. Work collaboratively and collectively.
 2. Operate according to a non-profit philosophy.
 3. Act in a non-rivalrous, non-competitive fashion to explore new models for property, ownership and the economy.
 4. Take a hyper-political approach. Gift labor as a means of developing notions of the community, the common and of commoning that break with the conditions supporting the unified, sovereign, proprietorial subject.
 5. Generate projects that are concerned, not only with representing or critiquing the world but also with intra-acting with the world.
 6. Interrogate those propositions that are often taken for granted by theory. The list is a long one. It includes data, the digital, the human, technology, the printed text, the network, and copyright. Other propositions that are assumed by theorists when drawing conclusions about the media are capitalism, liberalism, humanism, freedom, democracy, community, communism, and the commons.
 7. Engage with the existing institutions – especially those to which theorists are most closely tied such as the university, the library, and the scholarly publishing industry – so as to transform them.
 8. Use different personas or masks to experiment with producing multiple authorial 'I's, different to the liberal humanist subjectivity that is the default adopted by even the most supposedly radical of theorists.
 9. Reinvent both the humanities and the posthumanities as the inhumanities by adopting ways of being and doing as theorists that actually take account of and assume an intra-active relation with the nonhuman. (Hall 2017, 177).
14. See *Mayfly Books*, "About Mayfly Books", http://mayflybooks.org/?page_id=2.
15. The term "counter-political" is not to be read as "against politics" or "anti-politics". Counter-political is thought of as a practice that exceeds politics as an act of public demonstration and proclamation, or declarative, symbolic gestures. Its political agency lies in "doing things", the creation of facts, employing specific methods to achieve a certain goal. Counter-political comes close to infrapolitics with the difference that for infrapolitics anonymity is a key concern, "a politics that 'dare not speak its name,' a diagonal politics, a careful and evasive politics that avoided dangerous risks." (Scott 2012). See also the discussion of publicness and the public sphere. (02*Setting, note 3).

16. I am using the name "HDK-Valand Academy of Arts and Design", or its short form "HDK-Valand" throughout this kappa. During the time when the project was in progress the Art Academy's name was "Valand Academy". "HDK-Valand" is the new name of the merger (2020) of the two art schools, Valand Art Academy and HDK Academy for Design and Craft.
17. French sociologist Gabriel Tarde stresses in his book *La lois d'imitation* (1890), *The Laws of Imitation* (translated into English in 1903) the fundamental collective and pluralistic dimension of society by examining how any societal effort of invention is built on imitation. He states there is no tabula rasa on which ideas and knowledge emerge from, but ideas always build on already existing ideas. "Our acts are what they are because they are the fittest to satisfy and develop the wants which previous imitation of other inventions had first seeded in us; our thoughts, because they were the most consistent with the knowledge acquired by us of other thoughts which were themselves acquired because they were confirmed by other preliminary ideas or by visual, tactile, and other kinds of impressions which we got by renewing for ourselves certain scientific experiences or observations, after the example of those who first undertook them". (1903, 94)
18. Suzanne Briet wrote this treatise as a contribution to the discourse of what constitutes a document. This question was fiercely discussed in the early 1900s, with Paul Otlet claiming that not just written documents but also three-dimensional objects could constitute a document when they serve as evidential objects. Briet expanded this concept by saying that naturally occurring phenomena could as well be documents, such as stars, pebbles, and animals when they had been observed and recorded and classified by an individual (Briet 1951).
19. I relate colonial modernity to the concept of coloniality, as Nelson Maldonado-Torres explains:

Coloniality is different from colonialism. Colonialism denotes a political and economic relation in which the sovereignty of a nation or a people rests on the power of another nation, which makes such nation an empire. Coloniality, instead, refers to long-standing patterns of power that emerged as a result of colonialism, but that define culture, labor, intersubjective relations, and knowledge production well beyond the strict limits of colonial administrations. Thus, coloniality survives colonialism. (Maldonado-Torres 2007, 243).

20. See Kathleen Fitzpatrick's *Generous Thinking* – I refer to the published draft version: *Generous Thinking: The University and the Public Good*, especially the chapter "Critique and Competition" (Fitzpatrick 2018). Fitzpatrick's working method with writing this book presents an interesting approach to scholarly publishing. She published the draft of her book online on Humanities Commons, inviting readers to comment. Based on these responses, what one could call a process of open peer review, she revised the initial draft for publication with John Hopkins University Press. While one could say this is some form of collective authorship, the now published title carries her individual name. The final print version is published as *Generous Thinking: A Radical Approach to Saving the University* (Fitzpatrick 2019).

21. For example, the "Research Excellence Framework" (REF) is the UK system for assessing the quality of research in UK higher education institutions. The primary purpose of REF is to assess the quality of research and produce outcomes for each submission made by institutions. The four higher education funding bodies will use the assessment outcomes to inform the selective allocation of their grant for research to the institutions. The assessment is meant to provide accountability for public investment in research and to produce evidence of the benefits of this investment. The assessment outcomes aim to provide benchmarking information and to establish reputational yardsticks, for use within the higher education (HE) sector and for public information. The quality of research is assessed according to three criteria: (i) the quality of outputs (e.g. publications, performances, and exhibitions), (ii) their impact beyond academia, and (iii) the environment that supports research. Note that the criteria to assess the research environment are based on quantitative indicators such as (a) data on research doctoral degrees awarded, (b) research income, and (c) research income-in-kind). The shortcomings of quantitative assessment will further be discussed in chapter 06*Analysis. The REF was first carried out in 2014 (replacing the previous Research Assessment Exercise in 2009) the second one is scheduled for 2021. It is undertaken by the four UK higher education funding bodies: Research England, the Scottish Funding Council (SFC), the Higher Education Funding Council for Wales (HEFCW), and the Department for the Economy, Northern Ireland (DfE).
<https://www.ref.ac.uk/2014/>
22. Mediawiki is an open-source web-based content management software that also powers Wikipedia. The first wiki software (WikiWikiWeb) was developed by Ward Cunningham in the mid-1990s to enable a community of software developers to work together. Wikis are web-based content management systems that allow users to collaborate on content asynchronously. They contain a series of extendable hyperlinked pages to which users can add, edit and delete information, alter the structure, and so on. Every change is automatically recorded, viewable and reversible by users. Wikis use a very simplified mark up language and as such users require no knowledge of code, nor any specialist software or plugins. Cunningham described wikis as the "simplest online database that could possibly work." See <http://www.wiki.org/wiki.cgi?WhatIsWiki>.
23. Charlotte Cooper produced a helpful "Research Justice Diagram" that shows the ethics of research that draws on communities outside academia; in Charlotte's case research on Fat Activism. For the diagram see: <http://www.antiuniversity.org/Fat-Activism-and-Research-Justice>. See also Charlotte Cooper's website, <http://charlottecooper.net/>.

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This page was last edited on 13 October 2020, at 09:21.

3 Survey of the field

The previous chapter, 02*Setting, provided an overview of the sites, projects, initial questions and format of this PhD submission, and serves as an introduction to this kappa. In this chapter I will map the context and field for the contribution made by the research project. I will do this by delimiting a range of examples that identify the conditions of knowledge practices concerned with the politics of publishing at the intersection of contemporary art, radical education, and institutional analysis.

The practices described below operate post-representationally, or in curator Nora Sternfeld's words, they are "negotiating with reality."^[1] They are widely spread in geographical and historical terms, and they draw on a wide range of disciplinary sources. This broad field of sampling stems from a commitment to working transversally, and to not be bound by the protocols of one field alone – be it contemporary art, feminist organizational practices, or radical education.

On closer inspection, the practices I discuss here share some distinct features. All are discrete instances in which the dominant paradigms of publishing and the formation of knowledges have, in one way or another, been adjusted, acting as counter-political projects. I did not start with explicit criteria to identify relevant examples. Rather, I worked my way backwards to arrive at criteria that would in turn aid me in naming and delimiting the field to which I am contributing.

The practices described in what follows interfere in distinct ways with notions of authorship, editorial processes, design, production, and distribution, as well as with methods of classifying, archiving, and reading. This affinity ties them together into a broader act of contesting power structures. I present the examples in a broadly chronological sequence. However, I do not wish to suggest that there is any developmental narrative here as such. Instead, these different practices provide a genealogy of concerns that help to locate the specific contribution of the current inquiry.

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What's next

Notes (Survey of the field)

1 Setting up alternative infrastructures

The beginning of artists and poets using the book format as an artistic medium has been traced back to Stéphane Mallarmé (1842–98) and William Blake (1757–1827) (Drucker 2004, 21) and to Russian Futurism, Dada, and Surrealism in the early 20th century. Yet it is the emergence of conceptual art in the 60s and 70s and its tendencies towards the "dematerialization the art object" (Lippard 1973) that shifted the focus from the precious and artistically crafted "livre d'artiste" to political questions of production, dissemination, and consumption of art more generally.

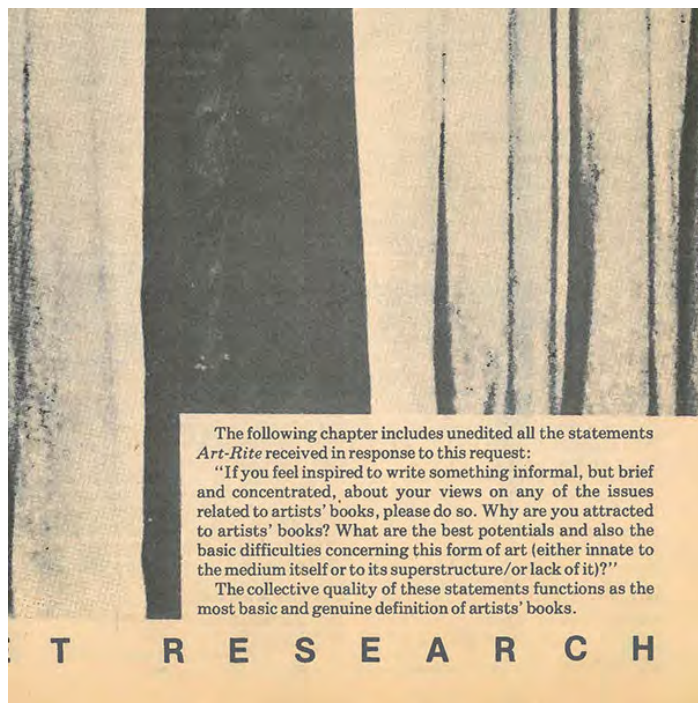
1.1 Early conceptual artist books: Setting up infrastructures of production and distribution (the 60s and 70s)

Conceptual art criticized the paradigms of the art market by challenging the aura of preciousness and uniqueness of traditional art objects. In this respect, the qualities of the book are interesting, because "a book's text is infinitely replicable,

the number of copies that can be printed is theoretically limitless." (Kostelanetz as cited in Lyons 1993, 13).

Early conceptual artists' books in the US have been characterized as a means to circumvent established institutional structures and perhaps, to a certain degree, as an attempt to reform the art system: "(1) the use of inexpensive printing and production methods allowed anyone to be a publisher, (2) alternative distribution networks were 'aiding in the decentralization of the art system ...', (3) this form of art was portable and disposable and (4) these works were, or could be, 'democratic objects'" (Perrault 1973, 15–21).

Asked why the book has proved to be so attractive as an artistic medium, art theorist Lucy Lippard (1993, 45) speculates that artists' books are "considered by many the easiest way out of the art world and into the heart of a broader audience." Lippard describes here the fundamental political potential of the artists' book as a conceptual and material means to question, intervene in, and disturb existing practices and institutions.



Art-Rite magazine #14, New York, winter 1976/77. Read the artists' responses to this call here. (http://wiki.evaweinmayr.com/images/a/a3/Art-Rite_no14_excerpt.pdf).

The challenge was to set up production and distribution systems that provided an alternative way to make the books circulate without falling back on exclusionary market mechanisms of the prevailing status quo. Investigating how artists could set up independent systems of circulation in the mid-70s, the editors of *Art-Rite* magazine put out a call:

Artists' Books – We are investigating the possibilities of a publishing and distribution system for artists' books. (This does not mean catalogs.) Do you have: a) already published books that we can distribute or sell on consignment? b) Completely planned, unpublished books with or without dummies? c) names of other artists who have either one? Let us know. Please send information to PRINTED MATTER, 164 Mulberry St., NYC 10013. (*Art-Rite* 1975/76, 3).

This first appeal was followed by a second call, which attempted to generate discourse by inviting thoughts and motivations from artists experimenting with the medium:

If you feel inspired to write something informal, but brief and concentrated, about your views on any of the issues related to artists' books, please do so. Why are you attracted to artists' books? What are the best potentials and also the basic difficulties concerning this form (either innate to the medium itself or to its superstructure/or lack of it)?^[2]

Due to their perceived potential to subvert the (commercial, profit-driven) gallery system and to politicize artistic practice, artists' books played an important part in the rise of independent art structures, claims artist Joan Lyons. She, for example, founded the Visual Studies Workshop Press, at the Rochester-based independent art school VSW in 1971. The press published artists' books by students and staff alike, as part of the educational process (Lyons 1993, 8). Artists started to set up their own distribution infrastructures by starting independent artists' book shops (some of them still thriving today, such as Printed Matter, New York, and Art Metropole, Toronto),^[3] in an attempt to counter, to a certain extent, the hegemonic art gallery market. It is necessary to be circumspect about this latter point however, as history has shown that artists' books were always prone to be recaptured by the market and turned into collectibles.^[4]

1.2 Descriptors and their discontents: artist book, artist's publishing

Artists in this period certainly helped to expand the limits of mainstream art and pushed the understanding of what a book can be or do. Yet there is, I would claim, a problem with the descriptor "artists' book." It reduces the multi-faceted social, critical, and educational agencies involved in book production, circulation, and consumption to an object; moreover, an object subjected to notions of ownership and authorship and thus to monetary value and copyright.

→ see published interview: More Verb, Less Noun – Publishing as Collective Practice (Jinglun Zhu)

→ see chapter 06*Analysis: Micro-politics of Publishing

→ see book chapter: Confronting Authorship – Constructing Practices (How Copyright is Destroying Collective Practice)



Ulises Carrión, leaflet from "Other Books and So," Amsterdam, no date. In *Ulises Carrion. Dear Reader. Don't Read*, Museo Nacional Reina Sofia Madrid, 2016, 194. Download book here (<https://www.museoreinasofia.es/en/publicaciones/dear-reader-dont-read>).

Therefore, for this inquiry into the critical agency of publishing and knowledge practices, the term "publishing" seems more useful. This shift in terminology puts the focus on the process rather than on the finished object, a shift that I will explore from different perspectives

throughout my inquiry. The interview with Jinglun Zhu, "More Verb, Less Noun," for example, discusses underground publishing, piracy, and collectivity. Chapter 06*Analysis: Micro-politics of Publishing, examines the shift from object to process from an institutional and educational perspective. The book chapter "Confronting Authorship – Constructing Practices (How Copyright is Destroying Collective Practice)" explores this shift from a legal perspective.

The traditional term "artists' book" is still widely in use as the numerous artists' publishing fairs across the globe evidence: "The New York Art Book Fair," founded in 2005 by Printed Matter; "London Art Book Fair" at Whitechapel Art Gallery in London; "Index Art Book Fair" in Mexico City; "MISS READ – Berlin Art Book Festival"; "Vancouver Art Book Fair"; "Tokyo Art Book Fair," to name just a few.^[5] However, recent activities, scholarship, and discourse, seem to take into account the processual practice aspect of publication. For example, Eleanor Vonne Brown at the independent publishing space X Marks the Bökship in London, convened an event series "Publishing as Practice" (2010 and 2014). Since then a number of publications dealing with publishing in a broader sense have appeared, such as the anthology *Publishing as Artistic Practice* (Sternberg Press, 2016) edited by Annette Gilbert, and *Publishing Manifestos* (MIT Press, 2019) edited by Michalis Pichler.^[6]

The term "artists' publishing" shifts certainly the emphasis to the processual and its social and emancipatory agency, but it also limits its applicability to makers or authors who define themselves as artists. In 1979, Richard Kostelanetz was

already addressing this issue:

One trouble with the current term artists' books is that it defines a work of art by the initial profession (or education) of its author, rather than by qualities of the work itself. Since genuine critical categories are meant to define art of a particular kind, it is a false term. The art at hand is books no matter who did them; and it is differences among them, rather than in their authorship, that should comprise the stuff of critical discourse. (as cited in Lyons 1993, 13)

Kostelanetz's emphasis on what books do, rather than who made them seems to be in line with Michel Foucault's critique of the author function that I will discuss and problematize from a feminist and decolonial perspective in the chapter 06*Analysis: Micro-politics of Publishing.

1.3 Counter-cultural alternative media – Radical Printshops (70s, 80s, UK)

My inquiry into the micro-politics of publishing as an agent for change moves beyond the field of art and extends into the wider field of counter-cultural alternative media. Jess Baines' (2016) work on radical printshops in the UK – which can be seen as an attempt to write historiography from within – has shown how historical feminist collectives have organized themselves (1960s–80s) in a struggle for women's liberation. Baines also shows how media, such as prints, posters, magazines, and zines, were used to create communities and campaigns around the issues at stake.

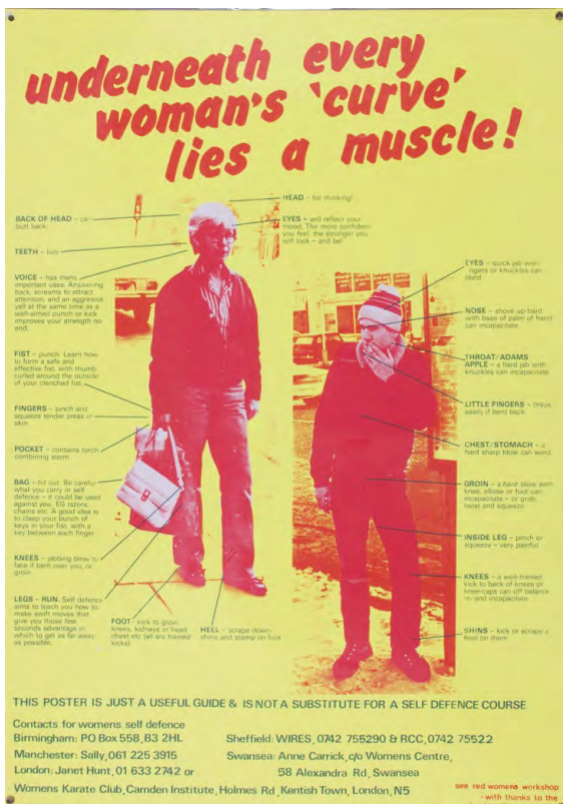
Baines illustrates how alternative media and social movements have mobilized the concept of "counter-public spheres", or in Nancy Fraser's words "subaltern counter-publics." Fraser describes these spheres as "parallel discursive arenas where members of subordinated social groups invent and circulate counterdiscourses to formulate oppositional interpretations of their identities, interests, and needs." She gives the example of the US feminist subaltern counter-public "with its variegated array of journals, bookstores, publishing companies, film and video distribution networks, lecture series, research centers, academic programs, conferences, conventions, festivals, and local meeting places, where feminist women have invented new terms for describing social reality, including 'sexism,' 'the double shift,' 'sexual harassment,' and 'marital, date, and acquaintance rape.'" (Fraser 1990, 67)

It's interesting that Fraser's reflection on the question of "alternative media" in 1990, notes that not all of the subaltern counterpublics are necessarily "virtuous," but can be anti-democratic and anti-egalitarian. She argues that, in principle,

→ see: See Red, Women's Workshop, London (<https://seeredwomensworkshop.wordpress.com/news-info/>)

"assumptions that were previously exempt from contestation will now have to be publicly argued out" and that "the proliferation of subaltern counterpublics means a widening of discursive contestation." (Fraser 1990, 67) Today, 30 years later, given the rise of far-right movements and their successful media strategies, we might have to rethink the concepts of counterpublic and alternative media more carefully.^[7]

The question of what constitutes alternative media has been broadly defined as "media production that challenges, at least implicitly, actual concentrations of media [symbolic] power." (Couldry and Curran 2003, 7). Here, of course, criteria are needed to define counter-cultural practices. Jess Baines (2016, 17) summarizes these as "politically progressive and/or oppositional content; democratic organizational practices; independence from commercial and state influence; involving amateurs rather than professionals; considering audiences as participants (potential if not actual) rather than consumers; adapting/mobilizing available technologies". She notes that these criteria, generally speaking, "point in the same direction, towards the democratization of media in terms of what is produced (different perspectives), who produces it (different bodies) and how it is produced (different practices)."



Jess Baines' in-depth study of radical printshops in the UK provides a framework for understanding the practice of the See Red Women's Workshop, which printed silk-screened posters between 1974–90, in London. These posters, and the production of media more broadly, extend, according to Baines (2016, 12), "the communicative capacities of politically, economically and socially 'marginal' groups and disputing various forms and practices of 'dominant power.'" For See Red, disputing forms of dominant power included, for instance, inventing new

modes of working together that produced forms of collective authorship. Founding members of See Red, Suzy Mackie and Pru Stevenson (2013a), explain:

In the early days, the posters were mainly produced about our own personal experiences as women, about the oppression of housework, childcare and the negative image of women [in media and advertising]. An idea for a poster would be discussed in the group; a member would work on a design, bring it back for comment, someone else might make changes, and so on until the collective was satisfied with the end result; no one individually took the credit. This was a concept many in the art world found hard to accept: 'who holds the pencil? Someone must hold the pencil!'

This account of collective creative practice that seeks to work against individual authorship and defies ideas of entitlement or ownership, is significant for the discussion of regimes of individual authorship in chapter 06*Analysis.

→ see chapter 06*Analysis:
Micro-politics of Publishing

The See Red print workshop, despite its productive functions, was a site of sociality. In a public talk, members of the See Red Women's Workshop stressed how important it was to gather in person and generate ideas on how to visualize a particular issue that was important to them. It was the activity of articulating experiences and collective brainstorming that politicized their practice, and it was the exchange of ideas that led to sharp slogans and imagery for the posters (Mackie and Stevenson 2013b). As Baines' study shows, the printshops were much more than "collaborations." The interviews she conducted with members of the printshops show that this practice "is about change, personal and social, not just as something cognitive, but also via physical, embodied practice."^[8] This implicit collectivity was also seen as a form of resistance: "It was part of the politics that you sought an alternative route to the mainstream because it rejected you for race, gender, sexuality, anything, so it was ok we'll do it ourselves, and we'll do it in a different way that is non-hierarchical." (Baines 2016, 118)

The collectivity, as Baines (2016, 11) explains, generated "cultural constellations" that "produced and were produced by movements and milieus," that were "made up of groups and individuals staking particular claims, producing 'culture,' developing new ways of 'doing things' and mobilizing technologies and tools to do so."

The printshop as a site of culture and knowledge production could be related to the model of the rhizome, a metaphor borrowed from Deleuze and Guattari's critique of 'arboreal' thought (the tree as a model for knowledge). Baines explains that arboreal thought is hierarchical, centralized and linear (with roots, a trunk, and branches that subdivide in importance), whereas the rhizome is anarchic, made of points without a center, but "always in the middle, between things... the tree is filiation... the rhizome is alliance." (Deleuze and Guattari 2005, 25). "Any point of a rhizome can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fixes an order." (7).

The figure of the rhizome suggests heterogeneity and multiplicity, processes and flows rather than structure and fixity and therefore relates, according to Olga Bailey, Bart Cammaerts, and Nico Carpentier to alternative media's potential to connect diverse struggles (Bailey et al. 2008, 27). This rhizomatic way of working that connects different struggles could also be seen as a working principle of contemporary feminist media collectives, such as Constant in Brussels that apply some aspects of radical print shops to open source technologies.

1.4 Open Source: Feminist technologies: Constant (Brussels)

Constant is a feminist, non-profit, artist-run organization based in Brussels, active in the fields of art, media, and technology since 1997. Current artistic director Femke Snelting describes Constant as "a collective of collectives [...] trying to work out 'what' feminist technologies could be, and 'how' they could be practiced." (Snelting et al. 2018).

Constant develops, investigates, and experiments. Constant departs from feminisms, copyleft, Free/Libre + Open Source Software. Constant loves collective digital artistic practices. Constant organizes transdisciplinary work sessions. Constant creates installations, publications, and exchanges. Constant collaborates with artists, activists, programmers, academics, designers. Constant is active archives, poetic algorithms, body and software, books with an attitude, correlations, counter cartographies, situated publishing, e-traces, extitutional networks, interstitial work, libre graphics, performative protocols, relearning, discursive infrastructures, hackable devices.

→ see: webpage Constant (<http://constantvzw.org/site/>)

The groups working with/at/around Constant explain how they make a connection between the ideas of free software^[9] and feminist values: "In French the term for "operating systems" is "système d'exploitation," and as a feminist, you don't want to accept your exploitation system, you want to be able to change and modify it." For feminist technology seems incomplete "if you don't do all the layers."^[10]

Constant's feminist work on technology looks beyond the front end (the devices, the software we use) to explore the back end (the channels, the servers, the infrastructures). "We were performing and enacting the feminist potential of free software and then seeing that there are many more things going on that keep back that potential and that we needed to be much more direct, explicit, and clear about our feminist intentions," says Snelting in a video conversation with Barcelona-based activist SpiderAlex. (Snelting et al. 2018).

This entails taking the consequences of thinking technology as "being embedded in practices of maintenance, of care, of resources, of shorter as well as longer time frames" seriously. Going through all the layers means thinking about how technologies produce norms, how they make space for difference, how they work from possibilities and not probabilities, how they can keep opening up that potential." (Snelting et al. 2018). According to Snelting, feminist infrastructure is not about control and ownership. For her, " it is crucial to remind ourselves that technologies are about relations with things we like to relate to, but also things we don't like to be related to. So its about practices that make the best of those situations." (Snelting et al. 2018). Snelting emphasizes a certain persistence, that is not necessarily "going towards a solution," but a persistence "that is determined and strengthening and maybe even empowering without cutting itself away from the dependencies it is entangled with." She refers here to Donna Haraway's "staying with the trouble." Haraway (2016, 4) argues in her book that, "eschewing futurism, staying with the trouble is both more serious and more lively. Staying with the trouble requires making oddkin; that is, we require each other in unexpected collaborations and combinations, in hot compost piles. We become-with each other or not at all. That kind of material semiotics is always situated, someplace and not noplacement, entangled and worldly." Haraway argues that "staying with the trouble" is only possible in relationships (with people, with materials, with tools), since "alone, in our separate kinds of expertise and experience, we know both too much and too little, and so we succumb to despair or to hope, and neither is a sensible attitude."

Constant's activities are so many, and on several different layers and fields of inquiry that it is not possible for them to be adequately "captured" here: the scale of the endeavor is truly impressive. Regardless of scale, I would argue that it is the entirety of their rhizomatic practice, its "ongoingness", that makes Constant such an important organization. Their open-source approach – an underlying principle in their mode of working – develops temporalities and effects that are very different from one-off artistic gestures, such as "interventions" that often remain in the realm of the symbolic. To be able to sustain this practice for more than 20 years, to be able to pay active members even a modest monthly salary, is exemplary of how intersectional feminist institution-building can be pursued beyond conventional structures such as the artspace, the university, the cultural center – in Constant's own words through "extitutional" network building.

2 Interventionist strategies “Insertions into Ideological Circuits”

Hacking and infiltrating, using infrastructures already in existence, is a different tactic of radical publishing that is being employed by artists and activists. *Insertions into Ideological Circuits* (1970) is a series of works by Brazilian artist Cildo Meireles. He infiltrated infrastructures of circulation by printing anti-war slogans on recyclable Coca-Cola bottles as a gesture against the (then) ongoing war in Vietnam. Meireles screen-printed empty bottles and returned them to shops, making them re-enter the circulation system. The inscribed bottles got refilled in the factory and delivered via shops to consumers. Banknotes are another circulation system that Meireles appropriated for his own purposes. Taking advantage of the fact that notes pass from hand to hand in exchange for goods, he rubber-stamped critical questions about the Brazilian dictatorship onto banknotes – of varying denominations and currencies –and fed them back into circulation. Here the artist merely “piggy-bagged” on existing infrastructures of circulation as a carriers for his messages.



The Yes Men, *New York Times*, Special Edition, 2008.

A similar strategy was put to action in the US (November 2008), when activists around the North American prankster collective The Yes Men “hacked” *The New York Times* by printing a “special edition” of 80,000 copies, that were distributed for free to passers-by on the streets of several US cities. This special edition was a perfect replica of the visual appearance of *The New York Times*, in terms of paper, graphic design, typefaces, and size. Thus, the activists co-opted – to an extent – the authority of the brand “*The New York Times*” to circulate a visionary “best-case scenario” with hypothetical headlines and articles, such as “Iraq War Ends,” “Minimum Wage Law Passes Congress,” “USA Patriot Act Repealed,” “All Public Universities to Be Free.”^[11]

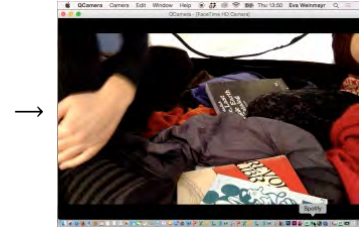
3 Library as Infrastructure

The discussion of the practices mapped above points to the significance of building (or intervening in) infrastructures of circulation and modes of sharing. Libraries occupy an important role in the distribution and circulation of published knowledge. Whether a physical collection of inked paper or an online archive of digitally published files, libraries are key moments for accessing, activating, and disseminating knowledge. The ethos of the public library (in contrast to private, monastic, or other specialized and restricted libraries) is intimately connected to democratic ideals of equality and free access to knowledge. As Anna-Sophie Springer points out, libraries, being usually non-profit spaces, provide citizens with material and immaterial goods and media that would otherwise have to be purchased.^[12] The public library can be defined as (i) a publicly available collection, (ii) housed in a public building, (iii) indexed and made accessible with the help of a public catalog, (iv) serviced by trained librarians and (v) financed through public funds.^[13] A complex body of research, as well as artistic interventions, and sociological and media studies in the last decade have focused on the function and importance of libraries. David Weinberger, for example, proposes thinking of libraries as "open platforms" – not only for the creation of software but also for the development of knowledge and community.^[14] Shannon Mattern suggests that we understand the library as a place where informational and social infrastructures intersect, and highlights the benefits to immigrants, seniors, individuals searching for work, public school students, and aspiring entrepreneurs.^[15] Tomislav Medak reminds us of the many sides of the phenomenon that the public library is: a "major community center, service for the vulnerable, center of literacy, informal and lifelong learning; a place where hobbyists, enthusiasts, old and young meet and share knowledge and skills." (Medak 2015, 81). *The Guardian* newspaper (Flood, 2019) points out that "Britain has closed almost 800 public libraries since 2010".

But institutional (in contrast to private or self-organized) libraries are also disciplinary institutions that play a part in determining what comes to be validated as relevant knowledge. "The revolting librarians," a movement of the 70s in California, criticized the limited range of topics and information public libraries provided at the time serving mainly a white, middle-class readership. They pointed towards the American Bill of Rights declaration that stated the library should provide information "for every member of the community"^[16] and consequently campaigned for the inclusion of topics that served marginalized groups. The library newsletter *Synergy*, published in the 60s and 70s by the Bay Area Reference Center in San Francisco lists subjects such as "San Francisco State College-Strike," "Neglected Novels," "The Underground Press," "Right-Wing Periodicals," "Women's Liberation," "Native Americans," "Ecology," "Radicals in the Profession," "Gay Liberation," "Prisons," "Insurgent Librarians," "Occult," and "Changing Family Structure."^[17]

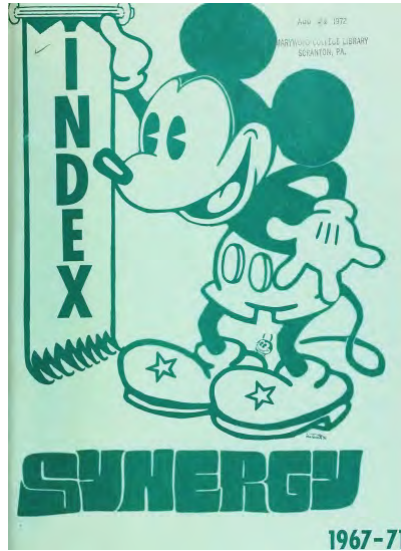
→ see book chapter: [Library Underground – a reading list for a coming community](#)

→ watch video: [Library Underground – welcome to my tent](#)



→

The 70s radical library movement in the California's Bay Area, and the various attempts (historical and contemporary) to circumvent enclosures and establish "extitutional" and informal library infrastructures are discussed in more detail in the book chapter "Library Underground – a reading list for a coming community." In what follows, I will present practices of radical librarianship that operate outside institutions (extitutional) and secondly, others that operated from within institutions.



Synergy Magazine, Index for 1967–71. Download PDF (http://wiki.evaweinmayr.com/images/c/c3/Synergy_Index_1972.pdf).

4 Radical Librarianship – "extitutional": Questions of access and validation

There is considerable artistic and activist work being done that draws attention to the politics of access (copyright enclosures), to processes of validation (what knowledges are legitimized, and included) and biases in organizing, framing, categorizing, and classifying knowledge. In short: what is subsumed under the term bibliographical practices (representation).

4.1 An artwork: "Martha Rosler Library" (2007)

A wide range of artists have worked with libraries as part of their artistic practice. A notable example among them is Martha Rosler. At the invitation of Anton Vidokle (e-flux) nearly eight thousand books were temporarily removed from the artist's home to be made available to the public in an e-flux organized reading room in New York, at the Liverpool Biennale and in several exhibitions across Europe – "Martha Rosler Library". Elena Filipovic (2007) describes this as

an act of incredible generosity, one of America's most important living artists temporality dispossessed herself of the vast majority of her personal library so that it could

be made available for consultation. No borrowing was possible, but the eclectic ensemble of books on economics, political theory, war, colonialism, poetry, feminism, science fiction, art history, mystery novels, children's books, dictionaries, maps and travel books, as well as photo albums, posters, postcards and newspaper clippings could be studied at will.

It has been suggested that the contents of the library are "both the source of Rosler's work and an installation/artwork that continues many of the concerns – with public space, access to information and engaged citizenship – that traverse her entire oeuvre." (Filipovic 2007)

Filipovic's narrative seems to suggest that one possible interpretation of "Martha Rosler Library" is as a sort of portrait of the artist: One could read Rosler's oeuvre through her books by reflecting on the relationship between her artwork and the books. Rosler vehemently opposes this reading in an interview with Stephen Wright:

The one thing about the library I never anticipated was that people would see it as a portrait of *me*. That is *the least* interesting interpretation that could possibly exist. Why see it as a symbolic creation? Why not see it as a library, with both books from diverse sources and pamphlets and other things? Because otherwise, you have abstracted it to the point where it's offering you nothing. So I am horrified by the library-as-portrait. [... That means] they didn't have to see it as an open invitation to anything, but only as ruins, like if we decipher this, we'll have the story of Martha Rosler. No, no, no, no, wrong! Look through *the* artist, *this* artist, to the basis of the practice of *an* artist. (Domela and Barnes, 2008, 11).

The problem, I argue, with Rosler's suggestion is that even if one abstracts "an" artist from "the" artist, this library is framed as an artwork by an individual artist in collaboration with an initiator ("at the invitation of Anton Vidokle"). Therefore this personal library always points back to one individual, its creator, the artist. As such it is certainly a generous gesture but still, one that quite simply re-affirms a conception of art with a capital A, in which an artist creates a work, and others are invited to interpret it. The question to ask is, how would one encounter these books had she lent or donated them to a public library without adding her name to them? Or in other words, what kind of value is added by framing this collection of books as Martha Rosler's?

4.2 A network of relationships: Infoshops (1990s UK)

A fundamentally more collective approach is exemplified by various small self-organized libraries and reading rooms that have appeared in cities throughout Europe and the US in recent years. Often set up by artists or connected to newly emerging makerspaces, these small community-run libraries are informally organized and cater to the needs of local residents and various community groups living in the area. They are building on the tradition of collectively run infoshops or community archives arising in the 90s in the UK and US as part of social movements.

Infoshops are nodes "free space within a diffuse, anti-hierarchical network" (Atton 2003, 58) and are often homes not only for debate and discussion but also for alternative media and are thus connected to the radical printshops discussed above. Infoshops tended to operate independently, and not be council-run or affiliated to other organizations, and catered specifically for the information (and other, social and cultural) needs of its users (1999, 24–29). Chris Atton (2003, 58) explains that

one of the info shop's key functions is to be a repository and distributor of alternative media (mostly, though not exclusively, anarchist media), and it appears to function as a hybrid form of information resource, acting as a library, archive, distributor, and sales outlet. It can also be a site for the production of such media, often produced by the same collective that runs the infoshop itself.

The infoshop can thus be seen as having a two-way function: being the origin as well as the outcome of collective action.^[18] It offers, according to Atton, a radical form of community library and plays a crucial role in developing autonomy, solidarity, and reflexivity in the creative processes of activist politics.

4.3 Shadow Libraries

"With books ready to be shared [online], meticulously cataloged, everyone is a librarian. When everyone is a librarian, the library is everywhere." (Mars et al. 2012)

In the last decade, a multitude of online shadow libraries emerged. Operating as peer-to-peer sharing platforms, they build on the idea that "when everyone is a librarian the library is everywhere." These piratical text collections pool together resources that were already in circulation and newly scanned books that are (often illicitly) uploaded by the platforms' users.

This is a library which is perfectly virtual, which has no monumental buildings, no multi-million euro budget, no miles of stacks, no hundreds of staff but which has, despite lacking all that what apparently makes a library, millions of literary works and millions of scientific books, all digitized, all available at the click of the mouse for everyone on the earth without any charge, library or university membership. (Bodó, 2015, 1)

A range of scholarly and activist work has shown the ways in which the history of book piracy is tightly connected to the history of the printing press, to the history of censorship, the history of copyright, and civil disobedience.^[19] Therefore it is important to acknowledge the cultural significance of book piracy, because "ultimately it is a story about how knowledge is circulated beyond and often against the structures of political and economic power, and thus it is a story about the changes this unofficial circulation of knowledge brings." (Bodó 2015, 2). A wide spectrum of workshops, seminars, and conferences and symposia have been organized over the last decade to identify the need for, and the importance of, shadow or pirate libraries to counter the monopolies and enclosures in the prevailing knowledge economy^[20]. I have been invited to participate in some of these and talk about the Piracy Project and the intricacies and blockages that regimes of copyright and intellectual property are currently producing in the fields of arts and education, a topic that I explored in the book chapter "Confronting Authorship – Constructing Practices (How Copyright is Destroying Collective Practice."

→ see book chapter: Confronting Authorship – Constructing Practices (How Copyright is Destroying Collective Practice)

For a full understanding of the range of specific problems copyright poses for libraries in the mere fulfillment of their basic mission of providing documents and books for lending and copying, one has to understand the effect of digital lending rights. Copyright law provides exceptions for libraries to lend physical books (one copy can be indefinitely lent and read by different library users). In contrast, libraries are only allowed to digitize their holdings for use onsite.^[21] Off-site lending (e-lending) of copyrighted works is, in most cases, only possible through license agreements and digital subscriptions with individual publishers that libraries can only afford on a limited scale.^[22]

This is a rough sketch of the context in which Aaron Swartz produced his "Guerilla Open Access Manifesto" calling for the liberation and sharing of scientific knowledge. Swartz forcefully asserted that scientific knowledge, produced with significant backing of public funds and the voluntary labor of academics, could not be locked up behind corporate paywalls set up by publishers. Unauthorized copying and dissemination of scientific works and their transfer from behind closed paywall repositories to public archives, he claimed, is a moral question. ^[23] He created, according to Balázs Bodó, "an ideological framework which was more radical and promised to be more effective than either the creative commons

(Lessig, 2004) or the open access (Suber, 2013) movements that tried to address the access to knowledge issues in a more copyright-friendly manner." (Bodó 2015, 8)

In the following, I will briefly map some of the recent and current shadow library initiatives that – each in its different way – constitute the wider context for my research inquiry and for the Piracy Project more specifically.

→ see project 3*[The Piracy Project](#)

Sci-hub ("Remove all barriers in the way of science") was founded in 2011 by Alexandra Elbakyan, at the time a graduate student in science (Kazakhstan). Frustrated by the inaccessibility of scientific papers for research and education due to high costs, Elbakyan created a website that enables users to download PDF versions of scholarly articles, including many articles that are paywalled at their journal's site. As of April 2020 Sci-hub provides access to 81,327,483 journal articles and papers^[24] and receives, according to Michael S. Rosenwald (2016), approximately 400,000 download requests per day. Elbakyan stresses that the important part of Sci-Hub is the script that can download papers that are behind paywalls directly from the publisher.^[25] One method that Sci-Hub uses to bypass paywalls is to obtain leaked authentication credentials for educational institutions. These credentials enable Sci-Hub to use institutional networks as proxies and gain access to subscription journals (Himmelstein et al. 2018) – a tactic that differs from other shadow libraries that rely on users to digitize physical copies (often manually) for uploading to the repository.

A second example is **Memory of the World** set up by Marcell Mars and Tomislav Medak around 2012. They explain that Memory of the World has two main aims: firstly, to make a case for the institution of the public library and its principle of universal access to knowledge; secondly, to explore and develop distributed internet infrastructure for amateur librarians. Memory of the World invites amateur librarians to scan their book collections and upload the digital PDFs or e-pubs to the shared repository for others to download. Convinced that knowledge should be free and not curtailed by big publishing monopolies or copyright notes, Memory of the World offers a new interpretation of what a public library could be. Or in Balázs Bodó's words, "users left to their own devices, can produce a library by themselves for themselves. In fact, users are the library. And when everyone has the means to digitize, collect, catalog, and share his/her own library, then the library suddenly is everywhere." (Bodó 2015, 10)

→ see archive: [Memory of the World \(https://library.memoryoftheworld.org\)](https://library.memoryoftheworld.org)

Aaaaarg.fail, comes at the issue from a slightly different angle. It is an online text repository, which initially served as a library for the "The Public School," a framework supporting autodidact activities that began in Los Angeles in 2007.^[26]

The Public School's initiators, Fiona Whitton and Sean Dockray, were critical of the assumption that a curriculum must always come with an institutionalized agenda defining a prescribed canon of learning. In the Public School, people propose classes they'd like to take or want to teach.^[27] The Public School has now spread to other cities, including Buenos Aires, Berlin, San Francisco, New York, Durham, Helsinki, London, Vienna among others. Aaaaarg has grown over the years into "a community of researchers and enthusiasts from contemporary art, critical theory, philosophy, and related fields who maintain, catalog, annotate and run discussions relevant to their research interests."^[28] Sean Dockray describes aaaaarg as "a conversation platform – at different times it performs as a school, or a reading group, or a journal. Aaaaarg (originally aaarg, an acronym that stands for "Artists, Architects, and Activists Reading Group")^[29] was created to develop critical discourse outside of an institutional framework. But rather than thinking of it like a new building, Dockray suggests imagining scaffolding that attaches onto existing buildings and creates new architectures between them."^[30] Quite significantly, there is no moderation of the site beyond the maintenance of the server and the technical infrastructure. This open approach distinguishes it from other shadow libraries and, most importantly, it shows that aaaaarg transcends the understanding of a library "as service" supplying distinct and finite objects to distinct and individual readers.

Monoskop, set up and run by Dušan Barok (Amsterdam), is akin to aaaaarg in that it is a wiki (including a blog) where anyone (who creates a wiki account) can contribute. Monoskop creates a densely networked repository by aggregating and interlinking documents, works, and initiatives related to the avant-gardes, media arts and theory, and activism. In an interview with Annet Dekker, Barok explains that "besides providing access, digital libraries are also fit to provide context by treating publications as a corpus of texts that can be accessed through an unlimited number of interfaces designed with an understanding of the functionality of databases and an openness to the imagination of the community of users. [...] This can be done by creating layers of classification, interlinking bodies of texts through references, creating alternative indexes of persons, things, and terms, making full-text search possible, making visual search possible – across the whole of the corpus as well as its parts, and so on." (Dekker 2017). The Monoskop wiki is a structure that truly highlights potential of intertextuality in digital libraries. It provides, for instance, a compendium of digital shadow libraries as well as a reader linking to a wide range of writings, talks, and conversations about digital libraries, whether shadow, independent or artistic.^[31]

→ see archive: Monoskop (<http://monoskop.org/>)

→ see: Monoskop, *Compendium of digital shadow libraries* (http://monoskop.org/Digital_libraries)

→ see: Monoskop, *Inverse Reader* (<https://monoskop.org/reader/>)

The second strand of shadow libraries and digital repositories that should be mentioned here also aim to counter enclosures and monopolies but they differ in one crucial aspect from user-generated peer-to-peer platforms in that they are individually curated. **Ubuweb**, for example, is a meticulously curated online archive for text, audio, and video run by US-based conceptual writer Kenneth Goldsmith. **The Public Collectors** online archive is administered by Marc Fisher (Temporary Services) in Chicago; it hosts "cultural artifacts that public libraries, museums and other institutions and archives either do not collect or do not make freely accessible".^[32] Antonia Hirsch's **The Surplus Library on Affect & Economic Exchange** promotes the lending of privately owned hardcopy books, mediated through an online platform, which indicates the location of the books available for lending.^[33] This second set of critical archiving practices is mostly connected to an individual (artist). This raises the question of maintenance, a problem that has been getting increasingly more attention in recent activist discourse. Strategies are needed to secure the accessibility and usability of this work – often decades of digitizing and archiving content – for future generations. How could such infrastructures be collectivized? The questions of maintenance are pressing, as are those of legal prosecution.^[34]

Ultimately, the question that emerges is what could institutional libraries learn from "extitutional" and disobedient practices? Balázs Bodó points out that book pirates excel in some of the core services of libraries. "For the moment, pirate libraries provide significantly better services than most of the institutional libraries. They offer far more electronic books, with much fewer restrictions and constraints, to far more people, considerably cheaper than anyone else in the library domain". Therefore, the question is not meant as a joke, but as instigation to learn from book piracy, to take it seriously, not just as a threat, as Bodó proposes, "but as an opportunity". (Bodó 2015, 4)

5 Radical Librarianship – "institutional": Questions of organization and classification

We are now moving from community-run, code-based searchable online repositories into the halls of a library building with shelves, shelfmarks, subject headings, and printed volumes tagged with unique identifier labels. It is a highly classified space that formalizes and arranges knowledge into categories, both intellectually and spatially. As librarian and scholar Emily Drabinski explains,

→ see chapter 05*Reflection theorization of projects: Perspectives and framing under the disguise of neutrality

classifications are built of two parts: subject headings that locate materials intellectually (grouping them under a defined subject) and call numbers that translate the intellectual map into the linear reality of library shelves. "Subject headings fix books in a stable intellectual space, call numbers fix them in physical space. Each subject heading is correlated with a number that places the book in linear order on library shelves. This is an inescapable material constraint; each book can occupy one and only one space on a library shelf." (Drabinski 2009, 16)

The catalog captures and represents the knowledge in the collection via index cards. They list the author's name and the book's title, the metadata description (format, publisher, year, etc.), the subject heading (the field), keywords (what it is about) and the book's shelfmark (the location in the library). In such a traditional physical setting, the entry points for searching are limited to either author name, subject heading, keywords in the catalog, or eventually, to serendipitous browsing of the shelves (good neighbors). The library, therefore, is a place of rigorous organization and discipline.

The two most widespread classification systems are (i) Dewey's Decimal Classification system (DDC) – the prevailing system in public and research libraries outside of the US and (ii) Library of Congress Subject Headings (LCSH) – that govern mainly libraries in North America. In addition to these, there are also a few National Standards – in Sweden, for example – and other classification systems outside the Global North.^[35]

The two main systems are based on a "universal language" and a so-called "controlled vocabulary" to formalize the classifications and the terms used. There are inherent limits to the concept of "universal language" that I discuss in detail in chapter 05*Reflection, theorization of projects: Perspectives and framing under the disguise of neutrality. Descriptors are not neutral: whether classifying, indexing, naming, or key-wording, there is always an act of interpretation. They frame and therefore control whether content will be found and to an extent how it will be read. Melvil Dewey's biographer, for example, points out that DDC is grounded in "a patriarchal White Western (and Christian)" worldview and therefore excludes a whole range of alternative perspectives on humanity's knowledge.^[36] Another caveat regarding DDC is identified by philosopher Hope Olson (2001, 652) who asserts that "DDC typically follows the liberal approach of instituting equality or sameness more often than it represents diversity. The problem of equality is its homogenizing presumption that the same model will apply universally."

We have three dilemmas that I summarize here and will discuss in more detail in chapter 05*Reflection, theorization of projects. Firstly, descriptors are needed, but an universal "one size fits all" approach is known to be inadequate for some

purposes. Library users seeking material outside of traditional mainstream topics will often be met with frustration, as they are likely to miss relevant materials, or indeed be unable to find any at all.

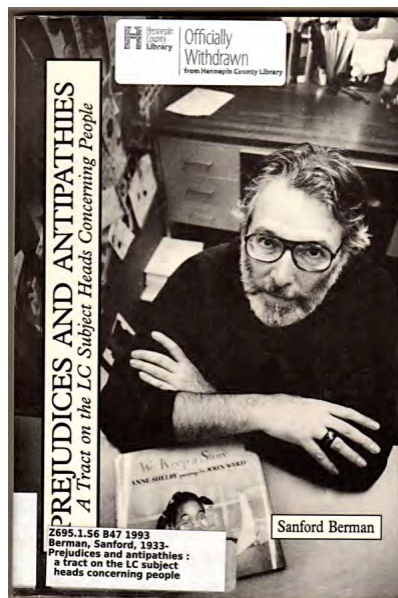
Secondly, the implicit function of naming is to delimit one thing from another. However, such delineations are intrinsically based on particular cultural perspectives – as described regarding DDC above – and can potentially invite and inscribe distortions, exclusions, and marginalizations into systems that rely on those operations..

And thirdly, as Emily Drabinski (2008, 198) notes, "we cannot do a classification scheme objectively; it is the nature of subject analysis to be subjective. [...] Classification schemes are socially produced and embedded structures. They are products of human labor that carry traces of all the intentional and unintentional racism, sexism, and classism of the workers who create them."

5.1 Prejudices and Antipathies

Similarly to DDC, the subject headings at the Library of Congress have come under critical scrutiny since Sanford Berman published his study *Prejudices and Antipathies: A Tract on the Library of Congress Subject Heads Concerning People* in 1971 (Berman, 1971). Berman's study revealed that the Library of Congress Subject Headings, particularly those that are used to identify groups of people, perpetuate "the exclusionary cultural supremacy of the mainstream patriarchal Euro-settler culture." (Olson 2000, 54). In a word, many subject headings exhibit "bias" in favor of particular points of view, and against others. Many possible subject headings are omitted altogether. Substantial research has been done, and concerns raised.

Berman's careful reasoning for each entry makes this work particularly relevant and insightful. Some of the subject descriptors Berman identified and for which he recommended carefully reasoned "remedies" showed, in Berman's view, open racism, homophobia, and misogyny. He suggested the subject heading "Pan-Pacific relations" instead of "Yellow Peril." "Race Relations" for "Race Question."



Sanford Berman, *Prejudices and Antipathies: A Tract on the LC Subject Heads Concerning People*.

APPENDIX

TABLE I. LSCJ Headings Changed in Ways that Reflect Berman's Suggestions

LSCH	LSCH	LSCH	LSCH	DATE OF CHANGE
11	11	11	11	1958
12	12	12	12	1962
13	13	13	13	1962
14	14	14	14	1962
15	15	15	15	1962
16	16	16	16	1962
17	17	17	17	1962
18	18	18	18	1962
19	19	19	19	1962
20	20	20	20	1962
21	21	21	21	1962
22	22	22	22	1962
23	23	23	23	1962
24	24	24	24	1962
25	25	25	25	1962
26	26	26	26	1962
27	27	27	27	1962
28	28	28	28	1962
29	29	29	29	1962
30	30	30	30	1962
31	31	31	31	1962
32	32	32	32	1962
33	33	33	33	1962
34	34	34	34	1962
35	35	35	35	1962
36	36	36	36	1962
37	37	37	37	1962
38	38	38	38	1962
39	39	39	39	1962
40	40	40	40	1962
41	41	41	41	1962
42	42	42	42	1962
43	43	43	43	1962
44	44	44	44	1962
45	45	45	45	1962
46	46	46	46	1962
47	47	47	47	1962
48	48	48	48	1962
49	49	49	49	1962
50	50	50	50	1962

Steven A. Knowlton, "Three Decades since Prejudices and Antipathies: A Study of Changes in the Library of Congress Subject Headings"

"Mexican-Americans" instead of "Mexicans in the US" and the cross-reference "Sexual Perversion" for "Homosexuality" and "Lesbianism" was eventually deleted. By 2005, 64% of Berman's "remedies" had been implemented in the Library of Congress Subject Headings.^[37]

5.2 KvinnSam, the National Resource Library for Gender Studies at Gothenburg University

Cataloging not only controls how specific content is framed, but it also determines whether content is likely to be found at all.^[38] At Gothenburg University, as early as 1958, three librarians and archivists, Eva Pinéus, Asta Ekenvall, Rosa Malmström, started collecting and cataloging women's literature about women's struggle for suffrage and founded, as a private initiative, the "Women's History Archive". Their aim was threefold: to collect manuscripts and archives documenting the Swedish women's movement; to compile and catalog literature on women and to index it in such a way as to make gender aspects manifest; and thirdly, to support scholarship on women studies by publishing research reports and dissertations on women's history for a wider market. When in 1971 the collection became part of Gothenburg University, they became aware that within the holdings of the University library there was plenty of material relevant to women and gender struggles, but it was not cataloged as such. The relevant keywords were missing and, therefore, hard to find. The librarians started to establish a parallel keyword catalog, "Kvinnsam", by indexing – through analog means– the existing holdings of Gothenburg University library with the aim of making aspects of gender manifest and, therefore, searchable. Today, KvinnSam is a parallel digital keyword catalog at Gothenburg University library for finding gender-related material, resources that would not be likely to appear as results of a search in the standard catalog.^[39]

→ see website: Kvinnsam at Gothenburg University (<http://www2.ub.gu.se/kvinn/>)

5.3 Feminist Search Tool

Similar concerns regarding the implicit biases in the organization of knowledge drives a group of contemporary artists, who are affiliated with the Read-in Collective in Utrecht. In collaboration with librarians at the Utrecht University library, they developed a "Feminist Search Tool", departing from the question: "Why are the authors of the books I read so white, so male, so Eurocentric?"^[40] The group developed a digital interface that maps the existing library records at Utrecht University (2006–16) applying different search categories, such as race, gender, ethnicity, nationality, and class. Users can apply different filters to their search (language of publication, place of publication, type of publisher, gender of the author) with the results then mapping how many female non-Western authors and female authors of color are represented in the library holdings and thus reveal the inclusion and exclusion mechanisms of our knowledge institutes.

→ see website: Feminist Search Tool (<https://feministsearchtool.nl/>)



In contrast to the KvinnSam subject search developed in Gothenburg, it is not a search engine for "known-item or delivery search", which is a search for a specific item for which either the authors or the title is known. Instead, the Feminist Search Tool operates as an "awareness-raising tool to stir conversations about the inclusion and exclusion mechanisms that are inherent to our current Western knowledge economy and our own complicities in (re)producing what is considered as 'knowledge' (and what is not)."^[40] As such this intervention is not to be seen as a replacement for the library catalog, "but [as] a supplementary tool for any inquiring person to approach one's own biases and taken for granted truths that one is reproducing while studying and researching."^[40]

5.4 Infrastructural Manœuvres, Rietveld and Sandberg Library Amsterdam

Infrastructural Manœuvres at the Gerrit Rietveld Academy in Amsterdam could be discussed in the Shadow Libraries section above, but as it is an initiative by librarians and critical code practitioners located at an art academy, I will consider it here, as an intervention in an institutional setting. Infrastructural Manœuvres was initiated by Anita Burato and Martino Morandi in 2018 to explore the

→ see website: Infrastructural Manœuvres (<https://catalogue.rietveldacademie.nl/about.html>)

limitations as well as the possibilities of a library's technical infrastructure. Convinced that there is "no such thing as 'technical' choices" they introduce with Infrastructural Manœuvres a more "generalist and collective approach to the socio-technical issues" of infrastructure.^[41]

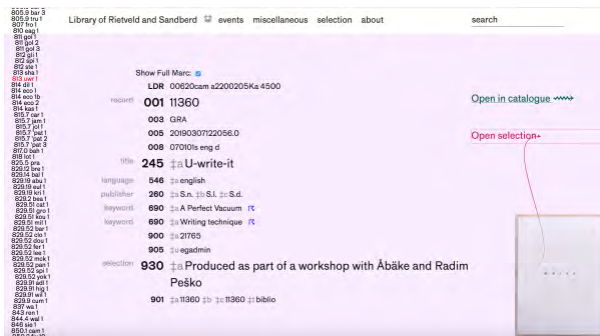


Infrastructural Manœuvres at the Library, Raspberry Pi, 2019.

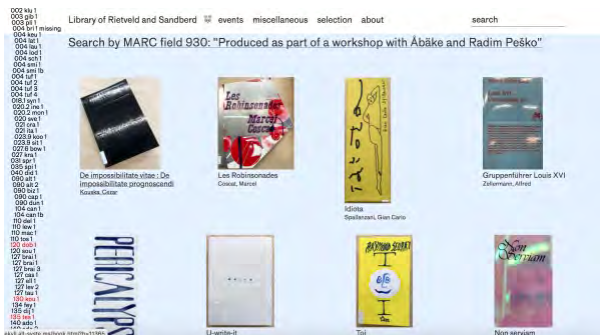
They do this by, for example, abandoning the "cloud service" model, as this standard set-up does not allow librarians to directly access the catalog but merely to use a preset interface provided by the service company. Instead, Infrastructural Manœuvres approached the IT department of the art school to be able to set up the open source "Evergreen Integrated Library System"^[42] on one of the academy's servers subsequently and went through the process of installing this system and learning how it works. This move away from proprietary software with limited choices to using Evergreen open-source software opened up the possibilities for different layers of usage and engagement with the catalog and, most importantly, the potential for modification.

This switch is informed by the desire to "understand and care" for the catalog software and to question the prevailing separation between the user and the service systems, as well as the division between the work of a technician and the work of those using a technical structure. This approach is rather radical: it redefines both the role of the library as a service provider as well as the role of the student as a service receiver, i.e., user. In contrast, Infrastructural Manœuvres promotes a collective effort to explore and understand the different layers of the catalog and its interface. For example, the "Online Public Access Catalog" (OPAC) that forms the front end of the catalog does not show the MARC records (Machine Readable Cataloging)^[43] on which the OPAC is based. MARC records are standardized templates with predefined form fields that enable the sharing of bibliographic resources across information systems using a common format.

Infrastructural Manœuvres experiment with making these records (and their implicit limitations) not just readable, but also to a certain extent "writable". Writable here can mean that (standard) record entries – that are usually "untouchable" – can be discussed, negotiated, and changed. This is an attempt to make porous categories that were assumed to be fixed and stable. This undertaking raises interesting questions of regarding authority, responsibility and accountability in the representation of knowledge.



Draft version of Rietveld's new library catalog interface showing the MARC fields, as well as a feature "selection" that contextualizes the book by connecting it to related materials, 2020.



Draft version of Rietveld's new library catalog interface, 2020.

In addition, Infrastructural Manœuvres experiment with ways to track and record these changes in order to show that the records themselves are cultural objects. This is an important shift, as the catalog user doesn't usually see "the dramas of cataloging,"^[44] i.e. the negotiations and rationales that lead to a catalog entry. By making the book records readable and writable these rationales and decisions can be discussed and adjusted. Currently in the development phase, this takes place in the form of workshops and discursive events at the art school.

Another infrastructural choice was to set up a Raspberry Pi, a local autonomous server – "Splotr.rietveldacademie.nl" – that is only accessible from within the Academy building. This local network encourages for the sharing of digital formats within the perimeter of the school, but not on the internet. In this way,

materials can be circulated at a smaller scale and in a more informal context, allowing for a different quality of encounters and collaborations. The informal repository hosts digital books, texts, and documents sourced from online shadow libraries, but also related materials such as discussion notes, and bibliographies, references and affinities generated by a book's content. During a joint workshop, Martino described it as a "log system" of different events around a book, one that keeps the context and maps the relational web of knowledge practices.^[45]

The library catalog and the activities on Splotr interact – the catalog entries link to the associated materials on Splotr. Here the catalog and the records are approached as sites of local knowledge and negotiation, rather than authoritative and stable bibliographic descriptions. Infrastructural Manœuvres' activities make plain that the library catalog, often seen as an abstract and merely functional searchability tool, can potentially be turned into a site of negotiation, and critical reflection on its own contradictions and conflicts.

5.5 Teaching the Radical Catalog

In a similar vein, Emily Drabinski proposes to shift one's understanding of the library catalog as a mere search tool to a much deeper engagement, via the form of discourse and teaching. Her rationale is that Sanford Berman's interventions to "remedy" some of the openly racist, homophobic, and sexist descriptors in the LC Subject Headings have certainly drawn attention to the hegemonic nature and bias of classification. However, she argues, while Berman was campaigning to improve the thesaurus, he leaves the structural problems untouched. He did not take issue with the general goal of library classifications of bringing human knowledge together under a single unifying, universalizing structure and language, but worked from the assumption that there "could" actually be a "right" language, that "could" be universally understood and applied. ^[46] In contrast, Drabinski contends that the politics of language are virtually always contested, as they are informed by cultural practices and reflective of social power. Therefore, "the struggle for a universal "right" language does not account for how language is inherently political and contextual (Drabinski 2008, 202).

A further problem is that classification's function of fixing and naming creates a static and hierarchical structure that does not allow for language and descriptors to be in motion when it comes to describing shifting identities, for example, in lesbian, gay, and trans contexts (Drabinski 2013, 94–111). Once a book is cataloged and assigned a shelfmark, it mostly stays on the very shelf it has been placed.

Library classifications, however, remain necessary; we would not find the material we sought without them. And yet they are problematic. Therefore, a range of initiatives have come up with bespoke and user-centered classifications that

→ see chapter 05*Reflection, theorization of projects: classification – an architecture to house the universe of knowledge

develop a local solution and a contextual thesaurus for their contents.^[47] These experimental approaches seem possible in smaller and independent libraries. In larger research or public libraries, however, the amount of extra labor that the constant adjusting of catalog records would cause seems prohibitive. It is a double-bind. We understand the limits and power enacted by classification systems and, at the same time – for practical reasons – are not able to address them inside the catalog itself. Therefore Drabinski proposes to "teach the radical catalog". Combining information literacy with radical pedagogy, she openly discusses such issues with students, drawing attention to the fact that the catalog they engage with is a necessarily flawed construct. Paulo Freire calls this "problem-posing education" in contrast to the "banking model" of education.

The banking concept (with its tendency to dichotomize everything) distinguishes two stages in the action of the educator. During the first, he cognizes a cognizable object while he prepares his lessons in his study or his laboratory; during the second, he expounds to his students about that object. The students are not called upon to know, but to memorize the contents narrated by the teacher. Nor do the students practice any act of cognition, since the object towards which that act should be directed is the *property* of the teacher rather than a *medium* evoking the critical reflection of both teacher and students. (Freire 2005, 80)^[48]

The distinction between "property" and "medium" that Freire's makes here will become relevant in the discussion of the role authorship plays for collective knowledge practices that I present later on in chapter 05*Analysis – Micro-politics of publishing: How could we imagine authorship without ownership.

→ see chapter 06*Analysis: How could we imagine authorship without ownership

Freire's proposal of problem-posing education is relevant for Drabinski's point, that, if the teacher or librarian doesn't allow for critique and acknowledgment of the limits and power of classification – which is necessary, but problematic – "we perpetuate the dominance of story 'told' by the classification. Problem-posing education allows us to unveil the hegemonic production and reproduction of the problematic language cited by Berman and the troubling staticity of hierarchies of sameness articulated by Olson." (Drabinski 2008, 204)^[49] Instead of passively teaching classifications, she suggests, it would be more generative "to teach students to engage critically with the classifications as text, encouraging critical thought in relation to the tools." (Drabinski 2008, 204)

→ see chapter 05*Reflection, theorization of projects: Sameness and Difference

5.6 Performative Propositions: Policy Document at ERG

Encouraging critical thought is also at the center of an intervention by a group of students and staff at École de Recherche Graphique (erg) in Brussels. In early 2018, they circulated a policy document "Proposal for amendments to the Study Regulations." [50] Article 2 in this document refers to library policies:

"When the author identifies themselves as a man, cisgender, heterosexual and white, their books will be moved to the archives, to recall, on the one hand, that this is a point of view among others, on the other hand, that the latter is hegemonic. A warning page should be included in each book. Strict quotas will be implemented regarding the selection of the books acquired and on display. Attention will be paid to the topics, the writing context, and the gender of the authors." The topics under quota to be represented are "gender issues, queer questions, issues of feminism, Afro-feminism, trans-feminism, cyborg feminism, xeno-feminism, intersectional feminism, ecofeminism, ecosexuality, LGBT, and questions of LGBTQQI2SPAA+ (to be updated regularly)."

→ see policy document: "Proposal for amendments to the Study Regulations" (http://wiki.evaweinmayr.com/images/d/dd/Proposals_for_amendments_to_Study_Regulations_erg_Brussels.pdf)



The document, collectively produced by the research group "Teaching to Transgress" that formed at erg in 2018, [51] was officially sent out by Laurence Rassel, the director of the art school to all its members, including staff, technicians, and students.

In an even bolder step, Article 3 of the same document proposes to correlate the amount of tuition fees with the level of privilege of each student. How to determine the status of privilege? The document lists a catalog of ten criteria: "man", "straight", "cisgender", "white", "normalized body", "valid", "literate", "middle-class" and "bourgeois", "carnivorous", "human". If a student's profile, for instance, ticks three out of ten boxes (3/10), this coefficient will be applied in two ways: Firstly, the percentage (in this case, 30 percent) is added to the amount of tuition fees to be paid. Secondly, the percentage will be deducted as "penalty" from achieved grades in academic evaluation and assessment of the student's work.

"Proposals for amendments to the study regulations", erg Brussels, 2018.

The circulation of this document caused a major stir among students and staff at the art school since some took the newly proposed policies at face value. Caroline Dath, one of the co-authors of the document, reflects on the reactions of the art school community and explains that many overlooked that this was "a work of fabulation, with a certain sense of humor, where power structures were overturned." (Dath 2020)

When I traveled to Brussels, to visit erg in summer 2018 and meet the document's creators, they explained – not without an abundance of giggles – how much this proposition had stirred up day-to-day assumptions regarding privileges connected to class, race, and gender at their art school.

Annette Krauss thought a lot about habit formation in institutional settings as well as about unlearning one's privileges in the context of her artistic research practice "Sites for Unlearning."^[52] Discussing how Gayatri Spivak's conception of habit formation builds on and differs from Gregory Bateson's and Antonio Gramsci's, Krauss explains "what is crucial in habit formation, is exactly what is missing in it. [...] Habits lack the critical capacity to interrogate themselves" (Krauss (2017, 51–52) – since "a habit does not question." (Spivak 2012, 8). What I understood from Krauss's discussion of habits is that Spivak suggests that philosophical argumentation is powerless when it comes to disrupting habits of thinking and doing. Instead, Spivak proposes a "training of the imagination" with a certain aesthetic that "short-circuits the task of shaking up this habit of not examining [its premises]."^[53]

I believe the intervention at erg was potentially such an imaginative "aesthetic short-circuit.", because even if it was evident that the implementation of the document's proposals was not possible, their mere circulation was generative. It stirred up long-established habits and normalized positions within the institution by instigating staff and students to consider, acknowledge, name – and as such possibly unlearn – their privileges. This alone could help to adjust the standardized positions of authority in Western education.

6 What's next

Having in this chapter mapped the field of practices and interventions that provide the context for this inquiry I will describe in the following chapter, 04*Summary of projects and submitted material, the projects and interventions I have carried out as part of this PhD submission. In that chapter, I will provide an overview of (i) the projects, (ii) the publications, and (iii) related event-based activities that constitute the practice.

→ [see chapter 04*Summary of projects and submitted material](#)

The descriptions of the five projects are on distinct pages that can be accessed via the left-hand sidebar. These project pages describe the elements and methodological steps taken within each project. (1*AND Publishing, 2*Library of Inclusions and Omissions, 3*The Piracy Project, 4*Let's Mobilize: What is Feminist Pedagogy?, 5*Boxing and Unboxing) This compact factual information will then be followed by chapter "05*Reflection and theorization of projects" in which I will reflect and theorize the projects' working process, their aims, and the contradictions that emerged during the working process.

→ see chapter 05*Reflection, theorization of projects

7 Notes (Survey of the field)

1. Sternfeld (2018) describes the post-representational as curatorial and artistic strategies of knowledge practices that rather than "representing valuable objects" intervene in "the space between representation and presence" and therefore "challenge what can be seen, done, and said" in form of "a negotiation with reality".
2. With respect to the late John Baldessari, it is funny to read his response to this "idea poll" in 1975: "I enjoy giving books I have made to others. Art seems pure for a moment and disconnected from money. And since a lot of people can own the book, nobody owns it. Every artist should have a cheap line. It keeps art ordinary and away from being overblown." *Art-Rite*, (1976/1977): 6.
3. Printed Matter was founded in 1976 by a group of artists, critics, and publishers including Sol LeWitt, Lucy Lippard, Carol Androcchio, Amy Baker (Sandback), Edit DeAk, Mike Glier, Nancy Linn, Walter Robinson, Ingrid Sischy, Pat Steir, Mimi Wheeler, Robin White and Irena von Zahn – in in the Tribeca neighborhood in New York.
<https://www.printedmatter.org/about/mission-history> In the same year just a few blocks away, Franklin Furnace opened and set up an artists' book archive. <http://franklinfurnace.org/research/index.php> Art Metropole was founded in 1974 in Toronto by the artist collective General Idea as an artist-run center. Mexican artist Ulisses Carrión started Other Books and So in 1975, in a small, basement-level storefront in Amsterdam. Other books and So ran for five years and could be, in hindsight, described as a project bound to an individual artist, whereas the other initiatives still operate today as non-profit organizations.
4. This is interestingly evidenced in a letter by Ed Ruscha to John Wilcock, the founder of *The Village Voice* in New York, in which Ruscha reflects: "I made a terrible mistake by numbering my *26 Gasoline Stations* books because then the books became a limited edition rather than just another book, which is what I am after". (Ed Ruscha letter to John Wilcock, 25 February 1966, The Piracy Collection, London; The Archives of Giorno Poetry Systems.) Ed Ruscha's *26 Gasoline Stations* book is traded in March 2020 on the second-hand online book store Abebooks for £14,062.83.
https://www.abebooks.co.uk/servlet/BookDetailsPL?bi=30170507913&searchurl=an%3Druscha%26sortby%3D20%26tn%3Dtrentysix%2Bgasoline%2Bstations&cm_sp:_srp1-_title15, accessed: 13 March 2020.

5. According to Printed Matter, The New York Art Book Fair attracts yearly over 39,000 visitors and features over 370 exhibitors from 30 countries. In addition to the location New York, in 2014 PM founded the Los Angeles Art Book Fair that "features over 300 exhibitors from the west coast and some 20 countries, and is attended by more than 35,000." See: <https://www.printedmatter.org/programs/4-art-book-fairs>. Index Art Book Fair in Mexico City with satellites in Madrid, Chicago, and Toronto was founded in 2014 by Frances Horn, Kit Hammonds, Jorge de la Garza, Maxime Dossin, Chantal Garduño, Tania Isabel Garduño Israde and Rafael Prieto. Today it is run by Jorge de la Garza, Maxime Dossin and Chantal Garduño Israde. The website states: "IABF brings together leading independent art publishers from Europe, Asia and the Americas, with special emphasis on artist books and printed matter resulting from experimental approaches to editing, writing, and printing." <http://www.indexartbookfair.com/site-general/>. The London Art Book Fair has been organized by the Whitechapel Art Gallery since 2009. Less international and less experimental in scope, it attracts more established art publishers and galleries. Whether or not artists' book fairs attract artists hinges, in large part, on the costs. The London Art Book Fair charges £850 for publishing houses and distributors. £650.00 for museums and galleries. £450.00 for non-profit and small presses. £250.00 for artists and individual publishers. See: <https://www.whitechapelgallery.org/london-art-book-fair-2020/>. These costs create pressure to sell a large amount of books in order to be able to cover the costs of participation, travel, and accommodation. Consequently, one could say the more costly the participation the less experimental the fair.
6. See *Publishing as Artistic Practice* edited by Annette Gilbert (Berlin, New York: Sternberg Press, 2016). Or *Publishing as Practice*, X-Marks the Bökship (London, 2010 and 2014), convened by Eleanor Vonne Brown. <http://bokship.org/>. See *Recto / Verso: Art Publishing in Practice*, New York, edited by Michaela Unterdorfer, Paige Landesberg, Kristen Mueller (New York, London: Hauser and Wirth Publishers, 2018). *Publishing Manifestos*, edited by Michalis Pichler (Cambridge MA: The MIT Press, 2019).
7. See "Infiltration", Florian Cramer, Stewart Home, Tatiana Bazzichelli at *Disruption Network Lab #14*, Berlin, September 27, 2018. <https://www.youtube.com/watch?v=gBSLrwTdJzs&t=3738s>; See also *Post-Digital Cultures of the Far-Right – Online Actions and Offline Consequences in Europe and the US*, edited by Maik Fielitz, Nick Thurston (Bielefeld: transcript-Verlag, 2019).
8. One interviewee states: "There was a belief and engagement in collective and participatory democratic practices: [...] We were always trying to work out how things might change, having intense arguments but I think the main thing we all adhered to was lifestyle. We were very much of the belief that if you lived it, that was part of the way to make it happen. So you lived and worked communally, in collectives." (Baines 2016, 118).
9. Richard Stallman published the GNU Manifesto in 1985, articulating the founding principles of the free software movement. Whereas non-free (proprietary) software was – in Stallman's eyes – a way to divide users and prevent them from helping each other, free and open-source software was designed to help anyone use the software – and share code – without breaking the law. As Stallman (1985) notes in the manifesto, "by working on and using GNU rather than proprietary programs, we can be hospitable to everyone and obey the law. In addition, GNU serves as an example to inspire and a banner to rally others to join us in sharing. This can give us a feeling of harmony which is impossible if we use software that is not free. For about half the programmers I talk to, this is an important happiness that money cannot replace."
10. Feminist technology activist SpiderAlex (Barcelona) explaining the relationship between feminism and free software, quoting Constant co-founder Laurence Rassel. (Snelting, SpiderAlex, Sollfrank, 2018).

11. *New York Times Special Edition*. See documentation "New York Times Hoax – The Yes Men Fix The World", <https://www.youtube.com/watch?v=YoZQNgAnvqs>. See also the interview with Steve Lambert in *Fillip Magazine* (winter 2009), <https://fillip.ca/content/best-case-scenario>, and Steve Lambert website <https://visitsteve.com/made/the-ny-times-special-edition/>.
12. Anna-Sophie Springer' book *Fantasies of the Library* provides a rich contribution including essays and interviews with artists. Looking at collections of books and the exterior space that contains them (the library) she explores the potential for curatorial reflection. "If the book is traditionally seen as the preferred medium for private consumption and research, and the gallery is understood as the space for public exhibition and performance, the library – as the public place of reading – is thus a hybrid site for performing the book." (Springer and Turpin 2015, 11).
13. For a short history of the public library and related processes of organizing and processing information and knowledge, see Tomislav Medak, "The Future After the Library, UbuWeb and Monoskop's Radical Gestures" in Tomislav Medak, Marcell Mars, and What, How & for Whom/WHW, eds., *Public Library* (Zagreb: Gallery Nova, 2015). https://monoskop.org/images/e/ef/Medak_Mars_WHW_eds_Public_Library_Javna_knjiznica.pdf#page=122
14. David Weinberger proposed to think of libraries as "open platforms" – not only with regards to the creation of open catalog and indexing software but also with regards to the development of knowledge and community. Weinberger argued that libraries should open up their entire collections, all their metadata, and any technologies they've created, and allow anyone to build new products and services on top of that. The platform model, he wrote, "focuses our attention away from the provisioning of resources to the foment those resources engender. A library as platform would give rise to messy, rich networks of people and ideas, continuously sparked and maintained by the library's resources." (Weinberger 2012)
15. See Shannon Mattern's detailed study, "Library as Infrastructure," *Places Magazine*, (June 2014), <https://placesjournal.org/article/library-as-infrastructure/>. She points to a then-recent report (2013) by the Center for an Urban Future highlighting the benefits to immigrants, seniors, individuals searching for work, public school students, and aspiring entrepreneurs: "No other institution, public or private, does a better job of reaching people who have been left behind in today's economy, have failed to reach their potential in the city's public school system or who simply need help navigating an increasingly complex world." (Center for an Urban Future 2013).

16. The American Library Association's "Library Bill of Rights" (1939, with several amendments since), states:
1. Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves. Materials should not be excluded because of the origin, age, background, or views of those contributing to their creation.
 2. Libraries should provide materials and information presenting all points of view on current and historical issues. Materials should not be proscribed or removed because of partisan or doctrinal disapproval.
 3. Libraries should challenge censorship in the fulfillment of their responsibility to provide information and enlightenment.
 4. Libraries should cooperate with all persons and groups concerned with resisting abridgment of free expression and free access to ideas.
 5. A person's right to use a library should not be denied or abridged because of origin, age, background, or views.
 6. Libraries which make exhibit spaces and meeting rooms available to the public they serve should make such facilities available on an equitable basis, regardless of the beliefs or affiliations of individuals or groups requesting their use.
 7. All people, regardless of origin, age, background, or views, possess a right to privacy and confidentiality in their library use. Libraries should advocate for, educate about, and protect people's privacy, safeguarding all library use data, including personally identifiable information.
- Library Bill of Rights*, adopted June 19, 1939, by the Ala Council and amended throughout. The last amendment was January 29, 2019 – including the privacy paragraph. <http://www.ala.org/advocacy/intfreedom/librarybill>.
17. See *Synergy Magazine, Index for 1967–71* (San Francisco: Bay Area Reference Center, 1972). See also, *Revolting Librarians*, edited by Celeste West and Elizabeth Katz, (San Francisco: Booklegger Press, 1972). And "Conversation with Celeste West," interview by Milton Wolf, *Libraries for Social Change: Women's Issue*, 31/32 (Minneapolis: University of Minnesota, 1983), 29–35. See also, Tony Samek, "Intellectual Freedom within the Profession: A Look Back at Freedom of Expression and the Alternative Library Press," *Library Juice* vol 6, (2003). http://libr.org/juice/issues/vol6/LJ_6.6.html.
18. Alberto Melucci has proposed a definition of collective action based on "a network of active relationships between actors who interact, communicate, influence each other, negotiate, and make decisions. Forms of organization and models of leadership, communicative channels and technologies of communication are constitutive parts of this network of relationships." (Melucci, 1996, 75) In this reading of social movements, the role of the network (active relationships) and media as activators of that network assume key positions.
19. For scholarly research into piracy see Johns (2010); Hall (2016); Bathurst Judge (1934); Karaganis (2018); Liang (2012); Swartz (2008). For a legal perspective, see Bently et al. (2010).

20. Below follows a list of a few events that came to my attention, or to which I was invited to: "Piracy and Beyond: Exploring 'Threats' in Media and Culture", Higher School of Economics, Moscow, October 23–25, 2019, <https://cmd.hse.ru/mediapiracy/>; "Shadow Libraries – Ubuweb in Athens", (Symposium, March 16–18, 2018) convened by Ilan Manouach and Kenneth Goldsmith, <https://www.onassis.org/whats-on/shadow-libraries-ubuweb-athens/>; "States and Markets" @ Institutions by Artists Convention, Vancouver, October 12–14, 2012; "Interfacing the Law", XPub, Piet Zwart Institut Rotterdam, convened by Femke Snelting, 2015–19, <http://constantvzw.org/site/-Interfacing-the-law,212-.html?lang=en>; "Copycats vs Mr Big", at *Truth is Concrete*, Steirischer Herbst, Graz, convened by Florian Malzacher, September 21–28, 2012; *Piracy and Jurisprudence*, Faculty of Business, Law and the Humanities, University of Southampton, the Centre for Law, Ethics and Globalisation (CLEG) and the Southampton Marine and Maritime Institute, convened by Oren Ben-Dor (law), Stephanie Jones (English), Alun Gibbs (law), June 21–22, 2013.
21. In the European Union, the "Infosoc Directive" ("Directive 2001/29/EC on the harmonization of certain aspects of copyright and related rights in the information society," 2001) allows for libraries to create digital copies for preservation, indexing, and similar purposes, as well as for the display of digital copies on their premises for research and personal study. (J.-P Triaille et al. 2013).
22. This relates mostly to journals which charge subscription rates. A recent study by a group of researchers points out the politics and effects of digital lending rights and digital subscription rates: "The price of journal subscriptions has grown at a faster rate than inflation for several decades (Association of Research Libraries, 2017), leading to an ever-present "serials crisis" that has pushed library budgets to their brink while diverting funds from other services (Roth, 1990). Meanwhile, publishing has trended towards oligopoly (Larivière et al., 2015), with nondisclosure clauses obfuscating price information among subscribers (Bergstrom et al., 2014) while publishers profit immensely (Morrison, 2012; Buranyi, 2017; Van Noorden, 2013b). Price increases have persisted over the last decade (Bosch and Henderson, 2017; Lawson et al., 2015; Lawson, 2017a). For example, EBSCO [the leading provider of research databases, e-journals, magazine subscriptions, e-books to libraries] estimates that per-journal subscription costs increased by 25% from 2013–17, with an annual subscription to a journal for research libraries now averaging \$1,396 (EBSCO, 2017)." (Himmelstein, et al. 2018).
23. Swartz put his ideas into action and used his Harvard University JSTOR account – a digital repository – to download approximately 4.8 million articles of academic journal articles through MIT's computer network in late 2010 and early 2011. (See *United States v. Aaron Swartz*, July 14, 2011 (<http://www.documentcloud.org/documents/217117-united-states-of-america-v-aaron-swartz>)). Federal prosecutors filed an indictment for a maximum criminal exposure to 50 years of imprisonment and \$1 million in fines. Swartz and his attorney rejected a reduced sentence on the condition that he plead guilty, opting instead for trial in which prosecutors would have been forced to justify their pursuit of Swartz. Swartz committed suicide before the trial. (Cullen and Ellement 2013).
24. The number of papers available on Sci-hub is shown through an automatic counter on the Sci-Hub website. Since Elbakyan was sued for copyright infringement the domain name has kept moving. As of March 2020 the following domains were active. <https://sci-hub.tw/>, <https://sci-hub.se>, <http://sci-hub.si>. Importantly, the above-cited study points out that Sci-Hub users "should note that, in many jurisdictions, the use of Sci-Hub may constitute copyright infringement. Users of Sci-Hub do so at their own risk. [...] There is a possibility that Sci-Hub users – especially those not using privacy-enhancing services such as Tor – could have their usage history unmasked and face legal or reputational consequences." See Himmelstein, et al. (2018).

25. Elbakyan (2017) described the project's technical scope: "Sci-Hub technically is by itself a repository, or a library if you like, and not a search engine for some other repository. But of course, the most important part in Sci-Hub is not a repository, but the script that can download papers closed behind paywalls."
26. "The Public School was initiated in 2007 in Los Angeles in the basement of Telic Arts Exchange. It describes itself as follows: "The Public School is a school with no curriculum. It is not accredited, it does not give out degrees, and it has no affiliation with the public school system. It is a framework that supports autodidactic activities, operating under the assumption that everything is in everything." See <http://thepublicschool.org/la>.
27. Public School has been spreading to other cities such as Buenos Aires, Berlin, San Francisco, New York, Durham, Helsinki, London, and Vienna among others. See also the interviews that Cornelia Sollfrank (2012) conducted with Sean Dockray as well as with Marcell Mars as part of her research project "Giving what you don't have".
28. See Monoskop, also for a comprehensive bibliography of texts interviews and discussions around aaaaarg. <https://monoskop.org/Aaaaarg>, accessed 31 March 2020.
29. See Jonathan Basile, "Who's Afraid of AAARG," in *Guernica Magazine*, August 25, 2016. <https://www.guernicamag.com/jonathan-basile-whos-afraid-of-aaarg/>.
30. Asked to explain the model of scaffolding Dockray explains: "The image of scaffolding was simply a way of describing an orientation with respect to institutions that was neither inside nor outside, dependent nor independent, reformist or oppositional, etc. At the time, the institutions I meant were specifically Universities, which seemed to have absorbed theory into closed seminar rooms, academic formalities, and rarefied publishing worlds. [...] When a reading group uploaded a few texts as a way to distribute them among members, those texts also stayed available. [...] The concept of 'Issues' provided a way for people to make subjective groupings of texts, from 'anti-austerity encampment movements' to 'DEPOSITORY TO POST THE WRITTEN WORKS OF AMERICAN SOCIALISM. NO SOCIAL SCIENCES PLEASE.' These groupings could be shared so that anyone might add a text into an issue, an act of collective bibliography-making. The idea was that AAAAARG would be an infinite resource, mobilized (and nurtured) by reading groups, social movements, fringe scholars, temporary projects, students, and so on."(Dean et al. 2013, 158, 166)
31. The reader was produced for the exhibition "Open Scores" at Panke Gallery in Berlin in the framework of the research project "Creating Commons", ZHdK Zürich, convened by Cornelia Sollfrank, Shusha Niederberger, Felix Stalder. Published August 2019. <http://creatingcommons.zhdk.ch/reader-on-shadow-artistic-independent-autonomous-digital-libraries/>
32. Public Collectors describes its motivation as "founded upon the concern that there are many types of cultural artifacts that public libraries, museums, and other institutions and archives either do not collect or do not make freely accessible. Public Collectors asks individuals that have had the luxury to amass, organize, and inventory these materials to help reverse this lack by making their collections public. Public Collectors feature informal agreements where collectors allow the contents of their collection to be published or exhibited and permit those who are curious to directly experience the objects in person. Collectors can be based in any geographic location." <http://www.publiccollectors.org/>

33. The Surplus Library states: "In redefining the concept of a physical library, the Surplus Library on Affect & Economic Exchange operates on the basic assumption that its specific collection of books already exists in the material world: in the homes and private collections of countless individuals. Some of the holdings of this vast and distributed library can become known and accessible through The Surplus Library site. The site develops as the library's holdings and locations are registered by users."
<http://thesurpluslibrary.com/about>.
34. aaaaarg.fail has been offline at least since March 2020. The URL is redirected to Sebastian Lütger's "textz.com." Sean Dockray has been sued by a Quebec Court for copyright infringement in 2016, and to my knowledge, the case is still pending. More info on *e-flux conversations*, <https://conversations.e-flux.com/t/the-lawsuits-against-and-global-reach-of-aaaaarg-org/3141>.
35. For a discussion of alternatives to DDC and LCSH, such as Ranganathan's non-hierarchical facet system watch the recording of my performance lecture "Library Underground – welcome to my tent." See also: Senior (2008).
36. See Wiegand (1998, 183). Wiegand examines meticulously how the conservative mindset at Amherst College, where Dewey was a student and library assistant, shaped Dewey's concepts of classifications and their hierarchies. "Its moral center was located in 'Anglo-Saxonism' a doctrine that defined 'objectivity' and touted the unique virtues, mission, and destiny of the Anglo-Saxon 'race.'" It is quite important to understand, that with the very headings, he came up with, Dewey framed and cemented "a worldview and knowledge structure taught on the tiny Amherst College campus between 1870 and 1875 into what became the world's most widely used library classification." (Ibid., 188).
37. Steven A. Knowlton (2005, 128) also discovered that the 80 items that remained unchanged show some patterns of thought pertaining to the Christian religion.
38. Internet search engines, such as Google are the front door to the www. Search algorithms can be easily adjusted, and search results manipulated according to specific interests. See the conference and published reader "Society of the Query – Reflections on Web-Search" (Institute for Network Cultures Amsterdam, 2014).
<https://networkcultures.org/query/2014/04/23/reflect-and-act-introduction-to-the-society-of-the-query-reader/> See conference program/.
39. See the list of KvinnSam's subject headings on the Gothenburg University library webpage, <http://www2.uu.se/kvinn/kvinnsam/listor/amnesord.html>. For a detailed discussion of subject analysis at Kvinnsam see Bränström and Modin (1998).
40. See Feminist Search Tool. <https://feministsearchtool.nl/>.
41. See *Infrastructural Manœuvres*, <https://catalogue.rietveldacademie.nl/about.html>.
42. Evergreen is an open-source library software developed by the library of Georgia to further a community around nonproprietary library software. "The Evergreen Project develops an open-source ILS (integrated library system) used by more than 2,000 libraries around the world. The Evergreen community is also marked by a high degree of participation by the librarians who use the software and contribute documentation, bug reports, and organizational energy. As such, Evergreen is very much about both the developers *and* the users," <http://evergreen-ils.org/>.

43. The newest standard of Machine-Readable Cataloging, MARC 21, which prevents duplication of work and allows for sharing of bibliographic resources across information systems using a common format, is developed and maintained by the Library of Congress. MARC 21 breaks down record metadata into a series of fields (0xx–9xx) and subfields (a–z) in a way that can be easily ingested by existing cataloging systems. See Library of Congress website "What is a MARC record, and why is it important?", accessed May 1, 2020, <http://www.loc.gov/marc/umb/um01to06.html>.
44. This quote is from an online writing pad conversation with Anita Burato and Martino Morandi (Infrastructural Manoeuvres) during the one-week worksession *Unbound Libraries* organized and hosted by Constant, Brussels, <https://constantvzw.org/site/-Unbound-Libraries,224-.html>, and <http://media.constantvzw.org/wefts/130/>.
45. See notes (thanks to Ann Mertens) taken at a workshop at Rietveld and Sandberg library in May 2019 instigated by Femke Snelting. Martino Morandi & Anita Burato (Rietveld and Sandberg Library) presented and discussed the project when I visited the library to learn about Infrastructural Manoeuvres with students from X-Pub (Piet Zwart Institute Rotterdam), https://pad.constantvzw.org/p/rietveld_library.
46. Drabinski points out that Berman wrote in his 1971 introduction to "Prejudices": "Knowledge and scholarship are, after all, universal. And a subject scheme *should*, ideally, manage to encompass all the facets of what has been printed and subsequently collected in libraries to the satisfaction of the worldwide reading community." (Quoted in Drabinski 2008, 3) Thus, Berman's political claim was in some ways limited, argues Drabinski: "The primary problem with the Library of Congress Classification is a lack of correct language. Structural critiques of classifications, however, suggest that Berman's pragmatist, yet reformist stance is fundamentally limited." (Drabinski, 2008, 3)
47. For a discussion of alternative approaches, such as S.R. Ranganathan's colon classification that uses nonhierarchical facets see chapter 05*Reflection: Perspectives and framing under the disguise of neutrality as well as Weinmayr (2016).
48. Paulo Freire, *Pedagogy of the Oppressed* (1970), (New York: Continuum, 2000), 80. This is Freire's opening of chapter two: "Education is suffering from narration sickness. The teacher talks about reality as if it were motionless, static, compartmentalized, and predictable. [...] His task is to "fill" the students with the contents of his narration – contents which are detached from reality, disconnected from the totality that engendered them and could give them significance. Words are emptied of their concreteness and become a hollow, alienated and alienating verbosity. [...] Narration (with the teacher as narrator) leads the students to memorize mechanically the narrated content. Worse yet, it turns them into "containers", into receptacles" to be "filled" by the teacher." (Freire 2005, 71–72).
49. I discuss Hope Olson's reflections (2001) on the principle of sameness and difference in chapter 05*Reflection and theorization of projects: Sameness and Difference.
50. See proposed study rules, sent out by the director of *École de Recherche Graphique Brussels (erg)* (http://wiki.erg.be/m/#Bienvenue_%C3%A0_l%E2%80%99erg) via email to all members of staff and students in 2019, translated from French to English by Caroline Dath. http://wiki.evaweinmayr.com/images/d/dd/Proposals_for_amendments_to_Study_Regulations_erg_Brussels.pdf.
51. The research group "Teaching to Transgress" formed at erg in connection to the seminar "No Commons Without Commoning" (January 2018). The question "what makes a framework for a community?" triggered the in-depth reading of the Study Regulations of the art school that subsequently were revised from a feminist, post-colonial and queer perspective. See Dath (2020).

52. See Krauss (2017, 51–53). See also: *Sites for Unlearning*, <https://siteforunlearning.tumblr.com/>; and (Choi et al. 2018).
53. Spivak (2012, 6). Spivak refers here to Bateson with the quote: "The economy consists precisely in not re-examining or rediscovering the premises of habit every time the habit is used. We may say that these premises are partly "unconscious", or – if you please – a habit of not examining them [the premises] is developed." (Bateson 1972, 274).

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This page was last edited on 10 October 2020, at 20:13.

4 Summary of projects and submitted material

I have mapped a range of practices, concepts, and interventions that form a broad context for this practice-based inquiry in chapter 03*Survey of the field. The current chapter now offers an overview of the long-term collaborative projects I have carried out ("Projects"), the pamphlets, essays, and articles I have (co-)published ("Published, Fixed") and the event-based activities, such as teaching, workshops, presentations, discussions, and think-ins ("Discursive, Unfixed").

This inquiry consists of a string of related practical experiments I performed during my artistic career between 1998 and 2020. The projects attempt to rethink acts of publication, distribution, and consumption. They articulate enclosures, exclusions, and oppressions originated by dominant power structures. They experiment with developing different models that facilitate an emancipatory, intersectional feminist, and to some extent decolonial knowledge formation. As such, they can be described as counter-political projects that are held against dominant approaches to the range of practices outlined above.

One characteristic of these experiments is that most of them are collaborative. They often developed as responses to specific problems. These vastly different instances cannot be understood within a conventional publishing framework. Instead, they fall into the expanded category of knowledge practices.

A pivotal common approach to these experiments is that making works "about politics" was not the overt intention. Instead, the aim was to find operational models to work counter-politically – through the practice itself. Hence my artistic concern is not to illustrate a political position, but to actively engage in political experiments in publishing and ecologies of knowledge.

The projects discussed below fall in a wide range of contexts. What they have in common is that they can all be seen in relation to institutions – with some being commissioned by, others being situated in, institutions (with or without an official mandate). A third group operates "exstitutionally", a term coined by Constant, Brussels, indicating a transversal collective working environment that is often inoperable within mainstream institutions. Lastly, most of these experiments are projected long-term. They develop over time to test out various agile approaches. If one approach is not working, it is adapted and applied again from a different angle. That is the reason why the following list is so comprehensive.

Contents

Projects

AND Publishing – with Rosalie Schweiker and multiple collaborators (2009 – ongoing)

Library of Inclusions and Omissions (2016–ongoing)

The Piracy Project – with Andrea Francke and multiple collaborators (2010–2015)

Let's Mobilize: What is Feminist Pedagogy? three-day mobilization and workbook – with feminist pedagogy working group, HDK-Valand, University of Gothenburg (2015–16)

Boxing and Unboxing, Research Residency, Marabouparken konsthall, Stockholm – with Rosalie Schweiker (April–August 2018)

Published (Fixed)

Against Immunization: Boxing as a Technique for Commoning (exhibition, score), at *Open Scores – How to Program the Commons*, Panke Gallery Berlin, September 21 – October 12, 2019

Micropolitics of Publishing (video interview), September 15, 2018

Boxing and Unboxing (calendar)

Confronting Authorship, Constructing Practices – How copyright destroys collective practice (book chapter)

More Verb, Less Noun – Publishing as Collective Practice (printed interview)

One publishes to find comrades (book chapter)

UND statt ODER – die Anatomie von UND (interview)

Rethinking where the thinking happens (public interview)

Radical publishing practice requires radical librarianship (twitter thread)

Dear Hannah (pamphlet)

Let's Mobilize: What is Feminist Pedagogy? workbook

Library Underground – a reading list for a coming community (book chapter)

Library Underground – welcome to my tent (performative reading/video)

We don't want this to turn into an exhibit (book chapter)

Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating, co-edited with Andrea Francke (book)

The Impermanent Book, co-authored with Andrea Francke (essay)

Outside the Page, Making Social Realities With Books (chapter)

Help! David Cameron Likes my Art (book chapter)

Discursive – teaching, workshops, presentations, discussions, think-ins (Unfixed)

Radical Publishing Practices Demand Radical Librarianship: Perspectives and Framing Under the Disguise of Neutrality (presentation), at *We Publish*, Kunsthalle Bern. January 16–17, 2020

Situated Collective Publishing: Less Noun, More Verb (presentation) at *Publishing as Social Practice*, Ystads konstmuseum, November 21–22, 2019

Moments of Autonomy. Feminist educational practices for the digital commons (think-in), at *Open Scores – How to program the Commons*, convened by Creating Commons @ Panke Gallery, Berlin. October 12, 2019

Situated Collective Authorship (propositive input), at *Authors of The Future: Re-imagining Copyleft Studyday*, Constant, Brussels, hosted by Institut Supérieur pour l'Étude du Langage Plastique (ISELP, Brussels). September 27, 2019

Library Talks (presentation), at Rietveld and Sandberg Library, Amsterdam. September 24, 2019

Interfacing the Law, with Femke Snelting (workshop), at XPUB, Piet Zwart Institute Rotterdam, Infrastructural Manœuvres @ Rietveld and Sandberg Library Amsterdam. May 9–10, 2019

Experimental Publishing #1, Critique, Intervention, Speculation (symposium), at Centre for Postdigital Cultures, Postoffice, Coventry University. April 11, 2019

Creating Commons: Tools and Infrastructures (research meeting), at HeK, House of Electronic Arts, Basel. September 13–16, 2018

Writer X, with Eleanor Vonne Brown (workshop), at *X Publishing School*, Whitechapel Art Gallery London. September 8, 2018

Let's Mobilize: What is Feminist Pedagogy?, with Rose Borthwick (workshop), at *Feminist Arts Education*, Institute for Art and Art Theory, Intermedia / Artistic Media Practice and Theory, Cologne University. May 30, 2017

Reading Gendered Words, with Rosalie Schweiker (workshop), at *Library Interventions*, Leeds College of Art. April 13, 2017

Let's Mobilize! Here's what we learned: Pedagogy and Social Justice, with MC Coble and Rose Borthwick (presentation), at *Exploiting Justice, Processes, Performances and Politics*, Symposium at the Centre for Interdisciplinary Gender Research, University of Gothenburg. October 27–28, 2016

What is an Artschool (presentation), at Chelsea College of Art, London. October 24, 2016

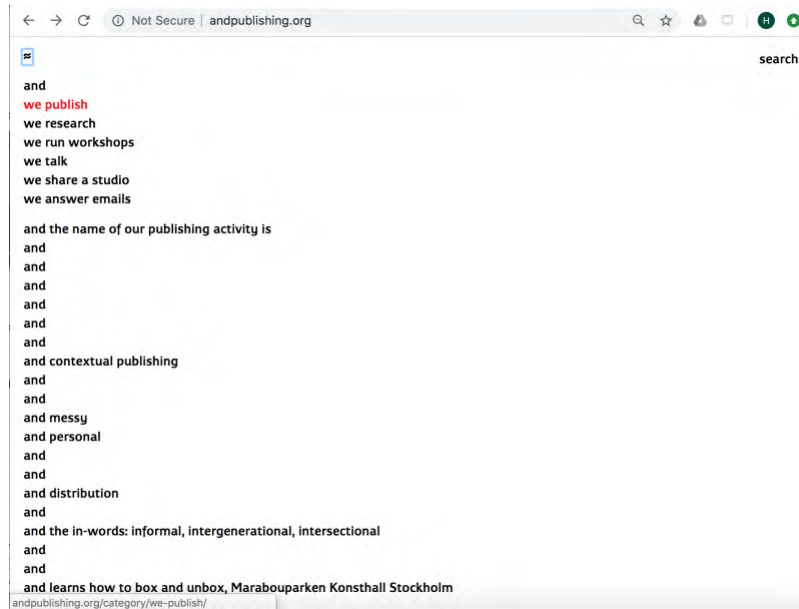
1 Projects

In the following, I give a brief summary over the five practice projects, each described in more detail on the individual project pages.

1.1 AND Publishing – with Rosalie Schweiker and multiple collaborators (2009 – ongoing)

AND is a collaborative publishing activity based in London. Initiated in 2009, it seeks to develop infrastructures of publishing departing from three questions: Why publish, how, and for whom? Observing that the existing institutional infrastructures keep replicating the exclusionary mechanisms and hierarchies dominating the university, AND started, without a mandate, at Byam Shaw School

→ [see project 1: AND Publishing](#)



AND Publishing webpage.

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university press, publishing works of students, staff, and alumni in an equitable and non-hierarchical manner. In addition to exploring the immediacy and social possibilities of print on demand and new modes of distribution, AND also investigates the social agency of cultural piracy. AND is also invested in radical and feminist pedagogy, building informal support structures by sharing a studio, providing resources, advice, access to skills, means of production and distribution. AND re-distributes budgets, commissions work, and (re-)publishes difficult to find material. AND was co-founded by Lynn Harris and Eva Weinmayr. Andrea Francke worked temporarily with AND, and Rosalie Schweiker joined in 2015. AND's 10-year long practice forms the basis and context for the artistic projects submitted for this PhD.

1.2 Library of Inclusions and Omissions (2016–ongoing)

The Library of Inclusions and Omissions (LIO) is a practice-based experiment in critical knowledge infrastructures. Through an open call for contribution, it sets up a reference library that is curated by the community using it. So far, roughly 100 contributions are on the shelves. The collection is available to the public via temporary reading rooms. The library gathers feminist, intersectional, and postcolonial materials which are not, or only sparsely available in institutional collections or databases, too flimsy in format or otherwise not validated by

→ see [project 2: Library of Inclusions and Omissions](#)



Library of Omissions and Inclusions

publishing houses or institutions such as libraries. Can such a curatorial concept help to give voice to yet to be discovered, suppressed, or otherwise not acknowledged material? Can this turn a library from a repository of knowledge into a space of social and intellectual encounters? The project's framework is initiated by Eva Weinmayr and developed through the input of many contributors.

1.3 The Piracy Project – with Andrea Francke and multiple collaborators (2010–2015)

→ [see project 3: The Piracy Project](#)



Street vendor, Lima Peru, 2010. Photo: Andrea Francke.

The Piracy Project started in collaboration with artist Andrea Francke as a reaction to the imminent closure of Byam Shaw School of Art Library in London. Through an open call for pirated books to populate the self-governed art school library and through researching pirate book markets in Peru, China, and Turkey, The Piracy Project gathered a collection of around 150 copied, emulated, appropriated and modified books from across the world. Their copying approaches vary widely, from playful strategies of reproduction, modification, and reinterpretation of existing works to circumventing enclosures such as censorship or market monopolies, to acts of piracy generated by commercial interests. This collection of books serves as the starting point to explore the common understanding of authorship, originality, and the implications policy and legal developments have had on intellectual property and copyright. Through temporary reading rooms, workshops, lectures, discussions, and debates, The Piracy Project explores the philosophical, legal, and social implications of cultural piracy and creative modes of dissemination.

The project is a collaboration with artist Andrea Francke and flourished through book contributions and criticality of a wide range of contributors.

1.4 Let's Mobilize: What is Feminist Pedagogy? three-day mobilization and workbook – with feminist pedagogy working group, HDK-Valand, University of Gothenburg (2015–16)

Let's Mobilize: What is Feminist Pedagogy? is a collective investigation into intersectional feminist and queer pedagogies, that led to the organization of a three-day international mobilization at HDK-Valand, University of Gothenburg, in October 2016. The working group was formed due to the desire to articulate and create a space for queer and feminist perspectives on learning and teaching inside and outside of the art academy. The feminist pedagogies working group consisted of students, staff, and administrators at the art academy. Its aims included: to provide a space to discuss the highs and lows in our own learning and teaching; to study and review university policies and institutional habits; to jointly read relevant texts and set up an online shadow library on feminist intersectional decolonial pedagogies. This took place in bi-weekly lunchtime meetings that were open to the whole academy.

In a second step, the group worked towards organizing an international conference (mobilization) to fundamentally rethink how knowledge is produced, transmitted, and disseminated. We were interested in finding strategies to adjust

→ see [project 4: Let's Mobilize: What is Feminist Pedagogy?](#)

the



Let's Mobilize: What is Feminist Pedagogy?, HDK-Valand, October 14–16, 2016.

Eurocentric canon and its exclusions, to question institutional habits and procedures, and to create an understanding of equality that is not blind to difference. The mobilization itself was a practice-based investigation experimenting with non-normative use of the classroom, time and temporalities, languages, and paying attention to the empirical body. The core working group consisted of Kanchan Burathoki, Rose Borthwick, Gabo Camnitzer (2015), MC Coble, Andreas Engman, and Eva Weinmayr.

1.5 Boxing and Unboxing, Research Residency, Marabouparken konsthall, Stockholm – with Rosalie Schweiker (April–August 2018)

Boxing and Unboxing is a collaborative project to learn how to "box" and "unbox" taking place in the context of AND Publishing's six-month research residency at Marabouparken konsthall in Stockholm in 2018. It started with a set of questions: Where do we put the many things we are doing that don't fit into boxes? What are the problems with categorization? Why do we not want a unified face? How can we subvert the social pressure to produce faces? Why would we go on a residency when we struggle to pay rent at home? Where can we store our boxes? Who gives in? Who compromises? Who accommodates? Who cares? Do we need a new, less tired, and exclusive language to talk about all this? And how do you document laughter?

→ [see project 5: Boxing and Unboxing](#)



Unboxing, AND Research Residency, Marabouparken konsthall, Stockholm April–August 2018

Together with curator Jenny Richards, AND organized a two-week boxing training for self-identifying women that were free and open for all abilities, ages (16+), shapes and religions. We were curious to learn about non-verbal negotiation, care, anger, dialogue, transgression, and defense. It was an experiment to explore whether sparring, when defined as physical play and not geared towards victory or defeat, could help to rehearse ways to relate to each other in other areas.

This project was developed by Rosalie Schweiker and Eva Weinmayr (AND Publishing), with curator Jenny Richards (Marabuparken konsthall).

2 Published (Fixed)

2.1 Against Immunization: Boxing as a Technique for Commoning (exhibition, score), at *Open Scores – How to Program the Commons*, Panke Gallery Berlin, September 21 – October 12, 2019



With this exhibited score I propose to rethink the concept of the commons in a counterintuitive fashion. If we conceive of boxing not as a concept related to masculinity and violence or the survival of the fittest, but as a moment of intense negotiation of border space, contagion, and border linking, then it might serve as a technique to unlearn the building blocks of possessive individualism and the figure of the "proper."

In the exhibition "Open Scores – How to program the Commons", curated by *Creating Commons* (Shusha Niederberger, Cornelia Sollfrank, Felix Stalder). Panke Gallery Berlin, September 21 – October 12, 2019. With Dušan Barok (monoskop.org), Marcell Mars & Tomislav Medak (memoryoftheworld.org), Sebastian Lütgert & Jan Gerber (0xdb.org), Sean Dockray (aaaaarg.fail), Ruth Catlow & Marc Garrett (furtherfield.org), Michael Murtaugh, Femke Snelting & Peter Westenberg (Constant), Laurence Rassel (erg.be), Stefanie Wuschitz (Mz* Baltazar's Lab), Panayotis Antoniadis (nethood.org), Mario Purakthofer (www.dock18.ch), Alessandro Ludovico (neural.it), Eva Weinmayr (andpublishing.org), Kenneth Goldsmith (ubu.com), Zeljko Blace

(#QUEERingNETWORKing), Sakrowski (curatingyoutube.net), Spideralex, Tactical Tech, Creating Commons, Alison Knowles.

→Download exhibition catalog (http://wiki.evaweinmayr.com/images/a/a5/OPEN_SCORES-Catalogue_lowres.pdf) 

→See research platform: Creating Commons (<http://creatingcommons.zhdk.ch/>)

→See website: Panke Gallery (<https://www.panke.gallery/exhibition/open-scores/>)

2.2 Micropolitics of Publishing (video interview), September 15, 2018



In this podcast Cornelia Sollfrank talks with Eva Weinmayr about AND Publishing's contingent and contextual publishing practice, about collectivity and tactics for escape regimes of authorship and ownership, and the relationship between an expanded understanding of publishing and feminist pedagogy.

The interview was conducted in the context of the research meeting "Tools and Infrastructures" at House of Electronic Arts (HeK), Basel, September 13–16, 2018, as part of "Creating Commons", a research project by Shusha Niederberger, Cornelia Sollfrank and Felix Stalder at the Institute for Contemporary Art Research, Zürich University of the Arts, (2017–20).

→ Watch podcast 🎧 (<http://creatingcommons.zhdk.ch/the-micropolitics-of-publishing-interview-with-eva-weinmayr/>)

→ See research platform: Creating Commons (<http://creatingcommons.zhdk.ch/>)

2.3 Boxing and Unboxing (calendar)



A spiral-bound calendar, edited and produced by AND Publishing (Rosalie Schweiker and Eva Weinmayr), contains collages produced by the participants of the boxing classes. It includes a step by step guide of warming up exercises and an introduction to basic boxing techniques. Jokes, motivational quotes and exercises are also included next to a text by Ar Parmacek in her role as an observant participant. In contrast to a book on the shelf, a calendar on the wall is a publication genre that accompanies the reader day by day and, therefore, embeds its topics and visuals into the everyday life of the reader: a year of daily boxing and unboxing.

→[Look inside the calendar \(http://wiki.evaweinmayr.com/index.php?title=Pages_from_Boxing_and_Unboxing_Calendar,_AND_Publishing,_2018\)](http://wiki.evaweinmayr.com/index.php?title=Pages_from_Boxing_and_Unboxing_Calendar,_AND_Publishing,_2018)

2.4 Confronting Authorship, Constructing Practices – How copyright destroys collective practice (book chapter)



This chapter investigates the coercive relationship between authorship and copyright from the perspective of intersectional feminist knowledge practices. Examining three artistic strategies (Richard Prince, Cady Noland, The Piracy Project) that try to challenge the close ties between copyright and authorship – with very different outcomes – I map the blockages and contradictions that an understanding of authorship grounded in possessive individualism creates for critical art, education, and collective knowledge practices.

Trying to politicize individual authorship I investigate its construction by legal, economic, and institutional frameworks and subsequently ask how this chapter would circulate in current systems of dissemination, validation, and authorization if I did not assign my name to it – if it went un-authored, so to speak.

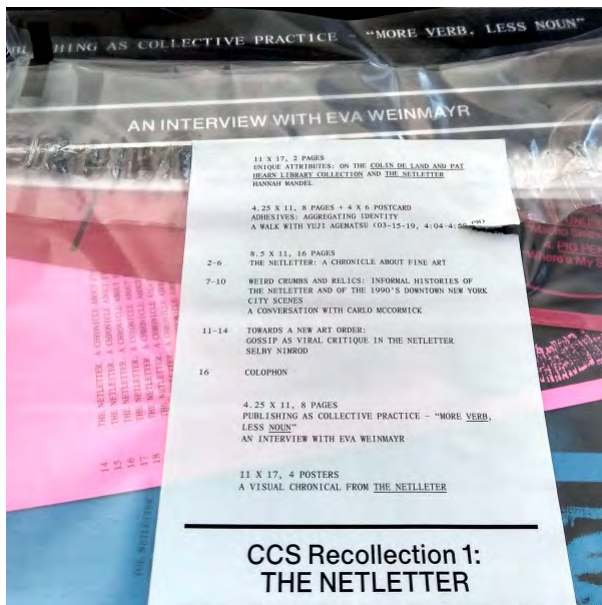
In *Whose Book is it Anyway? A View from Elsewhere on Publishing, Copyright and Creativity* (<https://www.openbookpublishers.com/product/925>), edited by Janis Jefferies and Sarah Kember, Cambridge: Open Book Publishers, 2019.

→ [Download book chapter \(http://wiki.evaweinmayr.com/images/e/ef/Eva_Weinmayr_Confronting_Authorship-Constructing_Practices-Whose_book_is_it_an](http://wiki.evaweinmayr.com/images/e/ef/Eva_Weinmayr_Confronting_Authorship-Constructing_Practices-Whose_book_is_it_an)

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→ See the full book on Open Book Publisher website (<https://www.openbookpublishers.com/product/925>)

2.5 More Verb, Less Noun – Publishing as Collective Practice (printed interview)



In this interview, Eva Weinmayr and Jinglun Zhu discuss modes of production and dissemination of underground publications, the politics of authorship and reproduction, and publishing in relation to collaborative knowledge practices. The conversation also offers insights on modes of collectivity in higher education and methods for archiving ephemeral materials.

In *CCS Recollection 1: The Netletter*, edited by Evan Calder Williams, Centre for Curatorial Studies CCS Bard, Annandale/New York, 2019

→ Download publication (<https://www.filepicker.io/api/file/YiSMiDOQ2mSzevoH HO2g>) 

2.6 One publishes to find comrades (book chapter)

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Poster by See Red

This book chapter examines how collective techniques of publishing can initiate a social process where printed publications, posters or zines are not necessarily an end product that attempt to convince someone of something, but rather as a method for "working towards establishing conditions for the co-production of meaning." (Shukaitis, 2014)

Originally published in *The Visual Event, an education in appearances* (<http://spectorbooks.com/the-visual-event>), edited by Oliver Klimpel, Leipzig, Spector Books, 2014.

Republished in *It's a book*, Academy of Fine Arts Leipzig, 2017

Republished in *Publishing Manifestos* (<https://mitpress.mit.edu/books/publishing-manifestos>), edited by Michalis Pichler, Cambridge MA, The MIT Press, 2018.


→Download book chapter (http://wiki.evaweinmayr.com/images/7/75/Eva-Weinmayr_One-publishes-to-find-comrades_Spector_Books.pdf) 

2.7 UND statt ODER – die Anatomie von UND (interview)



In this interview, Annette Gilbert, Rosalie Schweiker and Eva Weinmayr discuss the multiple roles AND publishing takes on (artist, researcher, educator, curator, collector, librarian, host, organizer, and activist), and reflect on the dilemmas, contradictions and joys such a contextual, contingent, informal, supportive and precarious practice involves. The interview is published in an anthology about contemporary artists' publishing.

In *Publish! Publizieren als künstlerische Praxis*, Kunstforum International (<http://www.kunstforum.de/artikel/eva-weinmayr-und-rosalie-schweiker>), issue 256, September 2018 (German language).

→ [Download interview \(http://wiki.evaweinmayr.com/images/8/87/Kunstforum_International_%22Publish%21%22_%E2%80%93_AND_interview.pdf\)](http://wiki.evaweinmayr.com/images/8/87/Kunstforum_International_%22Publish%21%22_%E2%80%93_AND_interview.pdf) 

2.8 Rethinking where the thinking happens (public interview)




In this public conversation Eva Weinmayr asks Sarah Kember, co-founder and director of Goldsmiths Press, London about her plans to set up a new experimental academic press at Goldsmiths, and the problems and opportunities of open access publishing.

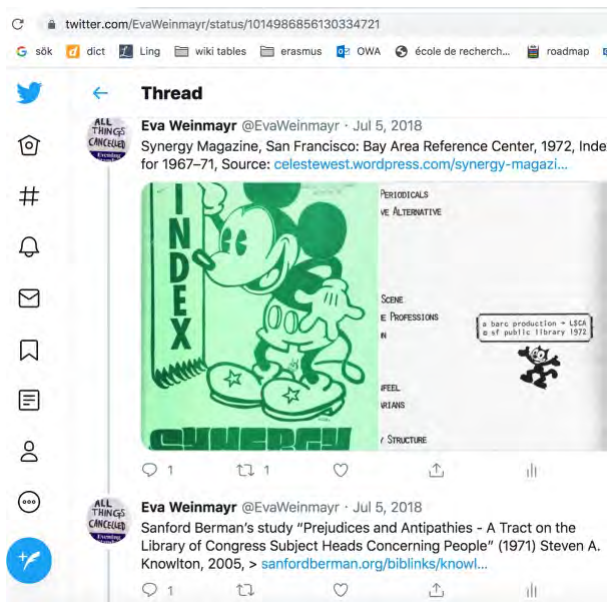
This conversation was recorded and transcribed, and took place on July 8, 2015 at Chelsea College of Art and Design during "Study Day – Why Publish?", the University Gallery and Archives, a joint research project by Joyce Cronin (Afterall), Karen Di Franco (Chelsea Space) and Eva Weinmayr (AND Publishing). Funded by Curriculum Development, Student Enterprise and Employability (SEE), University of the Arts, London.

Published by AND Publishing, London, 2015, republished in *Let's Mobilize: What is Feminist Pedagogy?*, edited by Feminist Pedagogy Workgroup (Kanchan Burathoki, Rose Borthwick, MC Coble, Andreas Engman, Gabo Camnitzer, Eva Weinmayr), HDK-Valand, Gothenburg, 2016.

→ [Read online: AND Publishing, London, 2015 \(http://andpublishing.org/sarah-kember-rethinking-where-the-thinking-happens/\)](http://andpublishing.org/sarah-kember-rethinking-where-the-thinking-happens/)

→ [Download interview \(http://wiki.evaweinmayr.com/images/e/e6/Kember-Rethinking_where_the_thinking_happens_AND%2C_2015.pdf\)](http://wiki.evaweinmayr.com/images/e/e6/Kember-Rethinking_where_the_thinking_happens_AND%2C_2015.pdf) 

2.9 Radical publishing practice requires radical librarianship (twitter thread)



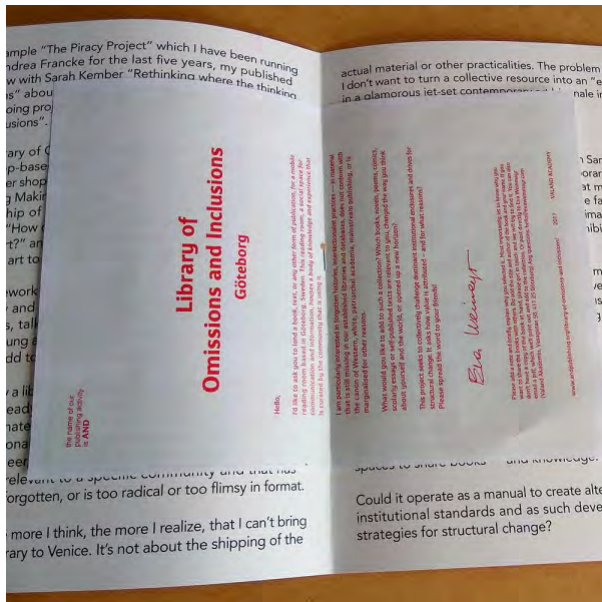
This publication was published live via a twitter thread during my presentation at the symposium "Artists as Publishers as Artists". Experimenting with citational practice and the act of sharing bibliographies, the thread published the references used, (videos, images and texts) for the audience to later revisit.

Part of the panel "Publishing to Mobilize Knowledge", this presentation discusses the relationship between practices of production, circulation, and consumption of radical, critical, artistic publishing. What are the institutional infrastructures and routines (libraries, archives, bookstores, etc.) of naming and framing, of selecting and cataloging, and how do these routines privilege, or exclude knowledges that don't fit into the established categories?

At "Artists as Publishers as Artists" (<https://www.khm.de/ipaap/>), KHM University of Media Arts, Cologne, July 6, 2018. Panel: "Publishing to Mobilize Knowledge" with Clara Balaguer, Yvette Mutumba, Eva Weinmayr. Organized by Agustina Andreoletti, Lilian Haberer, Karin Lingnau, Konstantin Butz.


→ See Twitter thread (<https://twitter.com/EvaWeinmayr/status/1014986915878227969>)

2.10 Dear Hannah (pamphlet)

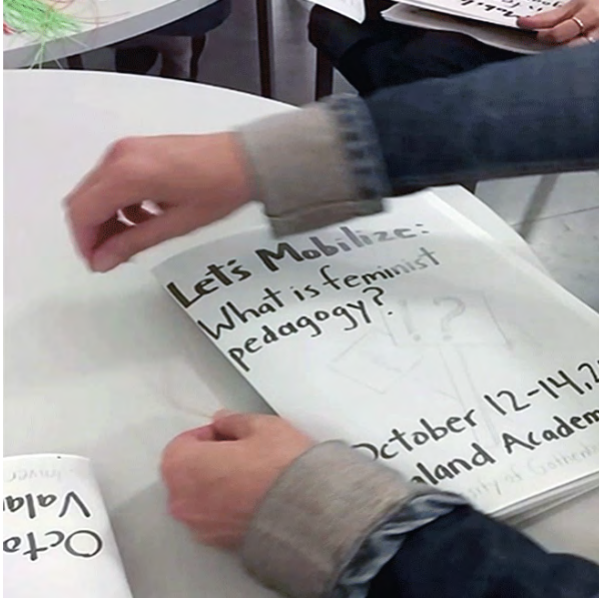


Written in epistolary form, this short text shares concerns related to my participation in the 57th Venice Biennale. It reflects on issues of co-option, collective and community-based work, artistic ambition, and the limits of what is exhibitable in the context of an international art biennale. The text has been circulated as an email letter and printed pamphlet.

Published on the occasion of "The Utopia of Access" (<https://www.artandeducation.net/announcements/133094/research-pavilion-the-utopia-of-access>), exhibition, Pavilion of Artistic Research, 57th Venice Biennale, 2017. Curated by Jan Kaila and Henk Slager.


→ Download pamphlet (<http://evaweinmayr.com/wp-content/uploads/Dear-Hanna-pamphlet-Venice.pdf>) 

2.11 Let's Mobilize: What is Feminist Pedagogy? workbook

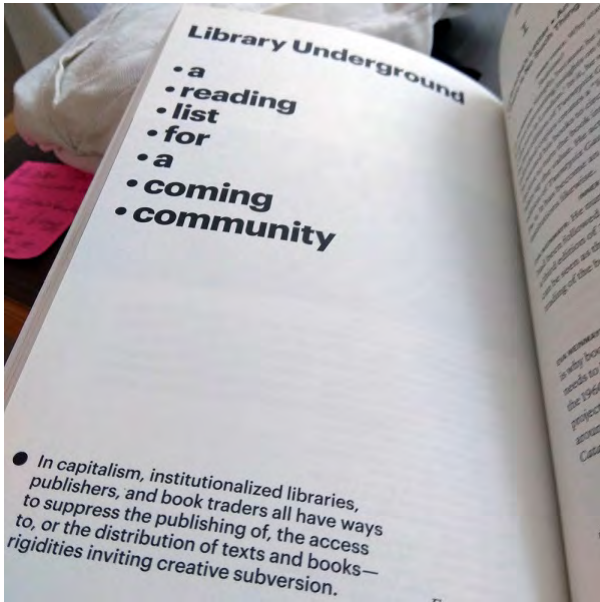


This workbook was edited produced and disseminated by the Feminist Pedagogy workgroup at HDK-Valand Academy in Gothenburg (Rose Borthwick, Kanchan Burathoki, Gabo Camnitzer, MC Coble, Andreas Engman, Eva Weinmayr). In connection with the three-day international event "Let's Mobilize: What is Feminist Pedagogy?", its aim was to invite students and staff into a critical discussion on topics of queer, decolonial intersectional and feminist pedagogies in the arts. It contains contributions by Rudy Loewe, Jenny Tunedal, Johanna Gustavsson and Zafire Vrba, Annette Krauss, Charlotte Cooper, Bedfellows, Sarah Kember and Eva Weinmayr, Red Ladder Theatre, Andrea Phillips, Sara Ahmed, Alison Bechdel, Kajsa Eriksson, Kajsa Widegren, Dean Spade, Sophie Vögele (art.school.differences), Eve Tuck and K.Wayne Yang, Rosalie Schweiker, See Red Womens Workshop, Isabell Lorey, Lisa Godon, Martin McCabe, Mick Wilson, Hajar Alsaidan.

It was disseminated locally via a public assembling day in the entrance hall of HDK-Valand, and in the form of a walkable book, and internationally through AND Publishing (London), and Printed Matter (NY).


→ [Download *Let's Mobilize: What is Feminist Pedagogy?* workbook \(http://wiki.evaweinmayr.com/images/2/2f/Published_workbook_Lets_Mobilize_2016.pdf\)](http://wiki.evaweinmayr.com/images/2/2f/Published_workbook_Lets_Mobilize_2016.pdf) 

2.12 Library Underground – a reading list for a coming community (book chapter)



Written in the form of an informal conversation between Eva Weinmayr and her inner voice, this book chapter discusses practices of radical librarianship and underground dissemination. It touches on a set of examples reaching from the informal distribution strategies of the *Whole Earth Catalog* to the radical librarian movement in California in the 70s (Celeste West, Sanford Berman) to contemporary shadow librarianship (aaaaarg, Memory of the World, The Piracy Project). Concerns and questions about the original scope of public libraries to provide access to knowledge "for every member of the community" (ALA, Library Bill of Rights 1939) seem to crop up throughout the conversation: Who is a library for? What kind of materials and topics are missing and how can we deal with the implicit biases in the organization and classification of knowledge?

In *Publishing as Artistic Practice* (<https://www.sternberg-press.com/product/publishing-as-artistic-practice/>), edited by Annette Gilbert, 157–187. Berlin/New York: Sternberg Press, 2016.

→Download chapter (http://wiki.evaweinmayr.com/images/6/65/Eva-Weinmayr_Library-Underground_Sternberg_Press.pdf) 

2.13 Library Underground – welcome to my tent (performative reading/video)

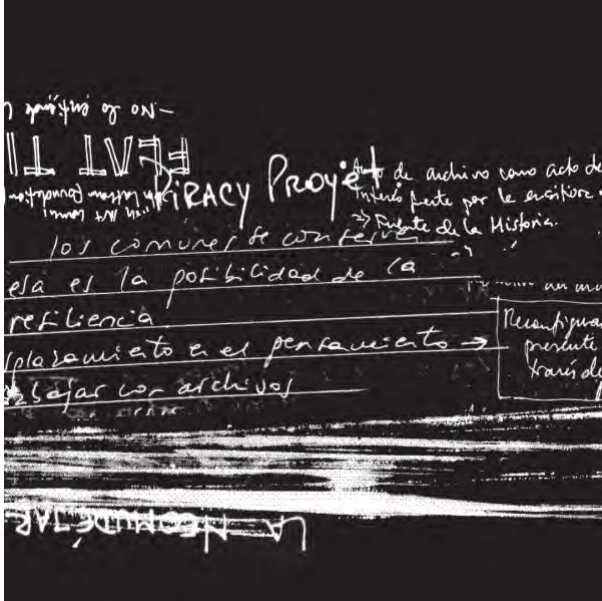


This video presents a filmed performance lecture of the above book chapter that, in revised and updated form, was performed inside a trekking tent installed at HDK-Valand's main lecture hall. The audience listened to the voices speaking inside the tent and watched a live video transmission of the happenings inside that was projected onto the lecture hall screen. With Eva Weinmayr as Eva Weinmayr and Rose Borthwick as Inner Voice. Filmed and edited by Camilla Topuntoli. Video 32 min.

At the symposium "Photography in Print and Circulation," convened by Louise Wolthers (Hasselblad Foundation), Niclas Östlind, (HDK-Valand) /HDK-Valand, 2016.

→ [Watch video 📺 \(http://evaweinmayr.com/work/library-underground-welcome-to-my-tent/\)](http://evaweinmayr.com/work/library-underground-welcome-to-my-tent/)

2.14 We don't want this to turn into an exhibit (book chapter)





Based on a presentation manuscript this chapter reflects on the ways the Piracy Project reading rooms can operate as a starting point for critical reflection (workshops), discourse (discussions) and policy debate. It reflects on the possibilities and limitations of (i) the project as exhibition, (ii) the project as a discursive device, (iii) the project situated in a community of practice. The workshop brought

together practitioners and theoreticians with the aim to share strategies and experiences how to turn an archive from being a repository into a space of social, intellectual, and political encounter.

Workshop "Socialising Archives" during symposium "Archives of the Commons II – The Anomic Archive", Museo Nacional Reina Sofia in Madrid, 2018, chaired by Mabel Tapia.

In the book *Archivos del Común II: El Archivo Anómico*, (Spanish) edited by Fernanda Carvajal, Mela Dávila Freire, Mabel Tapia, designed by Lucía Bianchi and Ramiro Alvarez, published by Ediciones Pasafronteras - Red Conceptualismos del Sur, 2019.

→Download book (Spanish, 98 MB) (<https://redcsur.net/es/2019/12/30/libro-archivos-del-comun-ii-el-archivo-anomico>) 

→Download presentation manuscript (English) (http://wiki.evaweinmayr.com/images/5/5b/16._OK_Weinmayr-Piracy_Project-lres-EW.pdf) 

2.15 Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating, co-edited with Andrea Francke (book)



The title of this publication is a long list of terms that are broadly concerned with piracy, insofar as they reflect different relationships to somebody else's work. Each term will be explored in a chapter in the book. The first version (2014) includes a range of essays while other terms/chapters are still to be explored and written. As such the book is an ongoing and open-ended reader, to be developed over time. "This book is not finished. It is the start of a dialogue that will grow as we go along. Normally when you publish a book, it aims to be a resolved object, an endpoint of a process. Not this one. The thing is that there are two of us, and that has become one of the key determinants of how the project evolves. There are always two voices, and that allows us always to be open to different positions. I guess that's what I call a dialogue." (Excerpt from the introduction to the book).

The aim of this specific model of editorial work was to use publication not as an endpoint of a process, but to initiate or feed into a discourse that in turn feeds back into the book. This dialogical slow-growth approach was supported by the funding model. People bought shares in one of the terms that they wished to be explored in form of a future essay.

So far, the book contains essays and contributions by Dave Hickey, Eva Hemmungs-Wirtén, Joanne McNeil, Karen Di Franco, Lionel Bently, Prodromos Tsiavos, Sergio Munoz Sarmiento and awaits prospective essays by James Bridle, Stephen Wright and 16 others. Courtroom drawings are by Stephanie Thandiwe Johnstone.

Edited by Andrea Francke and Eva Weinmayr. Pulished, designed and produced by AND Publishing, London, 2014.

→[Download book \(http://wiki.evaweinmayr.com/images/7/76/AND_Publishing_Piracy_Project_Reader_2014.pdf\)](http://wiki.evaweinmayr.com/images/7/76/AND_Publishing_Piracy_Project_Reader_2014.pdf) 

2.16 The Impermanent Book, co-authored with Andrea Francke (essay)

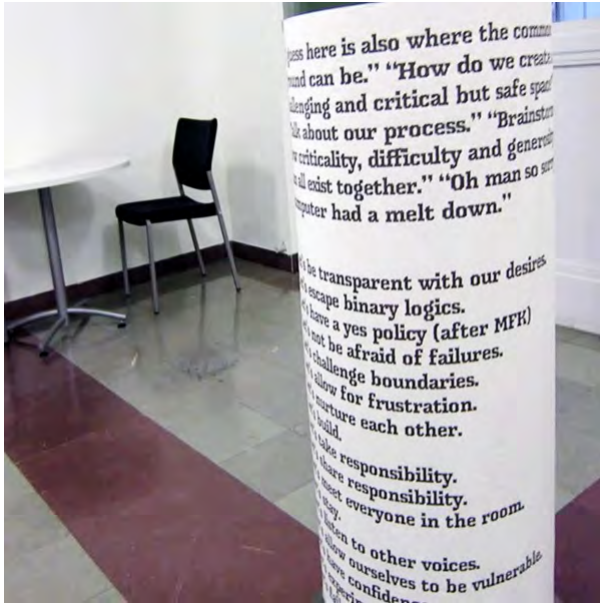


The essay discusses the potential unease and unsettlement that the instability of digital print poses to the assumed authority of the mass-produced printed book. It argues that the prevailing understanding of a book as a fixed and immutable object is partly due to the industrial printing press. The emergence of digital print and print-on-demand, can arguably change this perception, as digital print allows for continuous changes, adaptations, and revisions. The text discusses the effects of such versioning on the reader. What happens when books become unreliable objects? When one copy of a book potentially tells a different story than the other copy of the same title?

In *Rhizome.org* (<http://rhizome.org/editorial/2012/apr/19/impermanent-book/>), 2012 and in *Best of Rhizome 2012*, edited by Joanne McNeil, Brescia: LINK Editions, 2013


→Read essay on Rhizome.org (<http://rhizome.org/editorial/2012/apr/19/impermanent-book/>)

2.17 Outside the Page, Making Social Realities With Books (chapter)

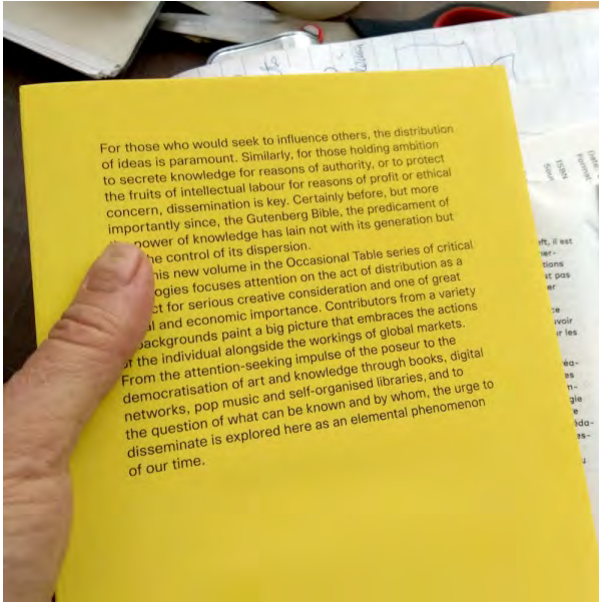


This chapter examines the ways in which a publication can engage with the temporality and situatedness of reading practice. Using two examples, Marcel Brodthaers' *Voyage on the North Sea* (1974) and *Let's Mobilize: What is Feminist Pedagogy?* workbook (2016), the chapter studies the different ways the medium-specific characteristic of "the page" as a sequencing method have been expanded and redefined through readers' engagement with the book. Marcel Brodthaers' *Voyage on the North Sea* (1974), a two-part work consisting of a film and a book, creates interdependency between the temporality of the visual narrative in the book and the reader's actual temporality while flipping through the pages of the book. *Let's "Mobilize: What is Feminist Pedagogy?" workbook*, a contextual publishing experiment by the Feminist Pedagogy workgroup at HDK-Valand Academy of Art and Design (2016), turns the art academy into a walkable book, through the pasting of its pages on the walls of the building. Both works, as I argue, are an attempt to "socialize" the book.

In *The Filmic Page*, "On Curating" ZHdK Zürich, edited by Chiara Figone, Paolo Caffoni and students of Nuova Accademia di Belle Arti Milano (NABA), forthcoming issue


→Download chapter (http://wiki.evaweinmayr.com/images/5/5b/Draft_Eva_Weinmayr_Outside_the_Page-watermark.pdf) 

2.18 Help! David Cameron Likes my Art (book chapter)



This text narrates the course of events triggered by the UK Government Art Collection's acquisition of my artwork "Today's Question" and its subsequent loan to Samantha and David Cameron, then Prime Minister of the UK, for their private residence at 10 Downing Street.

In *Distributed* (<http://www.openeditions.com/index.php/distributed.html>), edited by David Blamey and Brad Haylock, London: Open Editions, 2018

→Download preprint version of book chapter (http://wiki.evaweinmayr.com/images/a/a5/Published_chapter-preprint_version_Help%21_David_Cameron_likes_my_art_-_Distributed-Open_editions_2018.pdf) 

3 Discursive – teaching, workshops, presentations,

discussions, think-ins (Unfixed)

3.1 Radical Publishing Practices Demand Radical Librarianship: Perspectives and Framing Under the Disguise of Neutrality (presentation), at *We Publish*, Kunsthalle Bern. January 16–17, 2020

**"I feel captured, solidified,
and pinned to a butterfly board.
Like any common living thing,
I fear and reprove classification
and the death it entails,
and I will not allow its clutches
to lock me down,
although I realize I can never lure
myself into simply escaping it."**

Trinh T. Minh-ha, 1989.

Context: "At the intersection of literature, art, design, technology, law, politics and economics there is a mixture of practices, processes and institutions in which the little-researched phenomenon of independent publishing takes place. (Gilbert 2019). The one and a half-day conference "We discuss" aims to address this phenomenon by means of lectures, discussions and interventions. We ask ourselves the following questions: How can the interest in self-organized publishing as a political and social practice, and the resulting artifacts, be justified? How can these mostly complex and collective processes be archived and made accessible? What are the requirements for our behavior today? And how can these be conveyed?" (announcement)

Presentation: In the presentation "Radical Publishing Practices Demand Radical Librarianship: Perspectives and Framing Under the Disguise of Neutrality" I discuss the political nature of cataloging practices. The concept of the library seems to have gained much attention recently: on the one hand, we keep hearing about public library closures across the continent; on the other, we witness much energy and activism in the development and sustenance of

shadow libraries, whether physical or online. After all, libraries are spaces that turn marketable goods into public goods. They provide free access to knowledge that would otherwise have to be purchased. However, libraries are also, arguably, disciplinary institutions. They determine what is validated and legitimized as relevant knowledge and how this material is framed and represented in the catalog, which as I will claim, constitutes a meaning-making structure itself. As library scholar Emily Drabinski points out, classification schemes "are socially produced and embedded structures, they are products of human labor that carry traces of all the intentional and unintentional racism, sexism, and classism of the workers who create them. It is not possible to do classification objectively. It is the nature of subject analysis to be subjective". Using the Library of Inclusions and Omissions as a starting point I will discuss the political nature of cataloging and indexing and its inherent dilemma, since each standard and category valorizes a particular point of view and in detriment of all others.

The conference took place as part of the exhibition "We publish – editing, design, production and distribution of independent magazine formats in Switzerland since 1960" (Kunsthalle Bern, December 20, 2019 – February 2, 2020). Conference contributions by Annette Gilbert, Jan-Frederik Bandel, Rolf Lindner, Anja Schwanhäußer, Andreas Vogel, Eva Weinmayr, Tine Melzer, Urs Lehni, Olivier Lebrun. Convened by Lucie Kolb, Tania Prill, Robert Lzicar.

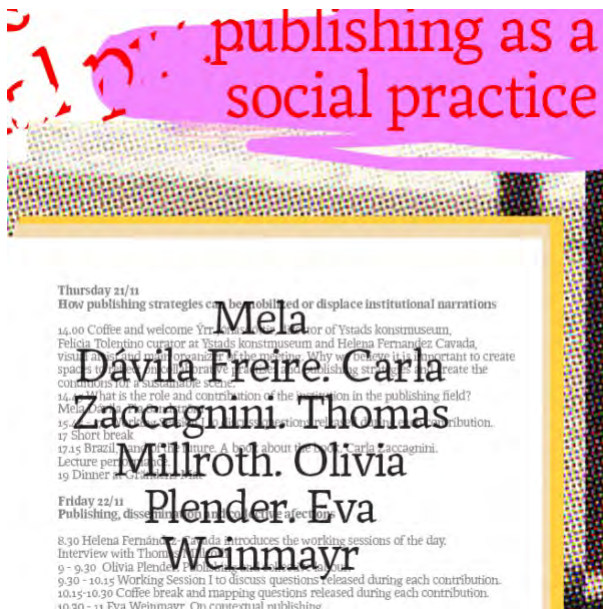
The exhibition "Wir publizieren" is a collaborative project of the School of Art and Design at the Bern University of the Arts HKB in Switzerland, and of the Art and Design Department at the University of the Arts Bremen in Germany.

→ See "We Publish" website (<http://www.wir-publizieren.ch/en/>)

→ Watch podcast 🎧 (<https://vimeo.com/387433989>)

→ See flyer, program (http://wiki.evaweinmayr.com/images/5/5d/2019-11-10_Wir_Publizieren_Poster_Flyer_0000_TOMAIL_72dpi.pdf)

3.2 Situated Collective Publishing: Less Noun, More Verb (presentation) at *Publishing as Social Practice*, Ystads konstmuseum, November 21-22, 2019



Context: "Publishing as a Social Practice is a two-day 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 are 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 labor. Moreover, we will also dedicate time to think, from an institutional point of view, how to collect and democratize 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 labor, 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.

Convened by Helena Fernández-Cavada in collaboration with curator at Ystad Art Museum, Felicia Tolentino.

Participants: Mela Dávila, Thomas Millroth, Olivia Plender, Eva Weinmayr, Carla Zaccagnini.

→[Download program \(http://wiki.evaweinmayr.com/images/0/0b/Publishing_as_Social_Practice_program.pdf\)](http://wiki.evaweinmayr.com/images/0/0b/Publishing_as_Social_Practice_program.pdf)

3.3 Moments of Autonomy. Feminist educational practices for the digital commons (think-in), at *Open Scores – How to program the Commons*, convened by Creating Commons @ Panke Gallery, Berlin. October 12, 2019

OPEN SCORES	How to program the Commons
OPEN SCORES	How to program the Commons
OPEN SCORES	Workshop
OPEN SCORES	How to program the Commons
OPEN SCORES	How to program the Commons
	21 Sept
	21 Sept
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	21 Sept
19:00	

Context: This one-day workshop gathered a group of participants around a table to exchange experiences, compare methodologies, and develop strategies for feminist educational practices and digital commoning: "What concepts of knowledge inform our techno-feminist thinking and practice? How much do we have to know to be able to take an emancipated position? What is the role of affect in our daily handling of technology? To what extent can the principles of open-source culture be an inspiration for educational projects? What do we need to build communality in and for the techno-feminist struggle? (local/global)? What are methods for transforming what has been learned into a collective agency and empowering strategies for desired change?" (announcement)

Participants: Andrea Hubin (Kunsthalle Wien), Shusha Niederberger (Haus für Elektronische Künste, Basel), Peggy Pierrot (erg, Brussels), Daphne Dragona (Transmediale, Berlin), Safa Ghnaim (tactical tech, Berlin), Stefanie Wuschitz (Mz* Baltazar's Laboratory, Vienna), Magda Tyzlik-Carver, Janine Sack, Marie

Dietze, Eva Weinmayr (AND, Let's Mobilize, Teaching to Transgress Toolbox, London/ Göteborg). Studio, Künstlerhaus Bethanien, Berlin, organized by Cornelia Sollfrank and Shusa Niederberger.

→ See website: Panke Gallery (<https://www.panke.gallery/event/open-scores-moments-autonomy/>)

→ See website: Creating Commons (<http://creatingcommons.zhdk.ch/>)

3.4 Situated Collective Authorship (propositive input), at *Authors of The Future: Re-imagining Copyleft Studyday*, Constant, Brussels, hosted by Institut Supérieur pour l'Étude du Langage Plastique (ISELP, Brussels). September 27, 2019



Context: "Conventional intellectual property law binds authors and their contemporary hybrid practices in a framework of assumed ownership and individualism. It conceives creations as original works, making collective, networked practices a difficult fit. Within that legal and ideological framework, Copyleft, Open Content Licenses, or Free Culture Licensing introduced a different view of authorship, opening up the possibility for a re-imagining of authorship as a collective, feminist, webbed practice. But over time, some of the initial spark and potentiality of Free Culture licensing has been normalized, and its problems and omissions have become increasingly apparent. This study day is therefore meant to see if we can start re-imagining copyleft together: Can we invent licenses that are based on collective creative practices, in which cooperation between the machine and biological authors, need not be an exception? How could attribution be a form of situated genealogy, rather than accounting for heritage through listing names of

contributing individuals? In what way can we limit predatory practices without blocking the generative potential of Free Culture? What would a decolonial and feminist license look like, and in what way could we propose entangled notions of authorship? Or perhaps we should think of very different strategies?" (announcement)

Presentation: I discuss how we could come to a different understanding of authorship altogether, one that is radically situated and contextual. If we understood an author as an instigator – maker, doer, teacher, as somebody who "causes something" – such a definition would (i) expand the role of the author beyond being a creator of "outputs" or discrete objects that are bound to a tangible and fixed form and (ii) it would instigate a change in evaluation, reference and license practices.

Speakers:

→Severine Dusollier (SciencesPo, Paris): [Listen to podcast: Inclusive Copyright](http://constantvzw.org/w/?u=http://media.constantvzw.org/s/Authors-of-the-future/recordings/2_Severine_Dusollier_Inclusive_Copyright.html) 🎧 (http://constantvzw.org/w/?u=http://media.constantvzw.org/s/Authors-of-the-future/recordings/2_Severine_Dusollier_Inclusive_Copyright.html)

→Aymeric Mansoux (XPUB, Rotterdam): [Listen to podcast: Free Only-if](http://constantvzw.org/w/?u=http://media.constantvzw.org/s/Authors-of-the-future/recordings/5_Aymeric_Mansoux_Free_Only_if.html) 🎧 (http://constantvzw.org/w/?u=http://media.constantvzw.org/s/Authors-of-the-future/recordings/5_Aymeric_Mansoux_Free_Only_if.html)

→Eva Weinmayr (Piracy Project/And Publishing, London): [Listen to podcast: Situated Collective Authorship](http://constantvzw.org/w/?u=http://media.constantvzw.org/s/Authors-of-the-future/recordings/4_Eva_Weinmayr_Situated_collective_authorship.html) 🎧 (http://constantvzw.org/w/?u=http://media.constantvzw.org/s/Authors-of-the-future/recordings/4_Eva_Weinmayr_Situated_collective_authorship.html)

→Daniel Blanga Gubbay (KFDA, Brussels): [Listen to podcast: Potential Authorship](http://constantvzw.org/w/?u=http://sound.constantvzw.org/Authors-of-the-future/recordings/) 🎧 (<http://constantvzw.org/w/?u=http://sound.constantvzw.org/Authors-of-the-future/recordings/>)

→[See website: Authors of The Future: Re-imagining Copyleft Studyday](http://constantvzw.org/site/Authors-of-the-future-Re-imagining-Copyleft.html) (<http://constantvzw.org/site/Authors-of-the-future-Re-imagining-Copyleft.html>)

3.5 Library Talks (presentation), at Rietveld and Sandberg Library, Amsterdam. September 24, 2019

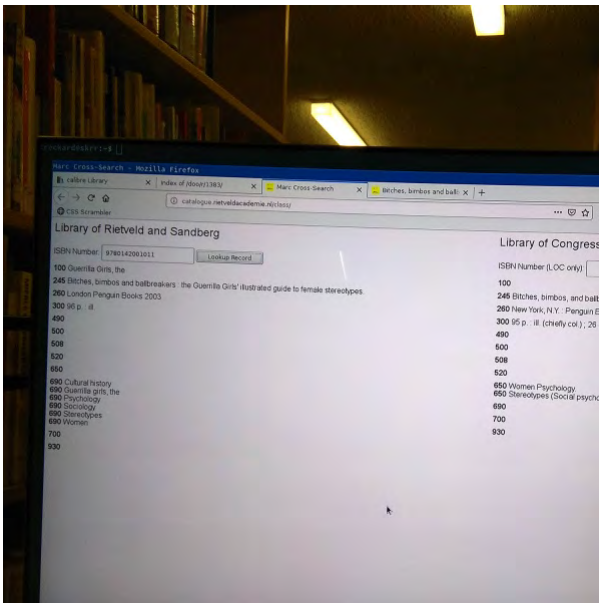


Context: Gerrit Rietveld Academy & Sandberg Institute holds a monthly series of Library Talks in which invited guest speakers introduce 10 books that have been important to their practice. These books will be acquired for the library collection. The idea behind this series is (i) to show the different voices that inform the guest speakers' practice and (ii) to practice a new form of library acquisition, (iii) to introduce a different way to read the library collection. It can be explored through the library catalog and through the category "selection" that groups the 10 books together around the name of the guest speaker to trace their genealogy in the library collection.

Presentation: I discussed 10 selected books that each developed a specific approach to attribution and credit in the colophon that reflect the collective work that went into the publication. The selected books are as follows: 1) *Radical open Access – The Ethics of Care*, Disruptive Media Lab, Postoffice Press, Coventry University, 2018; 2) *Uncounted* by Emily Roysdon, Secession, Vienna, 2016; 3) *The Techno-Galactic Guide to Software Observation*, Constant Brussels, 2018; 4) *I think that conversations are the best, biggest thing that Free Software has to offer its users*, Constant Brussels, 2014; 5) *See Red Women's Workshop: Feminist Posters 1974–1990*, Four Corner Books, London, 2016;

- 6) *The Feminist Bookstore Movement, Lesbian anti-racist and feminist accountability*, by Kristen Hogan, Duke University Press, 2016;
- 7) *Let's Mobilize: What is Feminist Pedagogy?*, ed. Feminist Pedagogy Workgroup HDK-Valand, Gothenburg, 2016;
- 8) *Teaching for people who prefer not to teach*, ed. Rosalie Schweiker and Mirjam Bayersdörfer, London: AND Publishing, 2017; 9) *Do the right thing, a manual from Malmö Free University for Women* Johanna Gustavsson and Lisa Nyberg, Malmö, 2010;
- 10) *Synergy Magazine Index of years 1967–71* San Francisco: Bay Area Reference Center, 1972.

3.6 Interfacing the Law, with Femke Snelting (workshop), at XPUB, Piet Zwart Institute Rotterdam, Infrastructural Manœuvres @ Rietveld and Sandberg Library Amsterdam. May 9–10, 2019



Context: Pirate libraries, shadow libraries, piratical text collections, amateur digital libraries, peer-produced libraries, and how to read them together. The study days are based on Femke Snelting's letter (http://constantvzw.org/w/?u=https://pzwiki.wdka.nl/mediadesign/Interfacing_the_law) to the participants in which she explains her discomfort of having signed the Custodians Online 'In solidarity with Library Genesis and SciHub' letter (<http://custodians.online/>) back in 2015. She writes:

"The disobedient stance of piracy can obscure the way it keeps categories of knowledge in place, either by calling upon universalist sentiments for the right to access, by relying on conventional modes of care or by avoiding the complicated subject of the law altogether. If we want to find ways to make the public debate on shadow libraries transcend the juridical binary of illegal versus legal, and claim political legitimacy for acting out their potential, we need to experiment with how these libraries are a form of publishing, how they rethink the social contracts that link libraries, librarians, readers, and books. And that is what we'll try to do in Interfacing the law.

Extra-legal publishing, bibliothèques sauvage, piratical text collections, popular resource sharing methods, peer-acy, amateur digital libraries, bibliogifting, uneasy sharing, peer-produced libraries ... the growing

collection of euphemisms for pirate libraries points at the vibrancy of these practices that are literally unbound from institutional, legal and even conventional material constraints.

Always paradoxical or even incoherent, they interface each in their own way with legal and political frameworks. How can these practices get us closer to the kind of libraries we require?"

The two-day workshop (May 9–10, 2019) took place at Rietveld and Sandberg Library Amsterdam, and Piet Zwart Institute Rotterdam. Participants included students of XPUB-1 students at Piet Zwart Institute, Rotterdam and Femke Snelling (Constant), Ann Mertens (Constant), Martino Morandi (Infrastructural Maneuvres), Anita Burato (Infrastructural Maneuvres), Eva Weinmayr (Piracy Project, Library of Omissions and Inclusions).

See website: Interfacing the law (http://constantvzw.org/w/?u=http://pzwiki.wdka.nl/mediadesign/Interfacing_the_law)

See collective notes: Rietveld and Sandberg Library (https://pad.constantvzw.org/p/rietveld_library)

See collective notes: Piet Zwart Institute (https://pad.xpub.nl/p/IFL_weynmayr)

3.7 Experimental Publishing #1, Critique, Intervention, Speculation (symposium), at Centre for Postdigital Cultures, Postoffice, Coventry University. April 11, 2019



presentation slide

Context: "Experimental publishing can be positioned as an intervention, a mode of critique, and a tool of speculation. It is a way of thinking about writing and publishing today that has at its center a commitment to questioning and breaking down distinctions between practice and theory, criticality and creativity, and between the scholarly and the artistic. This series explores contemporary approaches to experimental publishing as: (i) *an ongoing critique* of our current publishing systems and practices, deconstructing existing hegemonies and questioning the fixtures in publishing to which we have grown accustomed—from the book as a stable object to single authorship and copyright; (ii) *an affirmative practice* that offers means to re-perform our existing writerly, research, and publishing institutions and practices through publishing experiments; (iii) *a speculative practice* that makes possible the exploration of different futures for writing and research, and the emergence of new, potentially more inclusive forms, genres, and spaces of publishing, open to ambivalence and failure. This take on experimentation can be understood as a heterogeneous, unpredictable, and uncontained process. It leaves the critical potentiality of the book as a medium open to new intellectual, political, and economic contingencies." (announcement)

Presentation: Discussing my publishing practice I try to answer the four questions posed in advance:

What is the state of publishing today?

How does your practice fit within this landscape?

Can experimental publishing be seen as (i) an ongoing critique, (ii) an affirmative practice, (iii) a speculative practice?

What is the future of experimental publishing?

Presentation and panel discussion with Rebekka Kiesewetter, convened by Janneke Adema and Kaja Marczewska.

→ See website: [Experimental Publishing #1, Critique, Intervention, Speculation Symposium](https://www.post-publishing.org/2019/03/10/experimental-publishing-i-critique-intervention-and-speculation/) (<https://www.post-publishing.org/2019/03/10/experimental-publishing-i-critique-intervention-and-speculation/>)

→ Centre for Postdigital Cultures, See website: [Postoffice](https://postoffice.media/) (<https://postoffice.media/>)

→ Watch mini interview: [Eva Weinmayr & Janneke Adema](https://www.post-publishing.org/videos/) 🗣️ (<https://www.post-publishing.org/videos/>)

3.8 Creating Commons: Tools and Infrastructures (research meeting), at HeK, House of Electronic Arts, Basel. September 13–16, 2018



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Research Meeting 3: Tools and Infrastructures

September 2018

Participants (from left to right):

Shusha Niederberger (CC research project), Urban Sand (openki.net),

Context: "The research project Creating Commons explores interstitial practices that open the space between *art* and commons. It studies practices that challenge established notions of contemporary aesthetic practice as well as of contemporary commons. The research aims to develop a new theoretical and aesthetic frameworks for this emerging field. Commons constitute constantly evolving realities pointing beyond the growing commercialization of culture and its damaging effects." (announcement)

Research Meeting: For this research meeting, a group of artists, activists, designers, theorists, and researchers gathered to discuss the dynamics and role of infrastructures and tools. The framing questions for the research were: (i) how can new forms of organization and collaboration bring forth different kinds of cultural works and social relations? (ii) how are new property relations articulated? (iii) how can artistic practices contribute to the further development of the commons as inclusive, diverse, and democratic forms of organization? (iv) what role can art and an expanded understanding of aesthetics play in the advancement of the commons as a political project?

Participants: Shusha Niederberger (CC research project), Urban Sand (openki.net), Femke Snelting (Constant), Felix Stalder (CC research project), Mauricio O'Brian (goteo.org), Spideralex (feminist infrastructures), Panayotis

Antoniadis (mazizone.eu / nethood.org), front row: Eva Weinmayr (AND publishing), Michael Murtaugh (Constant / Etherbox), Cornelia Sollfrank (CC research project), Daphne Dragona (Berlin), Lioudmila Voropaj (HFG Karlsruhe), Alessandro Ludovico (neural magazine). The research project is located at the Institute for Contemporary Art Research, Zurich University of the Arts, conducted in cooperation with HeK (House of Electronic Arts Basel) and conducted by Felix Stalder, Cornelia Sollfrank and Shusha Niederberger (2017–20).

→ See website: Creating Commons: Tools and Infrastructures (<http://creatingcommons.zhdk.ch/research-meeting-3-tools-and-infrastructures/>)

3.9 Writer X, with Eleanor Vonne Brown (workshop), at X Publishing School, Whitechapel Art Gallery London. September 8, 2018

Version 3836 Saved September 8, 2018

Authors: bag under the table, Kath, Sadie, anon, fly on the wall, Yolanda, Sylvia, men, in nonexisting rooms lead to secret parts of the book fair, through s
There are some shops that will sell them to you with a fake moustache for

She addresses the first of the greeters, a man with a blue jumper and the
does...

"Who are you?", asks a lady in a stripey t-shirt typing into a laptop in a coffee
she could remain anonymous. But somehow she noticed this particular a

The other woman (who we soon find out the name of) gasps with shock, obviously intrusive, obnoxious questions? I refuse to answer!" Her name Rebecca begins to read poetry, the music turns soft on the PA -- soft piano there was a burrow full of the memories of the past!

The music fills her head with one thought : what is a name is a name is :

Convenient timing, and wonderful control. some saliva has escaped on these beautiful creations. True passion is visceral.

ACT II

"I'm..., I'm in!" a woman shouts from the other side of the room. A man a commissioned art performance?

A horrified vendor starts to yell at Theresa May to move along, to make an obstacle, but she tries anyway. "I have enough stamina" ..she tells her A young woman holding a canvas bag approaches her, brushing her arm

Context: During the London Art Book Fair 2018, Eleanor Vonne Brown, founder of the independent publishing space X Marks the Bökship in London curated a series of events reimagining Whitechapel Gallery as the X Publishing School. Divided across five spaces – a lecture hall, a common room, assembly hall, library and a playground – the School takes Robert Filliou's book *Teaching and Learning as Performing Arts* (1970), as its curriculum. Filliou writes: "The purpose of this study is to show how some of the problems inherent to teaching and learning can be solved – or at least eased – through an application of the participation techniques developed by artists in such fields as: happenings, events, action poetry, environments, visual poetry, films, street performances, non-instrumental music, games, correspondences, etc." *Teaching and Learning as Performing Arts* can be described as a study of experimental pedagogy based on the principles of Fluxus and kindred, participatory art movements of Filliou's era. For example, the publication's design enacts the principles it discusses: the text is punctuated with blank spaces left for the reader to fill – an invitation to collaborate and co-author the book. Filliou's invitation to the reader to become the writer was the starting point of this collaborative writing workshop.

Workshop: This workshop is a collaborative writing experiment using an online text editor to write a live script from the London Art Book Fair creating imaginative fictional co-authored and situated narration. Prompt: "A well known public figure is circumnavigating the London Art Book Fair disguised as a librarian, a dementor, or a stray dog. Writers are situated throughout the fair and its threshold, observing and collectively creating and reworking a rolling commentary with each other on possible sightings." Eight participants distributed over different spaces at the Whitechapel Art Gallery during the London Art Book Fair shared one and the same online writing pad. This experiment in collaborative writing resulted in a story, which formed in real-time by reading and changing or refining the unfolding narrative.

Workshop conceived by Eleanor Vonne Brown and Eva Weinmayr

→ Writer X, X Publishing School (<https://www.whitechapelgallery.org/events/writer-x-collaborative-writing-workshop/>)

→ Watch video 🎥 (<https://player.vimeo.com/video/342333199>)

3.10 Let's Mobilize: What is Feminist Pedagogy?, with Rose Borthwick (workshop), at *Feminist Arts Education*, Institute for Art and Art Theory, Intermedia / Artistic Media Practice and Theory, Cologne University. May 30, 2017



Context: Three decades ago, political scientist Carolyn M. Shrewsbury in her text "What is Feminist Pedagogy?" argued: "Feminist pedagogy begins with a vision of what education might be like but frequently is not. "In the 1990s, bell hooks claimed: "Feminist Thinking in the Classroom Right Now"! So, what is the current state of feminist affairs in institutional teaching and learning environments? What characterizes the relation between student and teacher, academic discourse, and the spaces of its implementation, subjective experiences and social dynamics, artistic methods, and their historical references?

Workshop: Rose Borthwick (HDK-Valand) and Eva Weinmayr (HDK-Valand) addressed these questions reflecting on their experiences of co-organizing the three-day international event "Let's Mobilize: What is Feminist Pedagogy?" at HDK-Valand Academy of Arts and Design, University of Gothenburg in 2016, followed by a practical workshop. Instant posters were collectively developed and distributed at selected locations across the corridors, staircases, walls,

and doors of the University building.

Convened by Mirjam Thoman, Labor für Kunst und Forschung, Cologne University

→see website: Institute for Art and Art Theory, Feminist Arts Education (<http://www.laborfuerkunstundforschung.de/#workshops>)

3.11 Reading Gendered Words, with Rosalie Schweiker (workshop), at *Library Interventions*, Leeds College of Art. April 13, 2017



Context: "Reading Gendered Words" is a critical workshop in the series "Library Interventions" at Leeds College of Art that attempts to assess the opaque processes of cataloging in the college library. Questioning universalizing standards of library classification this one-day workshop shares strategies and experiences in developing context-based, user-centered, categorization schemes for particular collections. With Maria Fusco (Edinburgh College of Art) and Wendy Kirk (Glasgow Women Library), SPUR, and Rosa Nussbaum (artist, designer London), Rosalie Schweiker, Eva Weinmayr (AND Publishing, London).

Workshop: This workshop reviews library science scholar Emily Drabinski's claim, that classifications and subject headings are by their very nature "socially produced and embedded structures, that carry the traces of all the intentional and unintentional racism, sexism, and classism of the workers who create them". During the workshop, we developed new, unconventional and user-centered categories for selected books which we borrowed from the "Library of Omissions and Inclusions", a community-run reading room in Gothenburg gathering feminist, decolonial and intersectional materials. Workshop conceived by Rosalie Schweiker, Rosa Nussbaum, Eva Weinmayr.

→See website: Library Interventions, Leeds College of Art (<https://www.leeds-art.ac.uk/news-events/events-exhibitions/library-interventions-reading-gendered-words/>)

3.12 Let's Mobilize! Here's what we learned: Pedagogy and Social Justice, with MC Coble and Rose Borthwick (presentation), at *Exploiting Justice, Processes, Performances and Politics*, Symposium at the Centre for Interdisciplinary Gender Research, University of Gothenburg. October 27–28, 2016

How can we understand justice, equality and diversity that is not blind to difference such as gender, sexualorientation, race, class and dis/ability?

WHAT KIND OF RESOURCES ARE WE ACCESSING TO LEARN?

?


How is knowledge transmitted and validated?

presentation slide

Context: "Justice is a multifaceted concept, in a Western context often related to the view that individuals have equal value, and the statement that all human beings should be treated equally. Much of the rhetoric, policy, legislation, practical action, and theoretical perspective on justice are anchored in a human rights framework. Theoretical presumptions about justice impact the understanding of what justice is or should be, and how it can or should be reached. Scholars within gender studies have analyzed and questioned these presumptions, as well as the political and legal manifestations of justice, and reflected on the many ways of understanding justice in relation to gender. Several of the different ways of understanding gender justice can be structured around two main aspects: gender justice as a question of identity and recognition; and gender justice as a question of rights and responsibilities and

of distribution of these between men and women. During the last decades, this way of thinking gender justice based on a binary structure in which women and men are put in two separate categories has been challenged by queer theory and intersectional perspectives. This has at undermined, at least theoretically, the distinction women/men and shed light on the interplay between other aspects like, among others, class, sexuality, ethnicity, race, and function" (announcement).

Presentation: In this open discussion we will reflect on the organization, processes, struggles, and future plans based on the three-day mobilization: "What is Feminist Pedagogy?" held at HDK-Valand, October 14–16, 2016. "Feminist Pedagogies – we use plural. We need to look at ideas, ways of interacting, working, and thinking which may not already be a part of our small communities and networks. There are many forms of pedagogy, such as critical, radical, queer, feminist. At times, these overlap and support each other or they challenge each other and are in conflict. In our view, feminist pedagogies start from an intersexual, intersectional, intergenerational and interdisciplinary attempt to face and change living in inequitable societies. This is not a luxury problem. Our commitment to feminism is far from an essentialist or separatist understanding of sex and gender. It is based on struggles against racism, classism, ableism, weightism, xenophobia, homophobia, transphobia and neoliberalism. Our social, cultural, and economic successes are based on structures of care and support, on reproductive as well as immaterial labor, which needs to be acknowledged and turned into non-exploitative relationships across families, corporations and governments. Practicing a feminist pedagogy is a good starting point to counter white, patriarchal, profit-oriented, euro-centrist academia. It is also a step towards policy-making, which does not privilege individual authorship and merit on the back of collective efforts. "Patriarchy has no gender." (bell hooks, Teaching Critical Thinking: Practical Wisdom, 2010)" (announcement)

→[See conference program \(http://wiki.evaweinmayr.com/images/c/c3/ExploitingJusticeA4_reviderad_eng.pdf\)](http://wiki.evaweinmayr.com/images/c/c3/ExploitingJusticeA4_reviderad_eng.pdf) 

3.13 What is an Artschool (presentation), at Chelsea College of Art, London. October 24, 2016



Presentation slide.

This presentation for students at Chelsea College of Art (BA, GD, BA) in the open seminar "What is an Art School" shared the strategies employed and insights gained with the collective organizing of "Let's Mobilize: What is Feminist Pedagogy?" at HDK-Valand, University of Gothenburg, Sweden.

The talk focused on three questions:

How can you organize an event that does not reproduce hierarchies and normative roles and behaviors at the art school?

In which way can the event be understood as research process-focused rather than outcome-focused?

What is the role of collective actions, of doing and making together, such as cooking together in relation to the "discursive turn" at the art school?

What was the role of the workbook (i) for the working group, (ii) for the participants, (iii) for others?



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This page was last edited on 13 October 2020, at 09:07.

Project 1 * AND Publishing

AND is a collaborative publishing activity, co-founded in 2010 at Byam Shaw School of Art in North London by Lynn Harris and Eva Weinmayr. Rosalie Schweiker joined in 2015. With no official mandate, but supported by colleagues and occasional university research funding,^[1] AND operated as a kind of indie university press exploring the immediacy and the new social, creative and economic possibilities of print-on-demand technologies, which were emerging at the time.^[2] AND's purpose in the context of the academic institution was to conceptualize publishing as an artistic as well as a pedagogical tool of experimentation and articulation, and to institute a critical approach that worked equally well with students, staff, and alumni – confounding prevailing hierarchies and roles (student, alumni, teacher, professor, etc.).

After several years working at Byam Shaw School of Art, this host institution merged with Central Saint Martins. AND was deemed "a free-floating anomaly" that was acknowledged as generative but not given a place in the newly merged and streamlined institution. AND moved into a collectively-financed studio and worked independently with institutions, collectives and individuals on a broad range of publishing projects. AND set up an open distribution platform for POD publications (AND Public, 2011–15), publishing evening classes (The Showroom, 2012–13), education programs at art institutions (South London Gallery, 2018), and gave lectures and workshops at various universities and cultural spaces.^[3] Over time and through the multiplicity of its members,^[4] who themselves form part of a diverse network of critical, feminist, decolonial publishing activities and campaigns^[5], AND's practice broadened its range of social, political and artistic investments to include feminist practice, radical pedagogy, informal support structures – e.g. a studio collective; the provision of resources, advice and skills, means of production and distribution; re-allocation of budgets; commissioning work – and (re-)publishing out-of print or hard to find material.

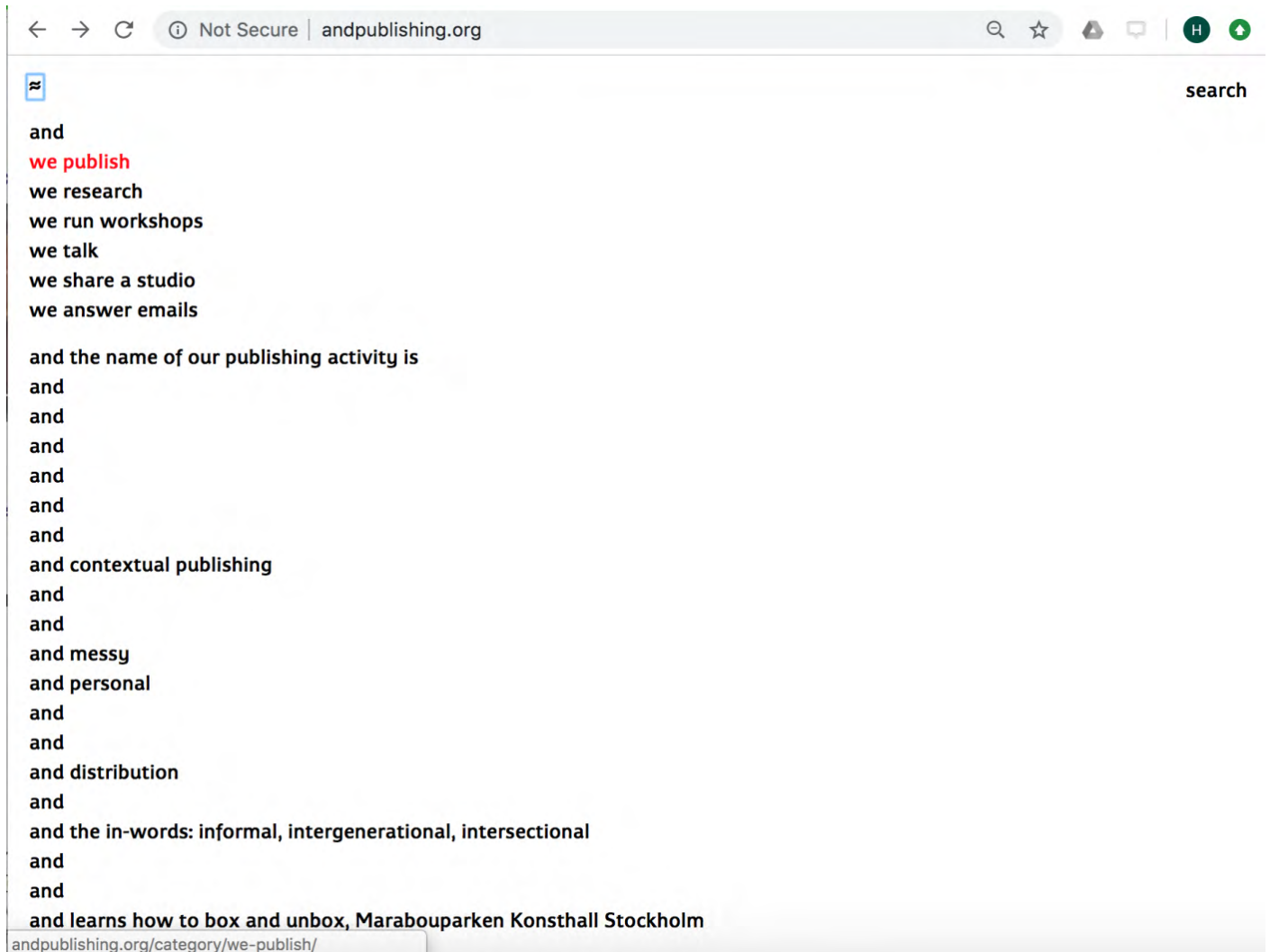
This contingent and cumulative approach – indicated by the long list of "ands" on the website – does not aim to produce one position, a focused brand or unified face,^[6] and is grounded in multiplicity. This specific dynamic of different constellations, collaborations, concerns, and tactics that are defined by the conjunction "and" (rather than "or") seeks to evade any clear-cut framing of its activities. It is a practice that keeps creating spaces – both literal (the studio) and metaphorical (friendships, alliances, collaborations) – where the quality of being and working together is not impaired (or is so to a lesser extent) by allocated roles, questions of authorship, or cultural capital. (It is however affected by precarity, a topic that I will unpack in the chapter analysis.) Given the internal cumulative

→ see website: AND Publishing, London (<http://andpublishing.org/>)

→ see distribution platform: AND Public on Wayback machine (<https://web.archive.org/web/20150202101530/http://andpublishing.org/self-publishing/and-self-publishing/>)

→ see published interview: "UND statt ODER, die Anatomie von UND" (AND instead of or, the anatomy of AND), 2018.

logic of AND, I will not attempt further to pin its practice down for the purpose of this PhD submission, but acknowledge its function as an overarching framework for the four practice projects that I describe and analyze in the following chapters.



AND Publishing webpage

Notes (AND Publishing)

1. Informal support included colleagues sharing their office space, invitations to teach publishing classes in their courses, developing long-term publishing projects with students, and facilitating work-based learning internships with AND. The management quickly realized the generative and critical potential of AND for the art school and provided small research funds ("Micro-Budget Books", 2011, and Enterprise Seed-Funding, 2012).
2. The print-on-demand model of production and distribution is based on digital print technologies that allow for print runs as low as one copy. In the early

2000s, a range of commercial digital printers came up with an online interface that offered a range of print qualities, sizes, bindings (hard or softcover), paper stock, and a digital interface to upload a print-ready file. The innovation in this production system was in distribution. Once a book had been produced it was only printed when ordered (by anyone) via a direct link or on the POD Platform's "storefront", and shipped directly to the buyer's address. This direct distribution model cuts out the intermediary of the publisher or the distributor. It does not require upfront funding since the book is only printed when an order is placed and paid for. See Lulu, Blurb, the Newspaper Club (London) and many more. POD, of course, has existed since the invention of the photocopy machine in the early 60s, and AND made extensive use of the printers at the art school to produce repeated small print runs of its books.

3. For example at X Marks the Bökship London (2010), Printroom Rotterdam (2011), Ontario College of Art and Design (OCAD), Ontario (2012), Printed Matter New York (2012), Witte de With Rotterdam (2012), London College of Communication (2013), Royal College of Art London (2013), Academy of Fine Arts Munich (2014), Kunstverein Munich (2014), MayDay Rooms London (2014), Academy of Media Art Cologne (2014), Goldsmiths College London (2015), Raven Row London (2015), Sideroom Amsterdam (2015), Wysing Art Centre Cambridge (2015), University of the Arts Bremen (2015), Edinburgh College of Art (2015), Whitechapel Art Gallery London (2018), Rabbits Road Press London (2020), among others.
4. AND was co-founded in 2010 by Lynn Harris and Eva Weinmayr. Andrea Francke worked closely with AND in the framework of the Piracy Project, 2010–15. Since 2015 AND is run by Rosalie Schweiker and Eva Weinmayr.
5. To name just a few of our allies OOMK, London (<http://oomk.net>), Rabbits Road Press, London (<https://www.rabbitsroadpress.com/>), X Marks the Bökship, London (<HTTP://bokship.org/>), and campaigns Keep it Complex, London (<https://makeitclear.eu/>), Migrants in Culture (MIC) (<http://migrantsinculture.com/>).
6. See also Gerald Raunig's description of transversal activist practice: "There is no longer any artificially produced subject of articulation; it becomes clear that every name, every linkage, every label has always already been collective and must be newly constructed over and over again. In particular, to the same extent to which transversal collectives are only to be understood as polyvocal groups, transversality is linked with a critique of representation, with a refusal to speak for others, in the name of others, with abandoning identity, with a loss of a unified face, with the subversion of the social pressure to produce faces." (Raunig 2002).

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This page was last edited on 23 September 2020, at 12:51.

Project 2 * Library of Inclusions and Omissions

The Library of Inclusions and Omissions (LIO) is one of the four projects submitted for this PhD. What follows is a quick overview and short factual description of the projects' elements. A detailed reflection and theorization follows in chapter 05*Reflection and theorization of projects.

→ see chapter: 05*Reflection, theorization of projects: The Library of Omissions and Inclusions – radical publishing practices require radical librarianship

Contents

Starting point and context

Invitation Letter

Index Card Catalogue

Temporary Reading Rooms, multiple sites

1 Starting point and context

The LIO is a practice-based experiment in critical knowledge infrastructures. Through an open call for contributions, a reference library is collectively built and curated by the community that is using it. To date, there are roughly 100 contributions on its shelves. The library gathers feminist, intersectional, and postcolonial materials that are not, or are only sparsely available in institutional collections or databases: too flimsy in format or otherwise not validated by publishing houses or institutions such as libraries. I wanted to explore whether such a curatorial concept can help to give voice to undiscovered, suppressed, or otherwise unacknowledged material. How can a library turn from being a repository of knowledge into a space of social and intellectual encounters? And could such a project build a community or connect different existing communities? In short, could such a project help to build collective knowledge infrastructures that in some ways are able to counter the normativity of how knowledge is created and shared in institutional libraries?

2 Invitation Letter

In the hope of receiving contributions from a range of cultural backgrounds and communities, the open call was published in Swedish, English, and Arabic and distributed in community centers, libraries, universities, and art spaces in and

the name of our
publishing activity
is **AND**

Library of Omissions and Inclusions

The Other Reading Room
16.3. - 2.4 2016

Hello,

I'd like to ask you to lend a book, text, or any other form of publication, for a temporary reading room that I am setting up during the exhibition Meaning Making Meaning at A-venue in Göteborg.

With this reading room, which is publicly accessible and has a store-front window facing Avenyn, I want to create a social space for communication and information, housing an unconventional body of knowledge and experience that is curated by the very community that is using it.

I am particularly interested in women writers, forgotten histories, intersectionalist practices — in material that is still missing in our established libraries and databases, does not conform with the canon of Western, white, patriarchal academia, main-stream publishing, or is marginalised for other reasons.

What would you like to add to such a collection? Which books, novels, poems, comics, scholarly essays or self-published texts are relevant to you, changed the way you think about yourself and the world, or opened up a new horizon?

Please put a small card inside the book on which you briefly explain why you selected it. Do add the title and author of the book on the insert, and your name if you feel comfortable with that. If you don't have a copy of the book at hand, please get in touch and we will try to find and add it to the collection. If you prefer to email a pdf, we can add this to our digital archive.

This project is a collective endeavour, that drives for critique and structural change. It asks how value is attributed, why and for what reasons? Please spread the word to people you think are interested!

See you soon

Eva Weinmayr

You can either send the book by post to Eva Weinmayr, Valand Akademin, Vasagatan 50, 411 25 Goteborg or drop it in person at the gallery A-venue, Kungssportsavenyn 25, Wed - Sat, 12 - 18.
Do get back with any question you might have:
Eva Weinmayr, Valand Academy: hello@evaweinmayr.com
or Sara Ivarsson, A-venue: sara@a-venue.se

www.andpublishing.org

a-
venue

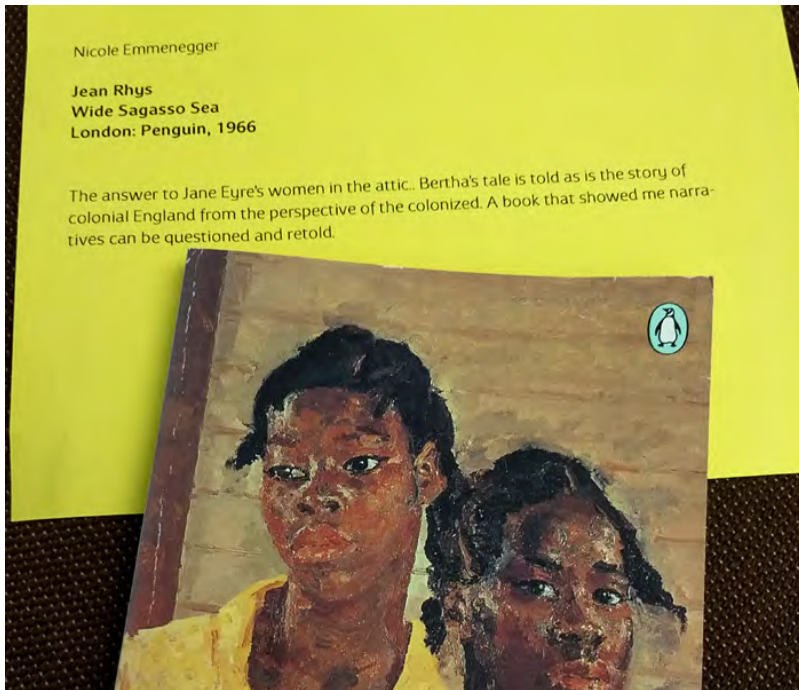
around Gothenburg (including suburbs such as Angered).

→ English letter (<http://evaweinmayr.com/wp-content/uploads/O-Library-ENGLISH-poster.pdf>)

→ Swedish letter (<http://evaweinmayr.com/wp-content/uploads/IO-Library-SWEDISH-poster.pdf>)

→ Arabic letter (<http://evaweinmayr.com/wp-content/uploads/IO-Library-ARABIC-poster-web.pdf>)

3 Index Card Catalogue



The LIO asks contributors for a short written rationale as to why the book they have selected is important to them, and why they want to share it with others. This task shifts the emphasis from attempting to frame the content of the books in an arguably objective manner towards describing the readers' processes of meaning-making. The short statements are printed on yellow index cards that accompany the books and serve as an entry point and framing device for the library users. This approach to cataloging is an attempt to connect people and communities through their readings, their discoveries, desires, struggles, and hopes. It is, therefore, an experiment to challenge the problematic concepts of neutrality and universality that form the basis of standard cataloging systems – discussed in detail in chapter 05*Reflection and theorization.

→ see project 2*LIO: Index Card Catalogue (<http://andpublishing.org/library-of-omissions-and-inclusions-index/>)

→ see chapter 05*Reflection, theorization of projects: Perspectives and Framing under the disguise of neutrality

4 Temporary Reading Rooms, multiple sites



"Meaning Making Meaning", A-venue Gothenburg March 16 – April 2, 2016

Convened by Gabo Camnitzer, "Meaning Making Meaning" was a three-part project consisting of an exhibition, a series of workshops and the Library of Inclusions and Omissions Reading Room. Thirty-seven artists and educators responded to two questions: "How do you bring a classroom to life as if it were a work of art?" (Felix Guattari, *Chaosmosis: An Ethicoaesthetic Paradigm*); and its reformulation: "How do you bring a work of art to life as if it were a classroom?" The invitation to participate in "Meaning Making Meaning" kickstarted LIO. The exhibition's discursive and event-based character and its focus on the relationship between critical knowledge practices, education, and the arts, triggered numerous contributions by the participating practitioners and theorists, as well as from the art school community.

The exhibition included work, talks, and workshops by: Alina Tenser, Andrea Phillips, Ann-Charlotte Glasberg Blomqvist, Annette Krauss, Anton Vidokle, Barnfilmskolan, Bronwyn Bailey-Charteris, Cara Tolmie and Kimberley O'Neill, Doa Aly, Elizabeth Ellsworth and Jamie Kruse (Smudge Studio), Emanuel Almborg, Eva Weinmayr, Felicity Allen, Gert Biesta and Carl Anders Säfström, Glenn Loughran, Harrell Fletcher, Henry Giroux, Irit Rogoff, Janna Graham, Jaroslav Anđel, Jason E. Bowman, Jenny Richards, Jessica Hamlin, Jeuno JE Kim and Ewa Einhorn, Katrin Ingelstedt, Lisa Nyberg, Lovisa Gustafsson, Maj Hasager, Maria Acaso and Jordi Ferreira, Monica Sand, Olav Westphalen, Olivia Plender, Pedro Lasch, Stephan Dilleuth, Stephen Duncombe, Sunshine Socialist Cinema, and Tyson E. Lewis.

→ see website: [Meaning Making Meaning \(http://gabocamnitzer.com/meaning-making-meaning\)](http://gabocamnitzer.com/meaning-making-meaning)



"The Research Show", A-venue Gothenburg

April 6–23, 2016

Convened by Cora Hillebrand, Ram Krishna Ranjan, and Mick Wilson, "The Research Show" was an informal work-in-progress exhibition by doctoral researchers based in the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. Participating artists included André Alves, Eva la Cour, Kerstin Hamilton, Annelies Vaneycken, Arne Kjell Vikhagen, and Eva Weinmayr. "The Research Show" took place in the same venue as "Meaning Making Meaning", an empty shop in Gothenburg's city center, immediately after the exhibition. Therefore the LIO reading room stayed as the exhibition around it changed. The implications of this change of context, from an event-based exhibition to an exhibition that focused on the display of exhibits is discussed in chapter 05*Reflection and theorization of projects.

"Let's Mobilize: What is Feminist Pedagogy?"

Valand Academy,

October 12–14, 2016

The LIO was hosted by the three-day international event "Let's Mobilize: What is Feminist Pedagogy?", which proposed to investigate queer and feminist pedagogies. The mobilization was organized by the Feminist Pedagogy Working Group (Andreas Engman, Eva Weinmayr, Gabo Camnitzer, Kanchan Burathoki, Mary Coble, and Rose Borthwick) at Valand Academy and welcomed over 100 participants, local, national and international (from seven European countries). Many of the attendees had brought books, pamphlets, and printouts to be added to the reading room installed in the main assembly room.

→ see project 04*Let's Mobilize: What is Feminist Pedagogy?



"Utopia of Access", Pavilion for Artistic Research, 57th Venice Biennale,

May 11 – July 2, 2017

Curated by Jan Kaila (Uniarts Helsinki) and Henk Slager (Utrecht University), the exhibition "Utopia of Access" invited ten researchers from different Nordic doctoral programs to articulate new modes of artistic thinking on the notion of access. Despite the topic's relevance – access to materials that are not institutionally validated – another set of questions emerged: what are the underlying politics of "exhibiting" a collectivized resource that is anchored in a local community in the context of an international art biennale? Would the practicalities of such an exhibition context be productive? Would visitors actually use the reading room and contribute relevant materials to the library? Rather than creating a reading room and moving the whole resource (the books themselves) to Venice, I used this occasion to document and share the Gothenburg project. I presented a 1:1 scale photographic representation of the books and the accompanying index cards on the shelves. This large-scale wall display was accompanied by a table built following an open-design by Enzo Mari (Enzo Mari, *Autoprogettazione*, 1974), and the pamphlet "Dear Hannah". The pamphlet discusses the implicit contradiction in exhibiting a collective resource – under a singular artistic authorship – at the Venice Biennale.

→ see published pamphlet: "Dear Hannah"

→ see book: *Autoprogettazione* by Enzo Mari, 1974 (<http://www.matthewlingley.com/blog/Enzo-Mari-Autoprogettazione2.pdf>)



"Boxing and Unboxing", Guestroom Research Residency, Marabouparken konsthall Stockholm, April 21 – August 26, 2018

→ see project 5*Boxing and Unboxing

During AND's research residency at MarabouParken Konsthall in Stockholm, and at the invitation of Marabouparken Konsthall's curator Jenny Richards, a selection of books from the Library of Inclusions and Omissions was installed in what came to be called AND Publishing's "Unboxing Room". The "Unboxing Room" housed 12 cardboard boxes that were shipped from AND's studio in London to Stockholm. The boxes contained materials Rosalie Schweiker and I were working on at the time, both collaboratively and individually. Visitors were invited to 'unbox' this archive-in-progress, that included ephemera from [The Piracy Project](http://andpublishing.org/?s=the+piracy+project) (<http://andpublishing.org/?s=the+piracy+project>), [Teaching for people who prefer not to teach](http://andpublishing.org/teaching-for-people-who-prefer-not-to-teach-2/) (<http://andpublishing.org/teaching-for-people-who-prefer-not-to-teach-2/>), [The Library of Omissions and Inclusions](http://andpublishing.org/library-of-omissions-and-inclusions/) (<http://andpublishing.org/library-of-omissions-and-inclusions/>), [Let's Mobilize: What is Feminist Pedagogy?](http://whatisfeministpedagogy.tumblr.com/) (<http://whatisfeministpedagogy.tumblr.com/>), a selection of good and bad sports bras (D cup and upwards) (<https://www.artsadmin.co.uk/events/3850>), [Keep It Complex](http://makeitclear.eu/) (<http://makeitclear.eu/>), as well as a box containing research on terms and conditions of work in and with arts organizations, emails, and other miscellaneous items.

This "Unboxing Room", initially designated to be in the main galleries, eventually occupied one of Marabouparken Konsthall's office/archive rooms, in the administrative wing. This change of plan was caused by the realization that the formal no-daylight gallery space did not allow for the kind of engagement we hoped for. The new room, next to the staff kitchen, was a more friendly and inviting environment for spending time and making discoveries whilst unpacking the boxes. Visitors were guided by konsthall staff to the administrative office wing – backstage so to speak – making the hidden work of administration, organization, and finances visible to visitors.

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This page was last edited on 3 October 2020, at 11:44.

Project 3 * The Piracy Project


The Piracy Project (PP) is the third of the five projects that I submit for this PhD. Again, what follows is a quick overview. It lists the elements and steps – including short factual descriptions – that Andrea Francke and I have taken during the five years we were actively engaged in the project. A detailed reflection on the ways the PP explored enclosures in knowledge practices is provided in chapter 05*Reflection and theorization of projects. The pink text in the right-hand column is Andrea's voice, who in this form, added her perspective and reflections on the project. This comment feature – specifically coded for this kappa by Varia, Rotterdam – allows for those who have equal stakes in the projects to be present, and comment. This is an ongoing thread throughout this Wiki. I was keen to have the form of the writing mirror the poli-vocality that characterized the practice.

→ see chapter 05*[Reflection, theorization of projects: The Piracy Project](#)

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1 Starting point and context: Byam Shaw School of Art Library closure

The Piracy Project started at Byam Shaw School of Art as a response to restrictive university policies: in 2010, the university management announced its plan to close the Byam Shaw School of Art library due to a merger with Central Saint Martins, University of the Arts London. 

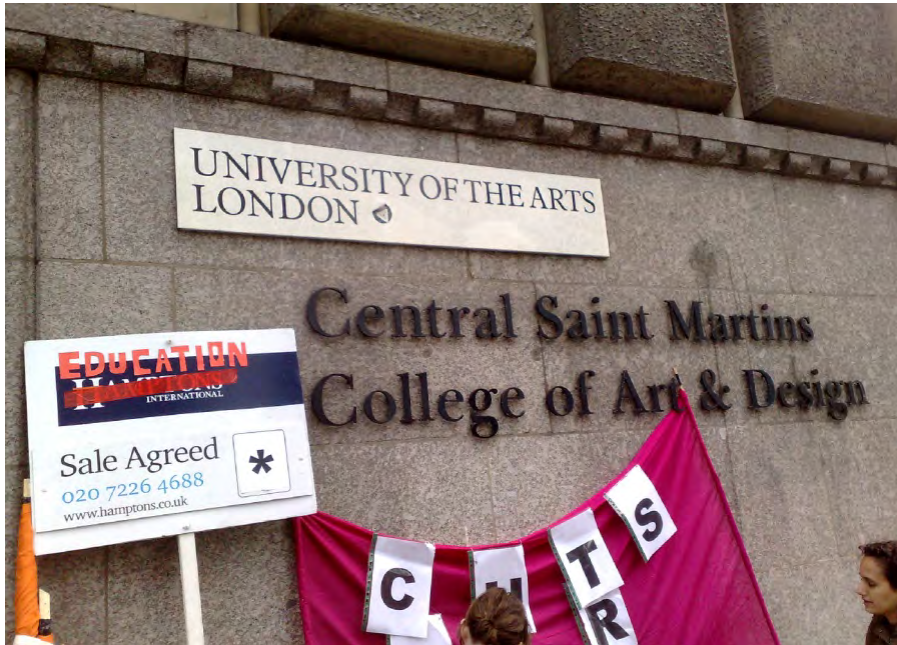


Byam Shaw Reading Room Co-op. Poster designed by Åbäke, London 2010.

Students were advised to visit the library on the main campus in the city center. In a joint effort, students and staff – supported by the acting principal – turned Byam Shaw's art college library into a self-organized and self-governed library that remained public, and intellectually and socially generative. There was not a clear-cut question that triggered TPP at this point. It was rather a political situation at the art school and the desire to organize against it – as well as Andrea Francke's parallel and puzzling discovery of specific cases of book piracy in Peru, where pirates had started to alter and amend the plot of some fiction books anonymously.

I met Eva just after I finished my MA. I wanted to interview AND Publishing for my MA essay because I was interested in the way they thought about art, publishing and distribution. When we met, Eva invited me to hand in a proposal for a one-month residency at the Byam Shaw Library. I had just read an essay from Daniel Alarcon in *Granta* magazine (<https://granta.com/life-among-the-pirates/>) about the practice of book piracy in Peru. I'm Peruvian but I moved to Brazil with my family in 1989 at a similar age and during the same period in which Alarcon moved to the US. This has weirdly meant that Alarcon and I seem to have very similar memories and share a fascination with 'Peruvianness' that places us inside and outside the culture. Or gives us a shared perspective from a similar position in time.

I grew up reading pirated copies of books bought in my coming-back-home holidays. The sellers of pirated books in traffic light stops seemed very familiar but also very foreign since pirated books were not common in Brazil. When I read Alarcon's description of those modified books it felt very personal: What had I been reading? Who had I been reading? I told Eva, I'm going to Peru next week to visit my family and maybe there is something there? Maybe I can propose something related to the modified pirated books? Eva was really excited about the potential of those books and told me to come back to see her after my trip. I spend so much time in pirated book markets and comparing books page by page. And then I found it.




Fight the Cuts Demo London, March 2010.

There is also how that was an important time in terms of student activism. A moment in which the commodification of university education had accelerated and there was a feeling that staff and students could imagine different ways to think about the institutions and art education as well as protest. In a sense, the PP happened in the same time frame of Arts Against Cuts, the Camberwell occupation and all the alternative MAs that followed. The PP was connected with the occupation of the library in terms of how property and ownership are constructed in the institution. Who is the library for? Who owns a library? What are the power processes involved in constructing that space as well as produced by it?

Annotated by AF

2 Open Call for copied, modified, emulated, annotated books

The open call  circulated locally via printed posters and flyers, on AND Publishing's website, and internationally, through an art-agenda newsletter. This also announced "The Pirate Lectures", a series of talks with artists, lawyers, journalists, writers, artists, and independent publishers exploring the topic of book piracy from different perspectives.

The international announcement stated: "Andrea Francke & AND Publishing

→ see Piracy Project announcement: Art-Agenda newsletter (<https://www.art-agenda.com/announcements/187996/n-a>)



Piracy Project Open Call Poster circulated at educational and cultural spaces across London, 2011.

would like to invite you to contribute to The Piracy Project, an international publishing and exhibition project exploring the philosophical, legal and practical implications of book piracy and creative modes of reproduction. With a series of talks from guest speakers, workshops, and an open call for pirated book projects to add to a Piracy Collection, we aim to develop a critical and creative platform for issues raised by acts of cultural piracy. After a period of research and production at Byam Shaw Reading Room in London, this unique collection of books will travel to international venues in 2011. The Piracy Project is not about stealing or forgery. It is about creating a platform to innovatively explore the spectrum of copying / re-editing / translating / paraphrasing / imitating / re-organizing / manipulating of already existing works. Here creativity and originality sit not in the borrowed material itself, but in the way, it is handled."

The Open Call is my biggest regret. I had a very clear image of the books I wanted to see. I wanted books that replicated the feeling of the Peruvian Piracy cases. Books that created a sense of suspicion, that confronted the reader with the removal of the authority of the author. And by hosting them in the library we would question how we use the library, interact with the canon, etc. I didn't realise at the time that it wasn't really ok to project those expectations onto the free labour of other people, or maybe I didn't have the skills to sell what I thought was the concept at the core of the project. Instead, we received lots of books from all over the world, in the most generous way, but they were mostly artist's books. Fairly enough, the books were all authored objects in themselves, with poetic descriptions and lots of care, but not what I had envisioned. And now we felt we owed all those people, that we needed to find a way to credit them, to always carry all the books to exhibitions (physically carry most of the time, in our luggage, through planes, airports and foreign cities). We still owe them and what happens with the collection is a big problem. But part of me still doesn't understand why we made that contract and if we created a system of exploitation at what point can we let go, or how can we take it apart.

Annotated by [AF](#)

The name of our publishing activity is **AND**



James Brittle is a publisher, writer and artist based in London, UK. He makes things with words, books and the internet, sometimes the results look like businesses, and sometimes they don't. He speaks at conferences worldwide and writes about what he does at booknet.org.

Eleanor Vonne Brown set up *X Marks the Bishop*, a London based project space for independent publishers. It is specialising in publishing works by artists and designers, books, journals and discourse. The *Book in Reading* refers to Christian Bök, an experimental poet of the North American Conceptual Writing movement.

Daniel McClean, is an independent curator, writer, and art-legal adviser. McClean is a solicitor at Finers Stephens Innocent LLP where he specialises in art, media and intellectual property law. McClean writes regularly on art legal matters. He was the commissioning editor of *The Trials of Art* (2007) and *Dear Images! Art, Copyright and Culture* (2012).

Marie Fusco is a Belfast-born writer based in London. Her first collection of short stories *The Mechanical Copula* has just been published by Slabpress Press. She is founder/producer of *The Happy Hypocrite* a semi-annual journal for and about experimental art writing, and Director of *Art Writing* at Goldsmiths, University of London.

Bobbie Johnson is a journalist, writer and trouble-maker who specialises in covering the intersection of technology and society. He has written for a range of outlets from the BBC to Wired, and acts as European editor for technology blog Gigamon. For nearly a decade he was an editor and reporter with the Guardian, based in London and San Francisco.

Prodromos Tsaiivos is the legal project lead for the Creative Commons-England and Wales and Greece projects, and an associate in Argenteo Law Firm in Athens. Among other academic engagements he is a research officer at the London School of Economics. He advises the Greek Prime Minister's e-Government Task Force on legal issues of open data and is the Special Secretary for Digital Planning.

When: Lectures start at 6.30 pm. Pirate Labs run from 3 - 6 pm
Where: Byam Shaw School of Art Library, 2 Elthorne Road, London N19 4AG

Please see our open Call for Contributions for piracy book projects. We will run a Pirate Lab prior to the lectures. Here we offer conceptual and/or practical support to develop your book project. Please drop in to talk to us or use our printing facilities.

The Piracy Project is developed by Andrea Francke, Lynn Harris and Eva Weinmayr.

AND Publishing
Byam Shaw School of Art
2 Elthorne Road
London N19 4AG
andpublishing@csm.arts.ac.uk
www.andpublishing.org

AND publishing announces: The Piracy Lectures

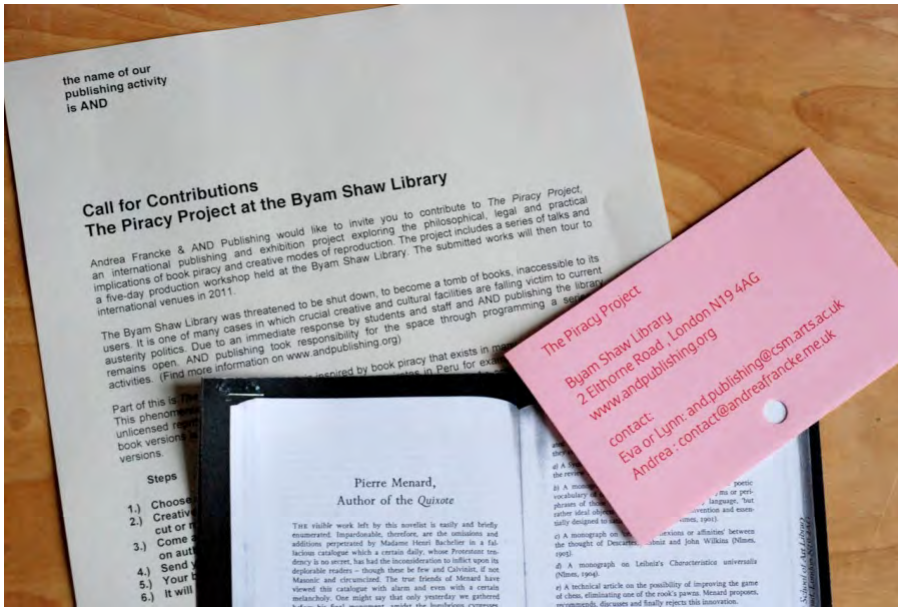
The Piracy Project is an international publishing and exhibition project exploring the philosophical, legal and practical implications of book piracy and creative modes of reproduction. With a series of talks from guest speakers, workshops and an open call for pirated book projects to add to a Piracy Collection we aim to develop a critical and creative platform for issues raised by acts of cultural piracy. After a period of research and production at Byam Shaw School of Art Library in London this unique collection of books will travel to international venues making temporary reading rooms.

The Piracy Project is not about stealing or forgery. It is about creating a platform to innovatively explore the spectrum of copying / re-editing / translating / paraphrasing / imitating / re-organising / manipulating of already existing works. Here creativity and originality sit not in the borrowed material itself, but in the way it is handled.

Calendar of talks

- 5 May *The New Pierre Menard: Digitalisation and Everything After*, James Brittle
- 12 May *Copy and Paste: Re-reading Uncreative Writing*, Eleanor Vonne Brown
- 19 May *Authorship & Originality in Art*, Daniel McClean
- 25 May *The Incubulum and the Plastic Bag*, Marie Fusco
- 2 June *The Copy Continuum: cultural perceptions of piracy, and the future of ideas*, Bobbie Johnson
- 9 June *Of pirates and archivists: the boundaries of Copyright limitations and exceptions and the underground archiving movement*, Prodromos Tsaiivos

AND Publishing announcement on art agenda newsletter, 4 May 2011.

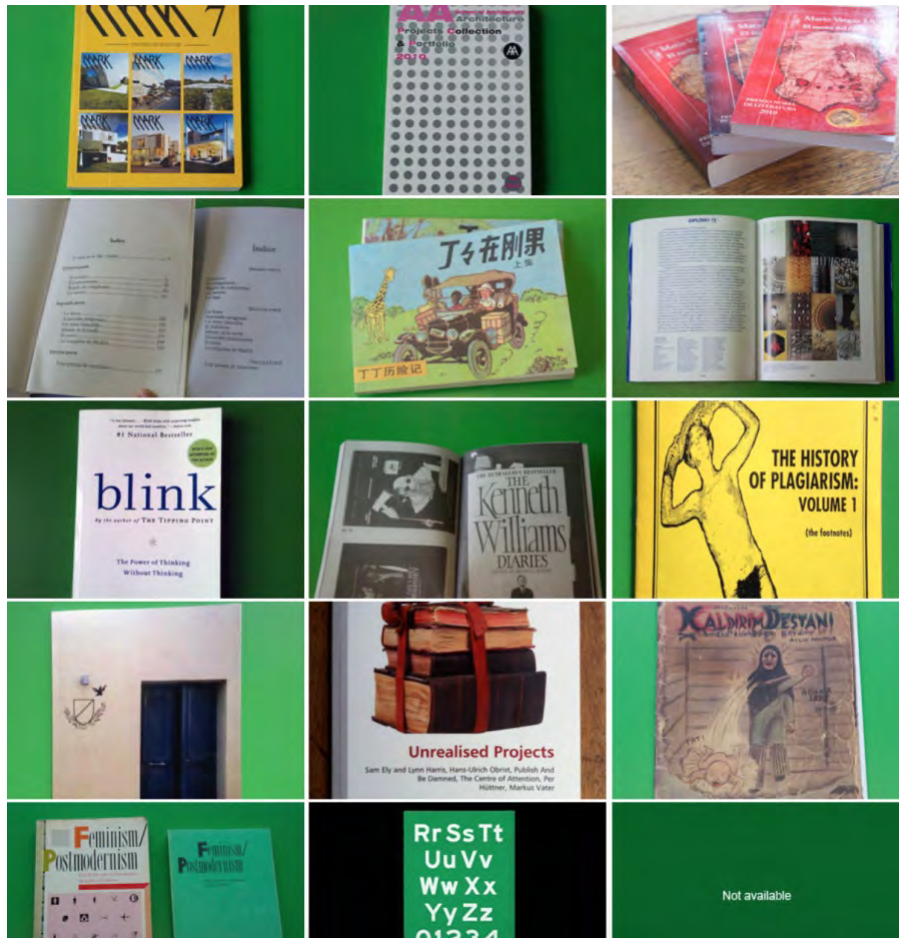


The Piracy Project info package, 2011, included: the project description, a photocopy of Jorge Luis Borges's short story 'Pierre Menard, Author of the Quixote', an index card with contact details.

3 Searchable online catalog

The local, national and international entries that we received (i) from students, staff and alumni at the art school, (ii) sent to us from across the world or (iii) found through our research and residencies in Peru, China, and Turkey

→ see project 3* Piracy Project: Searchable Online Catalog (http://andpublishing.org/PublicCatalogue/PCat_thumbs.php)



The Piracy Project, **searchable online catalogue**. (http://andpublishing.org/PublicCatalogue/PCat_thumbs.php)

are cataloged on a searchable online database. The catalog descriptions, created in collaboration with writer John Moseley, provide selected metadata as well as the strategies of reproduction, modification, and distribution used by the respective pirate. The catalog lists the title, author (= pirate), date, publisher (= pirate), format, print technique, source (the book that had been copied), and context of the activity (as far as we are aware of it).

4 Reading Rooms organized

The first and longest-running reading room was at Byam Shaw School of Art Library (2010–12). Situated as part of a politicized community of practice during these years the major part of the books was brought together through a shared struggle to oppose government funding cuts and the planned closure of the art

My favourite books in the collection do not come from Open Calls but from our own research in Peru and China. That also makes me uncomfortable. The fact that we have a lot of authored books in the collection made by people from the US and Europe, and then a lot of (much more interesting) books from third world countries that are anonymous. I feel that we owe something to the people who replied to the Open Call, but we treat the books from third world countries as our discoveries.

Annotated by AF



Piracy Project at Byam Shaw School of Art Library, London, May–June 2011.

school library, as detailed above. After the Byam Shaw library was eventually closed, The Showroom hosted the PP in the form of a one-year residency. With Arts Council funding we organized a set of workshops and talks at the Showroom (see below). Following this, a range of cultural institutions invited the PP to install temporary reading rooms in their exhibition premises. From this point, the project started to "tour" to different venues, contexts and communities, a development that changed the way the project operated, and which I discuss in the chapter 05*Reflection, theorization of projects.



Piracy Project Reading Room, New York Art Book Fair, MoMA PS1, New York. September 30 – October 2, 2011.



Piracy Project Reading Room, SALT Research Galata, Istanbul (in former bank vault). Curated by Joseph Redwood Martinez. March 6–30, 2012.

This was the first and worst time someone got really angry and had a go at us. He came towards our table and aggressively shouted at us: You are thieves! We tried to explain we were just displaying one-offs. We didn't sell them. We were using the books to think about other things. Most of the people that get angry seem to get angry because if they become successful one day, piracy would infringe their property rights. We met a lot of people at MoMA and had a lot of interesting conversations. When the reading rooms worked well we met experts, people to disagree with, to move forward with, to dwell in minutiae. When they worked badly we repeated the same rehearsed explanation over and over, stuck on the surface of the arguments.

Annotated by AF



Piracy Project Reading Room, "The Grand Domestic Revolution Goes On", The Showroom London, September 12 – October 27, 2012.

In collaboration with Casco Utrecht. In the organizers' words: The Grand Domestic Revolution (GDR) is an ongoing "living research" project initiated by Casco – Office for Art, Design and Theory, Utrecht as a multi-faceted exploration of the domestic sphere to imagine new forms of living and working in common.

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Back to Search Results Archive Report spam Delete Move to Inbox Labels More actions

Inbox (10) Buzz Sent Mail Drafts (5) Spam (1) Trash Personal Travel 5 more Contacts Tasks

From: [redacted] X - NO SOUL FOR SALE - invitation

Dear Wage Artists,

My name is [redacted] and I am contacting you on behalf of X Initiative, a new not-for-profit art space in New York City that opened on March 7, 2009. X occupies the beautiful space of the former Dia Center for the Arts in Chelsea, located at 548 West 22nd Street, and will be active for one year.

I am writing to invite you to participate in our upcoming summer project - NO SOUL FOR SALE - A Festival of Independents - a festival that will bring together the most interesting not-for-profit art spaces from around the world. This event will gather, from June 23 to the 28, the most exciting, innovative and respected not-for-profit centers, alternative institutions, artists' collectives and independent enterprises that are currently active contributors to the international art scene.

The idea of the festival is quite simple. We will invite up to 50 not-for-profit art spaces and ask them to present themselves and/or the artists they support. Each organization will be offered a pre-assigned space within the premises of X for FREE (with no strings attached). X will only provide electricity and approximately 250 sq ft (20 square meters) of floor space, everything else will be up to the participant. The participating groups - the independents - as we like to call them - will be free to show whatever they like, whether it be art, performances, publications, videos, or simply themselves, in addition to the exhibition space. X will also make available a stage/performance area that will be open to each participant for a one hour period where participants can organize performances, presentations, film screenings, music programs, or other events.

NO SOUL FOR SALE is a grass-roots initiative with very limited resources, we can offer only space and time. For everything else we will count on your enthusiasm, generosity and spirited participation. (We cannot offer any funds) for shipping works, transportation of staff, accommodations or any other miscellaneous services. Nevertheless, we believe that this will be a unique opportunity for you to share your vision with other diverse international not-for-profits and independent enterprises.

We admire your work and your commitment. We want this festival to be a gathering of people who share a passion for art and who have devoted their time and energy to the art they believe in beyond the limits of the market and other logistical constraints. NO SOUL FOR SALE is a festival of unreasonable people, and we hope that we can count you among them.

If you wish to participate, please send us your confirmation no later than May 3th. In the meantime, please do not hesitate to contact me if you have any questions or concerns. We are also open to recommendations of other not-for-profits that may be interested in participating in this exciting project.

NO SOUL FOR SALE - RULES OF ENGAGEMENT:

WHEN: from June 23 to June 28, 2009

WHERE: X Initiative, 548 West 22 St, New York.

SPACE: Each participant will receive roughly 250 sq ft. (20 square meters) of space for free - no strings attached, no limits imposed. Partition walls are not available, however they can be ordered and built according to basic specifications at your own cost. We encourage your creative solutions! Do it Yourself! spirit to divide the space and present your content and ideas in an unusual, personal manner.

TIME: Each participant will be offered one hour of all-time in our stage area.

INTERM: Each participant will be offered an intern to help with the preparation of the event.

POSTER: All participants are encouraged to design a poster that represents their space, their vision and their ideas. We will print your posters and hang them in the exhibition space.

Thank you for your attention and I look forward to hearing from you soon

Best,

[redacted]

WILL WORK FOR FOOD

THAT PROFITS OFF OF CULTURAL CAPITAL PROVIDED BY ARTISTS.

THEN YOU'LL HAVE NO PROBLEM PRINTING THIS.

ie. "FRIENDS WITH NO BENEFITS"

FEE REQUIRED FOR EMOTIONAL LABOR

REALLY? LIKE IT'S A GOOD LINE FOR OUR CV.

AREN'T ALL ARTISTS?

OUR GREATEST FREE ASSET!

WIERD W.A.G.E. IS UNUSUAL, ESCRYPT, LABORING + FEELING AS IF WE

WOW THANKS

who will travel great distances at their own expense!

and DEBT!

WERD.

BRING MORE ARTISTS IN TO PROVIDE MORE FREE LABOR.

WHAT'S NEW!

FOR FREE LIKE WE ALWAYS DO.

BUT YOU WANT COVER THE COST OF IT.

FOR INSTANCE PAYING OUR RENT, FOOD, CLOTHES AKA BASIC NECESSITIES.

NO FUNDING IS A HUGE LIMITATION

LIKE MAKE SOMETHING OUT OF NOTHING FOR FREE LIKE WE ARTISTS ALWAYS DO.

AS IN HOME DEPOT, NOT PUNK ROCK.

Contribution by Wages for Work, Piracy Project Reading Room, "Truth is Concrete, Steirischer Herbst", Graz. Curated by Florian Malzacher. September 21-28, 2012.

Another failed open call. Making altered printed copied books is really hard and laborious and expensive. The best part was discussing the pirated Jaime Bayly book with Gregory Sholette and Stephen Wright. Was the author of the modified pirated copy an artist? Or does art status have to be conferred by someone with authority?

Annotated by AF



Piracy Project exhibition, "Books From the Ships", Oslo 10, Basel. Curated by Simone Neuenschwander and Christiane Rekade. November 15, 2012 – January 5, 2013.



For "Books From the Ships" in Basel, we were trying to find ways to make the collection accessible without us being present. Accessible is probably the wrong word. We were trying to find ways to make the collection interesting without us being there. How could we give people a way in?

I recorded my side of the video with Alison Powell. I met Alison through Invisible Spaces of Parenthood and her research is super interesting. Some of her recent work includes being part of Virt-EU (<http://virteuproject.eu>) tools and methods to develop ethically informed technology.

The idea was that Eva and I chose our 10 favorite books from the catalogue. Alison met me at The Showroom in London and I talked to her about them as I packed them. Then Eva received the books in Oslo and recorded her unpacking. I think the videos



Piracy Project Reading Room, Grand Union, Birmingham.
Curated by Cheryl Jones. December 6, 2013 – February 8, 2014.

touched on many of the things that made the PP great but also hard to display. The most interesting things around the project were the conversations we had around the books. But the conversations that worked were at an individual level, with people that brought their expertise. Eva and I would then carry the accumulated conversations and reflect them back in the next interactions. Some of those conversations were with people that we knew or invited experts, a lot of them would be with people that we met through the project. I don't think we ever found a way to have those conversations at a workshop level though. And that became a problem for art institutions that saw us as part of a public program that needed to justify itself through numbers.

Annotated by AF



Piracy Project Reading Room, Glasmoo, KHM Academy of Media Art, Cologne. Curated by Heike Ander. September 11 – October 25, 2014.



Piracy Project Reading Room, Kunstverein Munich. Curated by Saim Demircan. November 4–28, 2014.



Piracy Project Reading Room, in the exhibition "Resource", The Bluecoat Liverpool. Curated by Marie-Anne McQuai. July 18 – September 27, 2015.

We kept trying to find ways to make the process of exhibiting fruitful for us. We wanted something to happen through it. Just re-presenting or re-sharing the books was boring and not enough. We wanted to find ways to not keep rehashing the same conversations over and over so we decided to catalog the collection in different ways each time we displayed it.

For Munich, we categorised the books according to the modes in which they were distributed. It was clear that the categorisation did impact the questions the visitors formulated to the collection. It also made clear that it was hard for us to do this in a way that allowed us to share the collection in an additive way. We didn't find a way to enable the collection to accumulate the knowledge that emerged at every exhibition and encounter and to allow people to access it so they could catch up with us. We were



Piracy Project at "Paper Struggles", Raven Row, London. A short-term exhibition and seminar conceived by Marcell Mars and Tomislav Medak. December 9–11, 2019.

still the bodies that needed to mediate the collection and that meant we were permanently stuck in the shallow aspects of the arguments. To me, we were slowly becoming the maintainers of the collection and I wasn't comfortable with that role.

Annotated by [AF](#)



It was so weird to show the collection after so long. I feel the context is completely different. Pirated books have been found on Amazon. Authorship and intellectual property have solidified themselves as having self-evident importance. Words like appropriation are now associated with imperialistic practices. The dispute about authority has long moved on to larger discussions about who owns concepts. The Piracy Project was once embedded in the digital and policy sphere and now it feels so DIY.

Annotated by [AF](#)


5 Organizing discursive events

From its very beginning, the PP was concerned with testing, discussing and disrupting conceptions of authorship and ownership, and to discuss the moral and legal boundaries of cultural piracy. Therefore, the open call for pirated books as well as our research into existing book piracy (enclosures, property relations, censorship, market monopolies, commercial interests) was a means of exploring



Workshop: "Pirate Lab", Byam Shaw School of Art Library, London, May–June, 2011.

The Pirate Lab was a series of open workshops and conversations on strategies and politics of unauthorized copying and reproduction.

discursive events 

such as workshops, debates, and talks that we organized, mostly in the form of temporary reading rooms with the books as exemplary cases to refer to.

these
issues.
This
took
place
through
a range
of

This was my favourite part of the project because to me it was the conversations around the books, how they affected the way the people involved thought about concepts like property, authorship, authenticity, consent, fairness, etc. A lot of the questions in my practice are still the same ones that emerged in those conversations: Who gets to own or produce 'intellectual property'? How do issues of identity and economic power intersect with issues of ownership and authorship? What do we owe to the people that gave us their labour to construct 'our' project?

I would add as discursive events all the conversations we had around the books that were carefully and intentional planned but were not 'public' in the art institution/funder categorization. The categorisations by art funders were something that we struggled with through the project and it was what

culminated in our taking a step back. We were invited to be part of an exhibition around copyright and we wanted to have a small programme or workshops and conversations around the books. The institution behind the commission first agreed but then said that as part of the public programme, our events and workshops would have to engage with much larger numbers of people than the ones we had proposed. Public then became a metric of numbers that fulfilled funding requirements instead of the idea of sharing in any meaningful way. This made no sense to me.

So, I would like to push back in a different direction and add here the time in which we visited a Chinese book pirate and he sent us to a different address so he could check us and approve us beforehand. The days I spent in Peru looking for modified Peruvian books and how the sellers would react as if I had broken a massive taboo. When we met a Chinese curator in Beijing and he mentioned that the piracy framework would be useful to think about the political system in China. The time I ended up at a Creative Commons meeting in Vancouver dragged by someone who saw us a panel and wanted us to raise some of our questions in that context. All the books and essays we read through those years and shared with our different interlocutors. I don't say



Talk: "Pirate Books in Peru", an illustrated talk by Andrea Francke, X Marks the Bökship, London, March 25, 2011.

Book piracy exists in many emerging countries and book pirates in Peru, for example, go beyond creating unlicensed reprints – they have even begun to interfere with the content. An entire genre of "improved" versions is emerging.

In this illustrated talk artist, Andrea Francke presented the findings of her recent research trip to Lima, where she visited locations where pirated books are for sale, including book stores, copy shops, street markets, and traffic lights. She returned with a heavy suitcase full of reprints to London – displayed at X Marks the Bökship as part of AND's "Publisher of the Month Residency" in 2011.

→Watch podcast (<https://vimeo.com/24135913>).

this to commensurate the informal but because at a personal level, the pub conversations were so much more interesting and impactful than any of these events.

Annotated by AF

the name of our
publishing activity
is **AND**

Lectures & Pirate Lab

May – June 2011

As part of The Piracy Project we invite you to join us for a series of lectures around book piracy, the concept of authorship and the politics of copyright. We will run a Pirate Lab prior to the lectures. Please come for conceptual or practical support for your book project.



"Pirate Lectures", Byam Shaw School of Art, May–June, 2011.

A series of public lectures to explore practical, conceptual, political, and ethical questions around book piracy, the concept of authorship, and politics of copyright.



Pirate Lecture: James Bridle, "The New Pierre Menard: Digitisation and everything after", Byam Shaw School of Art Library, May 5, 2011.

Bio (2011): James Bridle is a publisher, writer, and artist based in London, UK. He makes things with words, books and the internet; sometimes, the results look like businesses, and sometimes they don't. He speaks at conferences worldwide and writes about what he does at booktwo.org.

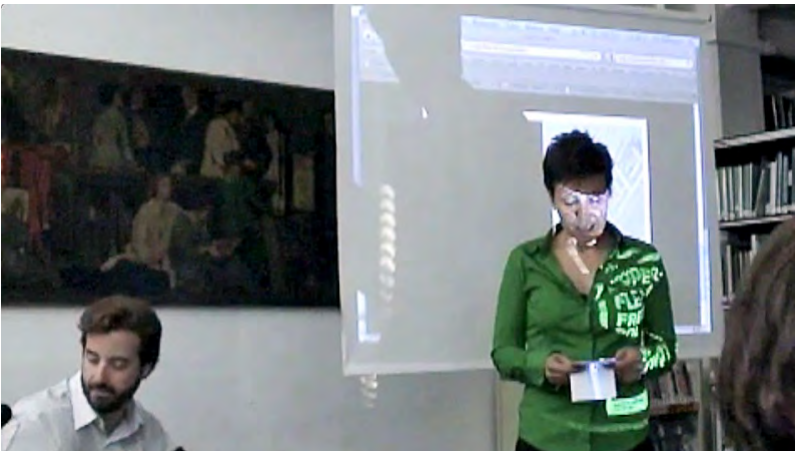
→Watch podcast (<https://vimeo.com/23787096>).



Pirate Lecture: Eleanor Vonne Brown, "Copy and Paste: re-reading uncreative writing", Byam Shaw School of Art Library, May 12, 2011.

Bio (2011): Eleanor Vonne Brown set up X Marks the Bökship, a London based project space for independent publishers specialising in publishing works and projects by artists and designers, books by independent publishers, journals and discourse.

→Watch podcast (<https://vimeo.com/24129908>).



Pirate Lecture: Daniel McClean, "Authorship & Originality in Art", Byam Shaw School of Art Library, May 19, 2011.

Bio (2011): Daniel McClean is an independent curator, writer, and art-legal adviser. McClean is a solicitor at Finers Stephens Innocent LLP, where he specializes in art, media, and intellectual property law. McClean writes regularly on art legal matters. He was the editor of *The Trials of Art* (2007), and *Dear Images: Art, Copyright and Culture* (2002).

→Watch podcast (<https://vimeo.com/24384608>).



Pirate Lecture: Maria Fusco, "The Incunabulum and the Plastic Bag", Byam Shaw School of Art Library, May 26, 2011.

Bio (2011): Maria Fusco is a Belfast-born writer based in London. Her first collection of short stories *The Mechanical Copula* has just been published by Sternberg Press. She is the founder/editor of *The Happy Hypocrite* a semi-annual journal for and about experimental art writing, and Director of Art Writing at Goldsmiths, University of London.

→Watch podcast (<https://vimeo.com/25225399>).



Pirate Lecture: Bobbie Johnson, "The Copy Continuum: cultural perceptions of piracy, and the future of ideas", Byam Shaw School of Art Library, June 2, 2011.

Bio (2011): Bobbie Johnson is a journalist, writer, and trouble-maker based in Brighton who specializes in covering the intersection of technology and society. He has written for a range of outlets from the BBC to Wired and acts as a European editor for technology blog GigaOM. He was previously an editor and reporter with *The Guardian* for nearly a decade, based in London and San Francisco.

→Watch podcast (<https://vimeo.com/24905496>).



Pirate Lecture: Dr. Prodomos Tsiavos, "Of Pirates and Archivists: the boundaries of copyright limitations and exceptions and the underground archiving movement",

Byam Shaw School of Art Library, June 9, 2011.

Bio (2011): Prodomos Tsiavos is the legal project lead for the Creative Commons -England and Wales (CC-EW) and -Greece (CC-Greece) projects, and an associate in Avgerinos Law Firm in Athens. Among other academic engagements, he is a research officer at the London School of Economics and has worked for the European Commission and Oxford University. He advises the Greek Prime Minister's e-Government Task Force on legal issues of open data as well as the Special Secretary for Digital Planning.
→ Watch podcast (<https://vimeo.com/25130385>).

the name of our
publishing activity
is **AND**

I'm a pirate, are you?

Join the Open Mic
Sat 26 Nov 5–6 pm

We are interested in the methodology of piracy and its significance for contemporary culture. The word piracy is applied to very different activities ranging from file sharing to attacking freight ships, from the production of counterfeit goods to mixing culture and – to political parties.

We, The Piracy Project, are not only interested in your bit-torrent or fake goods, but whether you use the works of others to build your own? Have you been pirated yourself and feel robbed of your intellectual property? Where are the limits in our engagement with culture?

We would like to hear from you. Your input can be a lengthy declaration or as short as one sentence.

The Piracy Project at *Miss Read*, KW Institute for Contemporary Art, Berlin

Open Mic: "I am a pirate – are you? ", Miss Read, KW Institute for Contemporary Art, Berlin, November 25–27, 2011.

Announcement: We are interested in the methodology of piracy and its significance for contemporary culture. The word piracy is applied to very different activities ranging from file sharing to attacking freight ships, from the production of counterfeit goods to mixing culture and – to political parties. We, The Piracy Project, are not only interested in your bit-torrent or fake goods but whether you use the works of others to build your own? Have you been pirated yourself and feel robbed of your intellectual property? Where are the limits in our engagement with culture? We would like to hear from you! Your input can be a lengthy declaration or as short as one sentence.



Panel discussion: "The Piracy Project at Printed Matter", Printed Matter, New York, August 17, 2012.

With David Senior (bibliographer at MoMA), Anthony Huberman, (director of CCA Wattis Los Angeles), Joanne Mc Neil, (editor of Rhizome, NY), Sergio Munoz Sarmiento, (Art and Law, NY) in the exhibition *Helpless* curated by Chris Habib (July 14 – September 29, 2012).



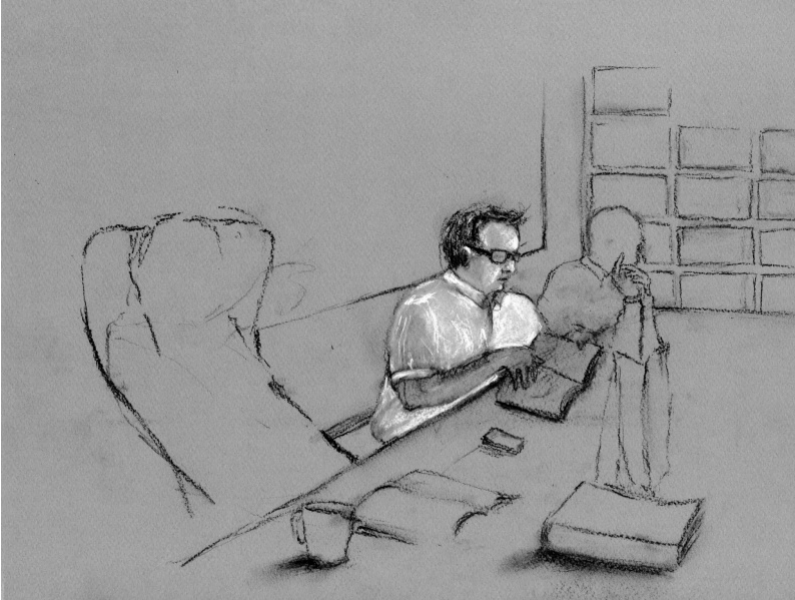
Roundtable: Eva Hemmungs-Wirtén (Stockholm), "Polyglot Piracy: Translation and the Instability of Texts", The Showroom London, March 23, 2013.

As a catalyst for conflicts over the perceived stability of the literary work; the relationship between authors and readers and the geopolitical tensions between producer and user nations, Professor Wirtén suggests that translation offers a complimentary, productive, and still largely unexplored approach into the authorship – copy-right conundrum relevant for copyright historians and print culture scholars.



Roundtable Workshop: Stephen Wright (Paris), "Usership", The Showroom, London, May 18, 2013.

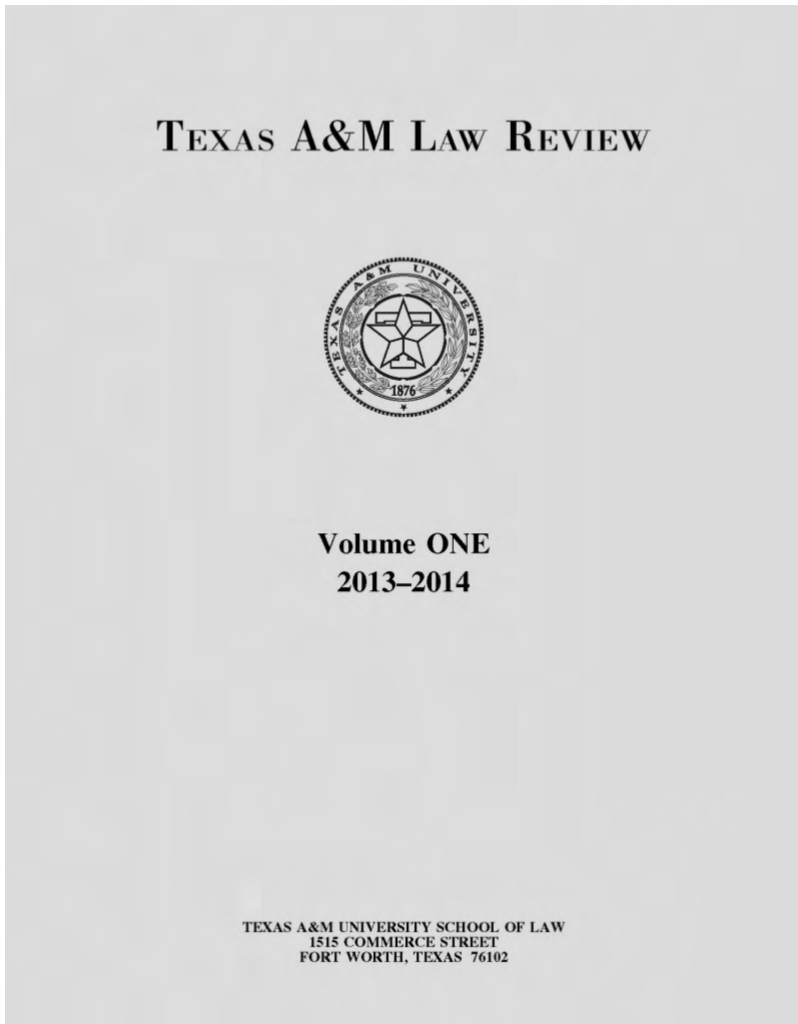
In this workshop with Stephen Wright we will unpack the ideologies that hide behind the word "piracy". "... I feel more comfortable with a notion of "poaching" instead of piracy: poachers are those who, in the shadow of the night, make forays behind the enclosures of the owner's land, capture their prey, and withdraw. I guess poaching, too, has a bad name, but I think both the scale and mode of intervention are more appropriate to describing off-the-radar cultural practices today [...] Usership stands opposed to the whole conceptual institution of ownership – the very thing that piracy, in its contemporary cultural coinage, like poaching and hacking, is supposed to challenge", (Stephen Wright).



Performative Debate: "A Day at the Courtroom", The Showroom London, June 15, 2013.

With Lionel Bently (Professor of Intellectual Property at the University Cambridge), Sergio Muñoz Sarmiento (Art and Law, New York), Prodromos Tsiavos (Creative Commons, England, Wales and Greece).

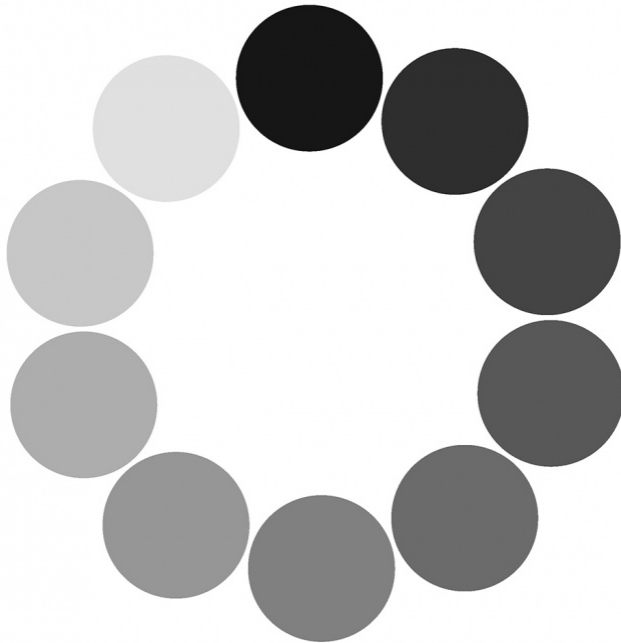
In a performative debate, three intellectual property lawyers will use their different legal backgrounds (USA, UK, Continental Europe) to explore concepts of legality, illegality and the nuances in-between, assessing selected cases from The Piracy Collection. Courtroom drawing by Thandiwe Stephanie Johnstone.



Panel Discussion: Sergio Munoz Sarmiento, Lauren Haaften-Schick, Andrea Francke, Eva Weinmayr, "The Classroom", curated by David Senior, The New York Art Bookfair, MoMA PS1, New York, September 28, 2014.

For "The Classroom" event program, we invited artist Lauren Haaften-Schick and lawyer Sergio Munoz Sarmiento to discuss their recent article "Cariou v. Prince: towards a theory of aesthetic-judicial judgments" in which they analyze the Second Circuit's verdict in the "Cariou vs. Prince" fair use ruling. In this text, Munoz Sarmiento and van Haaften-Schick reflect on questions of labor, class, and celebrity in this ruling, and what happens when appropriation turns, via fair use, into a tool of power. →Download article (http://wiki.evaweinmayr.com/images/d/d0/Sarmiento_van_Haaften-Schick_Toward-a-Theory-of-Aesthetic-Judicial-Judgments_Cariou-v-Prince.pdf).

6 Talks, interviews and panel discussions



AMASS: Towards an Economy of the Commons

An open conference at Chisenhale Gallery
Saturday, 16 April 2011, 1:30–5:30pm
64 Chisenhale Road, London E3 5QZ

Presentation, public conference: "AMASS: Towards an Economy of the Commons", Chisenhale Gallery, London, April 16, 2011. Organized by Doxa, ...ment and Amateurist Network, three independent collectives based in London. This one-day event addresses the question, 'What is the protocol of the commons?'. Artists, academics, and policymakers debate culture-led regeneration, precarity in the cultural economy, and open-source practices in the digital domain. www.chisenhale.org.uk

In the early 2000s, the media industry as well as other market monopolies made several efforts to extend and toughen copyright policies against so-called online piracy and peer-to-peer sharing networks. The proposed "Anti-

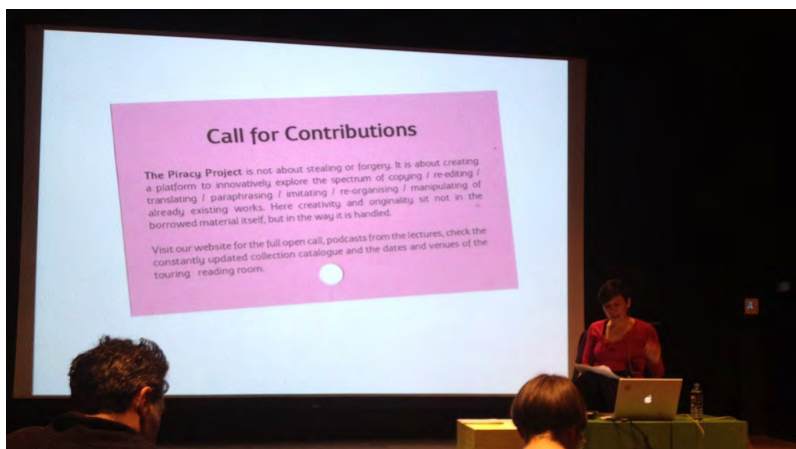
Counterfeiting Trade Agreement" (ACTA, 2011) attempted to establish an international legal standard for intellectual property rights enforcement targeting counterfeit goods, generic medicines and copyright infringement on the Internet. Similarly in the USA, the "Stop Online Piracy Act" (SOPA, 2012) provoked massive international protest and debate among the open culture, open-source, and copyleft movements on disobedient counter-strategies, and practices of commoning as a way to oppose the looming enclosures.



Presentation and panel discussion: "Cultural Piracy", Whitechapel Art Gallery, London, September 24, 2011. With Nick Thurston (information as material, UK), The Piracy Project (UK), Kenneth Goldsmith (Ubuweb, US). Presentation slide: Entrance gate to Ai Weiwei's studio "Fake Design", CaoChangdi, Beijing China, 2012. Photo: The Piracy Project.

In the organizers' words: "Where does the creative act lie in the process of copying? Cultural piracy is pervading publishing worldwide, but what makes these new forms original and what issues are raised?"

→ Listen on sound cloud (<https://soundcloud.com/whitechapel-gallery/discussion-cultural-piracy>).





Public Talk: "Futures and Options", SALT Beyoğlu, Istanbul, March 15–16, 2012. A lecture series in the context of Joseph Redwood-Martinez's research project, "One Day Everything will be free." With Matteo Pasquinelli, Laurel Ptak, Özgür Uçkan, Caleb Waldorf, the Piracy Project.

In the organizers' words: "The seemingly indispensable tools we use daily for social networking and online communication are all increasingly provided to us for free. In fact, as our way of life is becoming dependent on these and other gifted resources, many of the largest and most influential companies in the world are beginning to profit more from giving certain things away than from charging for them. Perhaps this growing flood of gifted goods implies that one day, everything will be free. But in any case, it becomes increasingly obvious: we're not paying for it because we're not the customer, we're the product being sold. Critical engagement with gift economies, open culture, intellectual property, and immaterial exploitation is not so new or unfamiliar, but the very real effects of these concepts are changing the way cultural practice is structured and how the once paying audience is now being enticed to remain involved, to keep giving, or to pay in other ways. But how are these new economic structures and their fundamental contradictions understood by cultural producers and social activists? How to engage with and situate oneself in relation to systems that facilitate the free exchange of information and ideas, yet simultaneously operate as structures of subjectification or mechanisms of corporatized social responsibility? Perhaps this could just start with a question a little closer to home: SALT is free, but at what or whose cost? One day, everything will be free..." is a long-term research project aimed at opening up questions about the economics of cultural institutional practice that in part stem from SALT being privately funded initiative partially located in the former Ottoman Bank. To encourage conversations about support structures for contemporary cultural production in Turkey, and to engage with cultural producers and audiences as they respond to and understand these structures, the dispersed research project will develop indefinitely with and through the participation of diverse publics and interlocutors. The invited speakers will look at the varied and conflicting legacies and implications of free economies, the recent turn within the field of cultural production toward reengaging with dormant economic imaginaries, and the changing relationships between what is privately owned and publicly shared in society." [1] (<https://saltonline.org/en/272/series-of-talks-futures-and-options>).





Panel Discussion: "Copycats vs Mr Big" at Truth is Concrete, Steirischer Herbst, Graz, September 29, 2012. With Lucifer / Church of Kopimism (NL), Joost Smiers (NL), Andrea Francke & Eva Weinmayr / The Piracy Project (GB) Moderated by Gary Hall (GB).

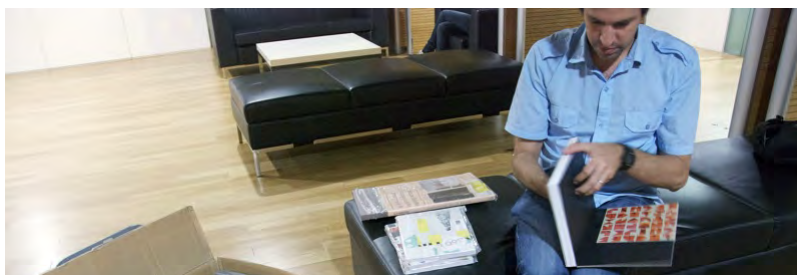
In the organizers' words: "Copyright issues are in the media again – this time as part of a propaganda war. Witness Rupert Murdoch using Twitter to accuse Google of piracy, despite himself having been found guilty of heading an organization involved in hacking. Some small victories in this war have been achieved: the service blackout coordinated by Wikipedia and others in January 2012, resulting in the Stop Online Piracy Act (SOPA) bill being postponed. Yet the real winner is Mr. Big, in the guise of the multinational conglomerates of the cultural industries, who continue to control the production, distribution, and marketing of the vast majority of the cinema, music, literature, television, art and design that constitutes our culture. How, then, might we turn away from copyright laws designed for the benefit of the 1%, to find ways of openly sharing knowledge, culture and education, while at the same time providing creative workers with a fair reward for their labor? Creative Commons licenses, free and open-source software, the movements for open access, open data and open education, free culture, peer-to-peer production, file and text-sharing networks along with other "pirate" strategies may all offer challenges to the current copyright system. Yet do we not need to establish some "chains of equivalence" between them, forms of mutual alignment between, say, open education, free software and even Occupy Wall Street and the student protest movements? Is the struggle for copyleft and copyfarleft only a cultural question? Or does it require the development of a new kind of economy and society: one based far less on possession, accumulation, competition, celebrity, and ideas of knowledge, culture and education as something to be owned, commodified, disseminated and exchanged primarily for the profit of individuals and corporations?" [2] (<http://www.truthisconcrete.org/about/>).



Public Talk: Andrea Francke at "States and Markets", at "Institutions by Artists" convention, Vancouver, October 12–15, 2012. Organized by the Pacific Association of Artist Run Centres (PAARC), Fillip, and the Artist-Run Centres and Collectives Conference (La Conférence des collectifs et des centres d'artistes autogérés, ARCA).

In the organizers' words: "Institutions by Artists is a three-day, international event that evaluates and activates the performance and promise of contemporary artist-run centers and initiatives. Convening a world congress of artists, curators, critics, and academics, Institutions by Artists will deliberate, explore, and advance the common interests of artist-run centers, collectives, and cultures, creating a catalyst for new as well as divergent assessments and perspectives on such phenomena today. Using experimental formats, performative frameworks, and participatory vehicles, the three-day series of events is designed to challenge and generate new thinking about artist-run initiatives globally, examining many dimensions, whether urban or rural, fixed or mobile, and local or regional, among others. Inspired by the many artists wrestling creatively with building, using, shaping, and deploying institutions by artists, we will explore economies of exchange and knowledge; institutional time and space; as well as intimate and professional networks, among other critical interrogations".

→ Watch session 6 "States and Markets" (<http://arcpost.ca/conference/session-six>).





Conference presentation: "Piracy and Jurisprudence", Faculty and Business and Law and the Humanities, University of Southampton; the Centre for Law, Ethics and Globalisation (CLEG) and the Southampton Marine and Maritime Institute, June 21–22, 2013. Convened by Oren Ben-Dor (law), Stephanie Jones (English), Alun Gibbs (law).

Presentation slide: "Buying pirated architecture books", Beijing, China, 2012. Credit: The Piracy Project.

In the organizers' words: "Adored and detested, pirates evoke moral and ethical ambivalence: and piracy as a term of law has always been exceptionally vulnerable to political agendas. More precisely, it has always been a term of both high imperial/hegemonic art, and significant radical potential. As such, it is a word with a weighty history of complex moral and ethical loading and reloading. But it always invokes a refusal of juridification: it is a term that defines the margins of criminal and international law as juridical categories. Pirates are a recurring symbol of the ocean as a space beyond jurisdiction and the juridification of thought itself: as such, both known and hidden pirates arguably estrange historical thinking. Piracy is a form of violence that challenges discourses that attempt to shore-up spaces that assert a moral monopoly on violence: and piracy is a form of textual transgression that challenges the very ability of the law to draw boundaries. But even as piracy is a form of violence, it constitutes a challenge to the very violence involved in writing itself. The relationship between piracy and the law directs us to question the constitution of the human condition itself. This workshop will aim to explicate and explore the multiple significations of piracy and to track the implications of these significations for both abstract and practical notions of justice. Always pursuing a long view of legal histories, the commitment of the workshop and the publication are to disciplinary and geographical diversity and methodological innovation. The workshop will tussle with the distinctiveness and boundlessness of piracy as a 'category' (that refuses categorization). This interdisciplinary workshop is hosted and kindly sponsored by the Faculty and Business and Law and the Humanities, University of Southampton; the Centre for Law, Ethics and Globalisation (CLEG) and the Southampton Marine and Maritime Institute (SMMI)."



Public Talk: "Active and Passive Love of Books, The Piracy Project in conversation with Cornelia Sollfrank". Birmingham Public Library, December 12, 2013. Organized by Grand Union (<https://grandunion.org.uk/gallery/the-piracy-project-2/>)

In the organizers' words: "This panel brings together artists Andrea Francke and Eva Weinmayr (Piracy Project) and Cornelia Sollfrank to discuss the legal frameworks that we engage with when we deal with each others' work. Artists, writers, and publishers are asking: what are the different ideologies behind these systems, and what are their implications? The speakers will explore the political and social implications of cultural piracy through examples from The Piracy Project collection. Andrea Francke & Eva Weinmayr run jointly The Piracy Project, an international publishing and exhibition project around the concept of originality, the fluidity of authorship and politics of copyright as part of AND Publishing's research program. www.andpublishing.org Cornelia Sollfrank, PhD, is an artist and researcher working at Duncan of Jordanstone College of Art and Design in Dundee, Scotland. Since the mid-1990s, her main interest lies in the exploration of the challenges art has to face under digital networked conditions. Her experiments with the basic principles of aesthetic modernism implied conflicts with its institutional and legal framework."



Public Talk: "The Piracy Project, Alternate Futures", convened by Oliver Klimpel, Klasse für Systemdesign, Hochschule für Gestaltung und Buchkunst Leipzig, January 18, 2013.

THE PIRACY PROJECT*

PUBLIC LECTURE

Tirsdag, 16 April, 19.00

VÆRK- STED

*15 - 19 April, 2013
RSVP for en plads og
mere information til:
rum46@rum46.dk*

LÆSE- RUM

Begins this week and continues through 2014: Collaboration between The Piracy Project & rum46

✦ The Piracy Project is an international publishing and exhibition project exploring the philosophical, legal and practical implications of book piracy and creative modes of reproduction. Through an international call for contributions The Piracy Project has gathered a collection of more than one hundred modified, appropriated and copied books from artists across the world. The collection, which is catalogued online, is the starting point for talks and workgroups around the concept of originality, the notion of authorship and politics of copyright. **The Piracy Project is an collaboration between AND Publishing and Andrea Francke.** AND is run by Lynn Harris and Eva Weinmayr. www.andpublishing.org

These activities are the first in a year of programming around artist books and activities that enact community. We are calling it: **MAKING SOCIAL REALITIES WITH BOOKS**. It is organized by Brett Bloom and rum46. The Jutland Academy of Art, and rum46, have provided support for The Piracy Project's visit to Aarhus. We have also helped to co-organize a loose network of people and organizations in Aarhus, who are obsessed with artist books and self-publishing, under the banner **ROPOPU** (Room for Potential Publishing).

**Exhibition space
rum46
Studsgade 46
DK 8000 Aarhus C
www.rum46.dk**

Public Lecture: The Piracy Project in the series "Making Social Realities with Books".

Curated by Brett Bloom. Rum 46, Aarhus, April 16, 2013.

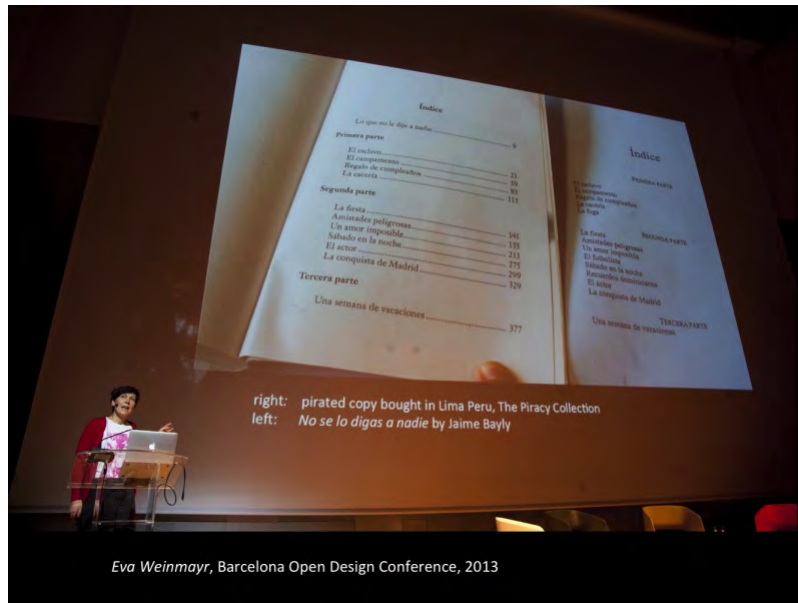
In the organizer's words: "The series of lectures and workshops explore the idea of how books – libraries, archives, publishing, and distribution – are used to create distinct social realities, whether it is in small communities, or entire movements within art practices and related activities. For this series Brett and rum 46 invited Art Leaks (New Brunswick) (http://wiki.evaweinmayr.com/images/1/13/Making_Social_Realities_with_Books_Art_Leaks.jpg), Eva Egerman (Vienna) (http://wiki.evaweinmayr.com/images/e/ee/Making_Social_Realities_with_Books_Eva_Egerman.jpg), Public Collectors (Chicago) (http://wiki.evaweinmayr.com/images/8/86/Making_Social_Realities_with_Books_Public_Collectors.jpg), David Senior (San Francisco) (http://wiki.evaweinmayr.com/images/d/dc/Making_Social_Realities_with_Books_David_Senior.jpg), Banu Cenetoglu (Istanbul) (http://wiki.evaweinmayr.com/images/8/8d/Making_Social_Realities_with_Books_Banu_Cenetoglu.jpg), Brandon LaBelle (Copenhagen) (http://wiki.evaweinmayr.com/images/5/53/Making_Social_Realities_with_Books_Brandon_LaBelle.jpg), Delphine Bedel (Berlin) (http://wiki.evaweinmayr.com/images/3/37/Making_Social_Realities_with_Books_Delphine_Bedel.jpg) and Lauren van Haften-Schick (New York) (http://wiki.evaweinmayr.com/images/0/0a/Making_Social_Realities_with_Books_Lauren_van_Haften-Schick.jpg).



Conference presentation: "Feminist Writing", organized by the Centre for Feminist Research, Goldsmiths College, London, June 6, 2014.

In the organizers' words: "The questions of what to write, how to write, and where to write have always been central to feminism. Writing matters not only in the dissemination of knowledge but also in the creation of feminist publics. The history of feminism includes a history of materials that have been passed around. In this workshop, we hope both to return to some of these histories of feminist writing (to consider, for example, the role of feminist presses, the uses of brochures and pamphlets as well as experimentations with genres) as well as to reflect on the challenges and opportunities for feminists raised by digitalization. By 'writing' we thus not only refer to scripts or texts but all forms of communication."

→ Listen on itunes (<https://itunes.apple.com/gb/itunes-u/feminist-writing/id915768638?mt=10&ign-mpt=uo%3D2>).

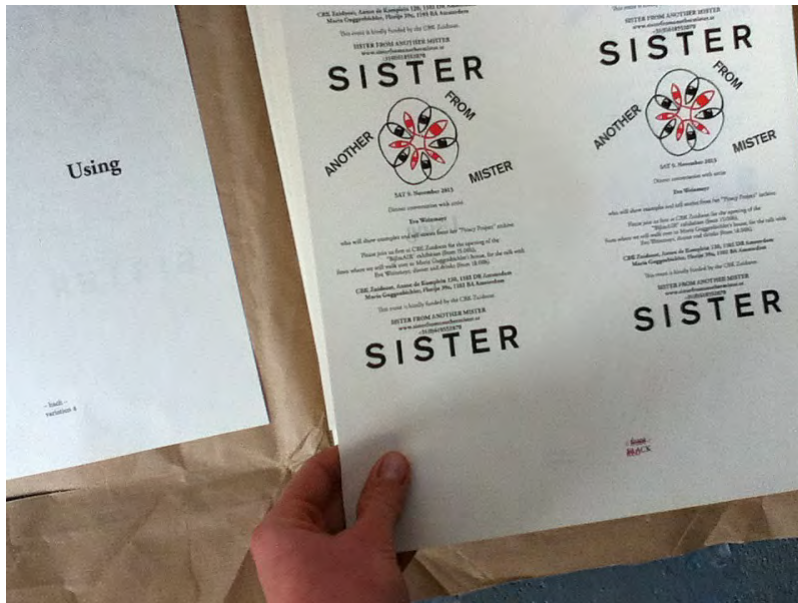


Conference presentation: "The Piracy Project @ Open Design Shared Creativity". Convened by FAD (Fostering Art and Design), Viviana Narotzky. Barcelona, July 5–6, 2013.

With Peter Troxler, Cecilia Tham, Marleen Stikker, Femke Snelting, Hannah Perner-Wilson, Cecilia Palmer, Sam Muirhead, Ezio Manzini, Antonin Léonard, Myles Lord, Patrick Kampmann, Tomas Diez, David Cuartielles, Javi Creus, Daniel Charny, Albert Cañigueral, Ricardo Amasté.

In the organizers' words: "ODSC is an international forum that aims to present a variety of approaches to the concept of open design, touching different configurations of design practice, social design, user involvement and new business models. The main idea is to offer alternative visions to 'closed' and proprietary systems, be it in terms of the design process, business structure, social impact/participation, or dissemination. Digital technology and social networks have reached a point of maturity from which a new industrial culture is emerging, revolutionizing the processes of creation, mediation, distribution and consumption. Taking design in all its expressions and forms as a starting point, the conference is an important international forum of ideas, working platforms and specialized practices that are transforming the articulation of design with society, economy and culture."

→ Watch on youtube (<https://www.youtube.com/watch?v=7ZfhULH6IFE>).



Dinner Conversation: "The Piracy Project" in the series "Sister from Another Mister", hosted and organised by Maria Guggenbichler. Florijn, De Bijlmer, Amsterdam, November 9, 2013.

In the organizer's words: "SISTER is a public events program for contemporary art, amateur conversations, users' culture, petit explorations in theory and practice, group hallucinations, specialists' strolls in the neighborhood, semi-academic thinking, science fiction of the past, reverse afro-futurism, the legacy of modernist urbanism, cultural cannibalism and queer appropriations, architecture parties, cooking dances, lingua franca, Wild Styles, Born in Flames, "Soup For The Night" becomes "Marble Cake On Sunday", former upper-class hobbies in what used to be a ghetto, R'n'B stars and HIP HOP. SISTER's home is the studio and apartment of BijlmAIR, artist residency program in Florijn 42, Amsterdam De Bijlmer."

With Eva Weinmayr, Karin Michalski, Silvia Radicioni, Ann Cvetkovich, Sara Mattens, Anna McCarthy, Kapwani Kiwanga, Sun Ra, Wendy Van Wynsberghe, Maria Boletsi, Jerry Kno'Ledge Afriyie, Looi van Kessel, Gerlov van Engelenhoven, Maria Trenkel, Niklaus Mettler, Missy Elliot, DJ Døg, DJ Fair Trade, DJ Miss Samidi, DJ Boris Becker, Yeni Mao, Ivana Hilj, Rachel Somers Miles, Oswald de Andrade, Caetano Carvalho, Luc van Weelden, David Morris, Schizo Culture, Ti Grace Atkinson, Chris Kraus, DJ Nate, KRS-One, Deniz Unal, Leandro Cardoso Nerefuh, Lina Bo Bardi, Alencastro, Stefan Wharton, Alexander Krone, Nikos Doulos, Bart Witte, Nadia Tsulukidze, Stalin, Lieke Wouters, Thomas Hirschhorn, Born in Flames, Innercity, Fyoelk, The-High-Exalted-Never-Out-Dated-Grand Wizard Crem Fresh, Moemlien, Sapi & Cheworee Safari, Jamila Drott, BST Crew, Kristy Fenton, Rammellzee, Butcher's Tears, Paris is Burning, Anne Dersen, Margarita Osipian, Failed Architecture, Tim Verlaan, Mark Minkjan, Katharina Rohde, Roel Griffioen, ¥, and many others.



Interview: "Cornelia Sollfrank in conversation with Andrea Francke and Eva Weinmayr", Grand Union Birmingham, December 6, 2013. In the context of Cornelia Sollfrank's artistic research project "Giving What you don't have", exploring the relationship between art and the commons, Postdigital Publishing Lab, Leuphana University, Lüneburg, 2013.

→ Watch interview (<http://artwarez.org/projects/GWYDH/>)

→ Read the transcript (http://wiki.evaweinmayr.com/images/3/30/Piracy_Project_interview_Cornelia_Sollfranck_GWYDH.pdf).

7 Workshops, Collective Research, Teaching with the Piracy Project

The Piracy Project explores questions of copying, reproducing, appropriating in a practical and hands-on way, whilst simultaneously reflecting on issues that emerge through this practice. As such, it has proven to be an useful and highly engaging teaching method. In the context of both higher education and art spaces and institutions, participants explored the legal and their own moral and ethical boundaries trying to negotiate the conflicts that might arise from this practice.



Workshop, "Pirate Lab", Byam Shaw School of Art, May–June, 2010.



Workshop at "Making Social Realities with Books" convened by Brett Bloom, Rum 46, Aarhus. April, 15–19, 2013.

Making Social Realities with Books, Brett Bloom (Temporary Services, Chicago) invited the Piracy Project to run a workshop in the series "Making Social Realities with Books" (<https://www.facebook.com/MakingSocialRealitieswithBooks/>), which he co-organized with rum 46 (<http://www.rum46.dk/>) in Copenhagen. The series of lectures and workshops explore the idea of how books – libraries, archives, publishing, and distribution – are used to create distinct social realities. Participants in this one-week workshop traveled from art academies in Denmark, Latvia, and Estonia to collectively think through

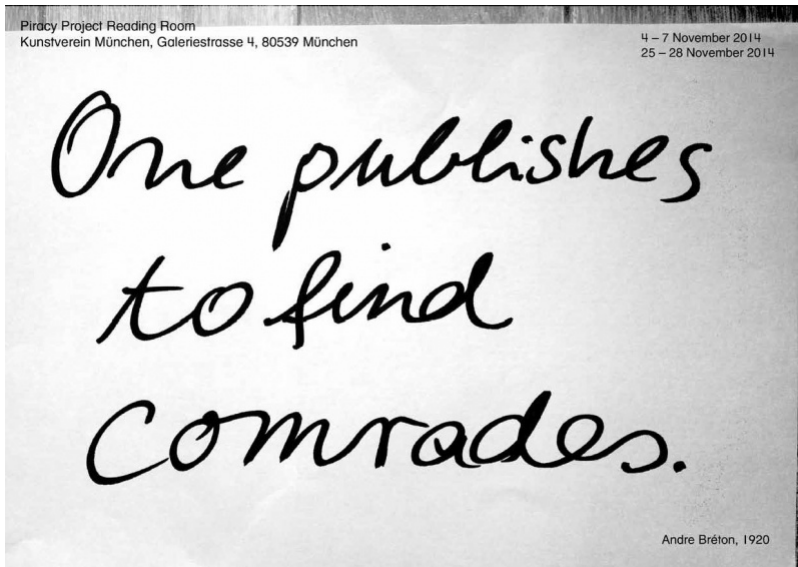
the complexities of cultural piracy and appropriation. We explored strategies and ethics of unauthorized publishing, built on local facilities and knowledge, visited self-publishers, self-organized print shops, libraries, and bookshops in Aarhus.



Workshop at "Alternate Futures" convened by Oliver Klimpel. Klasse für System Design, Hochschule für Gestaltung und Buchkunst, Leipzig, January 17–19, 2013.

Alternate Futures Conceived and organized by Oliver Klimpel and Lina Grumm at the Leipzig Academy of Fine Arts, this course project takes as starting point in Victor Papanek's legacy of socially and ecologically responsible design to explore possible utopias in visual culture and fiction's potential to construct new worlds. A project on speculation, alternatives and the courage to imagine. From the course brief: "Curation from the Commas, Translative Authorship, Visual Re-Authorship, Experimental Authorship, Reductive Re-Authorship, Reductive Subtraction, Identity Subversion, Bootleg (Visual Re-Authorship), Concrete Transformation (Narrative Appropriation), Critical Theory (Denial of Image Clearance), etc. For example: changing the ending, translating, taking out, inserting, etc..."

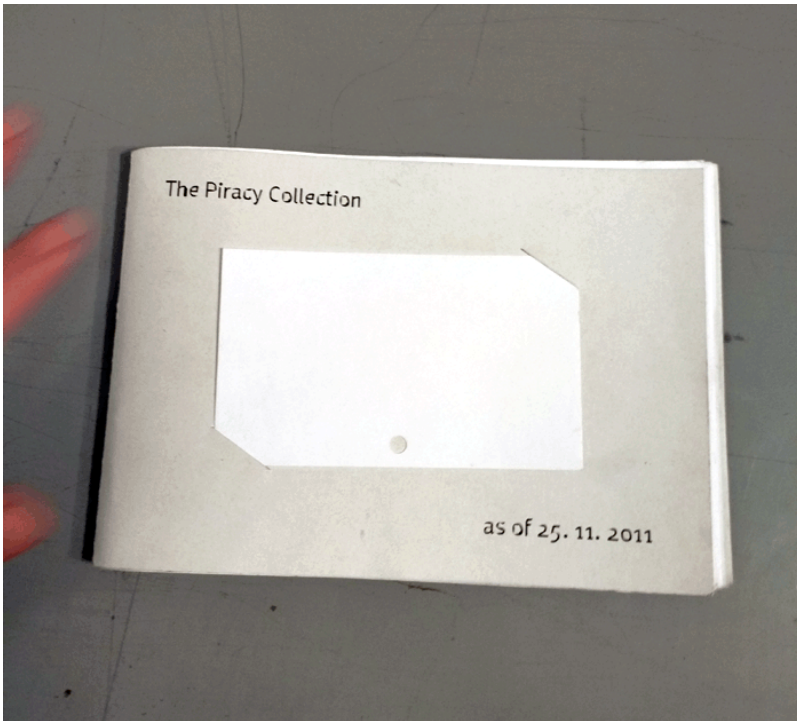
One Publishes to Find Comrades, a two-week workshop at Kunstverein Munich, focused on alternative and informal and counter-public archives, collections, libraries and bookshops, as well as independent print shops in Munich. For this research into local and informal knowledge infrastructures we invited **Ingrid Scherf**, the co-founder of Munich's independent *Basis* bookshop and event space (closed in 2010) and co-editor of *Das Blatt*, West Germany's first alternative city magazine (1973–84) in order to give a voice to



Workshop "One Publishes to Find Comrades", The Piracy Project at Kunstverein Munich, November 4–28, 2014.

those who are not represented by mainstream media. **Marcell Mars** visited from his residency at Akademie Schloss Solitude in Stuttgart to speak about his project Public Library (<https://schloss-post.com/public-library-a-fighting-concept/>), a collaboration with Tomislav Medak. **Sarah Käsmayr** introduced us to her *Raubkopiebuch*, investigating book piracy in the context of 1960s and 70s German student movement. **Stephan Dilleuth** invited us to unpack his zine archive. **Ruth Höflich** introduced us to her critical publishing practice and gave a guided tour through her father's print workshop, Druckwerkstatt Höflich, in Munich. **Anna McCarthy** invited us for a conversation about her exhibition *Nein* and her and Tagar's independent publishing, performance and recording practice. We also visited **Steffi Hammann** at the Munich Art Academy, where, as a student and in collaboration with Maria von Mier, she set up a publishing house, Hammann von Mier (<https://hammann-von-mier.com/>), that operates from within the art school classroom. Finally we visited the copy shop **Unikopie** (<http://www.unikopie-muenchen.de/>), where – as the shop owners told us – the space is not only used for print production (making copies), but also for dissemination (leaving copies back in the shop for random people to pick up). **Download zine produced during the workshop** (http://wiki.evaweinmayr.com/images/7/71/Piracy_Project_Kunstverein_Munich_One_published_to_find_comrades%E2%80%93publication%E2%80%93res.pdf)

8 Edited Publications



The Piracy Collection as of 25.11.2011,
21 × 15.4 cm, 90 pages, b&w, digital print, AND Publishing
London, 2011

The Piracy Collection as of 25.11.2011, printed in black and white with a blank library card slid into the front cover, contains the full catalog of the books in The Piracy Collection received by November 25, 2011. It represents a specific point in time, as the collection is constantly evolving. Alongside an introduction, the catalog contains cover images and short descriptions of each of the submitted book projects demonstrating many different strategies and approaches to un-authorized copying and piracy.

The Piracy Papers is a series of aperiodically published pamphlets, that contain stories and essays that were previously published online.

Piracy Paper #1: *Jackson Hole* by Michael Eddy & Grandpa Eddy. Michael Eddy's *Jackson Hole* is an email exchange between Michael (based in Beijing) and his grandfather (based near Jackson Hole, USA) about the re-



Piracy Paper #1: *Jackson Hole, Dear Grandpa* by Michael Eddy & Grandpa Eddy, London: AND Publishing, 2012

Piracy Paper #2: *The Author of Everything* by James Bridle, London: AND Publishing, 2013

Piracy Paper #3: *The Junk Ships on Alibaba* by Joanne McNeil, London: AND Publishing, 2014

creation of the eponymous American town on the outskirts of Beijing, China, and both writers' reflections on these two places that – although connected – are so different from each other.

Piracy Paper #2: *The Author of Everything* by James Bridle. In this short story, James Bridle explores the possibilities and practices created by the employment of overseas workers in the digitization of English Classics into e-books. What are the systems that guarantee the truthful "transformation" of these texts?

Piracy Paper #3: *The Junk Ships on Alibaba* by Joanne McNeil. In this short story, Joanne McNeil describes a series of encounters with different types of counterfeit cultures around the world and their interaction with digital technologies.

Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating is an open-ended reader, which will develop over time as people buy shares in its chapters. The book explores the vocabulary that became relevant to the Piracy Project. In an attempt to acknowledge the paradoxical positions that

→ see publication: Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating

the



Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating, edited by Andrea Francke & Eva Weinmayr,
25 x 21 cm, 140 pages, digital print. Published, designed and produced by AND, London, 2014.

reductive legal-illegal binary produce, the book explores an alternative vocabulary of relationships to the work of others.

At the time of writing, the book contains essays and contributions by Dave Hickey, Eva Hemmungs-Wirtén, Joanne McNeil, Karen Di Franco, Lionel Bently, Prodromos Tsiavos, Sergio Munoz Sarmiento and awaits prospective essays by James Bridle, Stephen Wright and 16 others. Courtroom drawings are by Stephanie Thandiwe Johnstone.

Excerpt from the introduction to the book: "This book is not finished. It is the start of a dialogue that will grow as we go along. Normally when you publish a book it aims to be a resolved object, an endpoint of a process. Not this one. The thing is that there are two of us, and that has become one of the key determinants of how the project evolves. There are always two voices, and that allows us always to be open to different positions. I guess that's what I call a dialogue." (...)

9 What Others Say



Ali Diker researching for his article "Korsan Proje", in *Bloomberg Businessweek Türkiye*, April 1–7, 2012 (Turkish).

→Download article (http://wiki.evaweinmayr.com/images/c/c3/Piracy_Project_Bloomberg_Businessweek-Ali_Diker-2012_Korsan_Proje.pdf).

RHIZOME [Blog](#) [Program](#) [Software](#) [Community](#) [About](#)

The Piracy Project

By [Orit Gat](#)
Oct 25, 2011






Suzu Tarika, Pirate Affect, 2008

The Piracy Project was initiated by AND Publishing as a result of a threat to close down the Byam Shaw Library at Central Saint Martins school of art in London, where AND is located. AND's website defines the Piracy Project as "an international publishing and

"The Piracy Project" by Orit Gat, *Rhizome*, October 25, 2011.

→Read article (<http://rhizome.org/editorial/2011/oct/25/piracy-project/>).

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PATHOLOGIES OF DISSENT: From Subsumption of Integration to Recuperation of the Subsumed

Noah Brehmer and Sydney Hart

Pathologies of Dissent, Sidney Hart and Noah Bremer, art and education, e-flux paper, 2012.

→Read article (http://wiki.evaweinmayr.com/images/e/e4/Piracy_Project_Pathologies_of_dissent_art_and_education_Brehmer_Hart_2012.pdf).

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This page was last edited on 13 October 2020, at 10:04.

Project 4 * Let's Mobilize: What is Feminist Pedagogy?

Let's Mobilize: What is Feminist Pedagogy? is another collective project that I submit for this PhD. This "project page" (distinct from the chapter pages) provides an overview of the project's methodological steps and elements. A comprehensive reflection on the findings, as well as conflicts and contradictions that emerged, is presented in chapter 05*Reflection, theorization of submitted material. Here, as with the Piracy Project page before, the pink right-hand column houses thoughts and reflections from the other members of the working group. This comment feature allows for differing opinions and comments with a different emphasis than my own, and ones that I have not included in the body text. This feature reflects the multiplicity and complexity inherent to collective practice that a single-authored narrative can only hope to achieve.

→ see chapter 05*Reflection, theorization of projects: [What is Feminist Pedagogy? – Institutional Pedagogy](#)

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The Mobilization, the event October 12–14, 2016

The Workbook

- Public Assembling Day
- Walkable Book

1 Starting point and context

Let's Mobilize: What is Feminist Pedagogy? is a two-year collective investigation into intersectional, feminist pedagogies that led to a three-day international mobilization at HDK-Valand, Academy of Arts and Design, University of Gothenburg, October 14–16, 2016. This project had been in dialogue with a critical community of feminist and decolonial practice at the Academy and greatly informed by the elective course "Critical pedagogy and project leading in the Academy" run by Mick Wilson (2015–18) and Gabo Camnitzer (2015–16). The concrete starting point for forming a workgroup was the "Critical Practices: Education from art and artists" conference, in which the keynote lecture happened to be based exclusively on white, Western, male references – a fact that was hard to digest for some of the students and staff in the audience. The workgroup that subsequently formed aimed to rethink the notion of what a conference is (and could be) from an intersectional feminist, queer perspective. Therefore, the workgroup embarked on an exploration of how a conference on knowledge practices and art education could be organized in a way that fundamentally rethinks and test the very formats it employs, thereby directly translating the addressed theoretical concepts into practice.

→ see chapter 06*Analysis:
Politics of Citing

2 Working group 2015–16

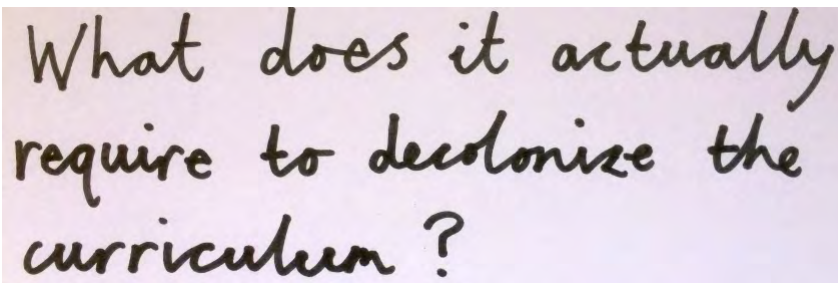
The working group formed in autumn 2015 and included students, staff, and administrators (Kanchan Burathoki, Rose Borthwick, MC Coble, Andreas Engman, Gabo Camnitzer, Eva Weinmayr). Its aim was twofold. Firstly, to provide a space to discuss the highs and lows in our daily learning and teaching practice at the academy. Secondly, to study and review how university protocols and institutional habits either further or hinder radical, emancipatory and inclusive modes of learning and teaching based on intersectionality. This included reflecting on our own experiences and felicitous moments in the classroom (from the perspective of both teacher and student), as well as experienced failures and anxieties. These discussions were then expanded by the collective study of relevant texts on intersectional feminist and decolonial pedagogies leading to a set of core questions: "How is knowledge transmitted and validated?"; "What is the power of citation practices?"; "When do we learn?"; "What kind of resources are we accessing to learn?"; "How can we broaden our understanding of feminist and non-Eurocentric knowledge?"; "How can we understand justice, equality, and diversity that is not blind to differences such as gender, sexual orientation, race, class and dis/ability?"; "Can management be thought in terms of care rather than administration?"

WHAT KIND OF RESOURCES
ARE WE ACCESSING TO
LEARN?

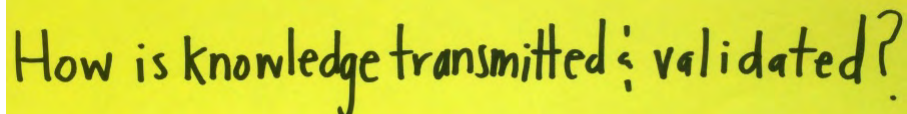
How can we broaden our understanding
of feminist and non-Eurocentric knowledge?

When do we learn?

How can we understand justice, equality
and diversity that is not blind to difference
such as gender, sexual orientation, race,
class and dis/ability?



What does it actually require to decolonize the curriculum?



How is knowledge transmitted; validated?

2.1 Working group lunchtime meetings

A core group crystalized (Kanchan Burathoki, Rose Borthwick, MC Coble, Andreas Engman, Gabo Camnitzer, Eva Weinmayr) and organized the meetings, posted flyers on the walls of the academy and sent out emails to invite our colleagues and students to join – even if only occasionally. In the beginning, the meetings were attended by 20 to 30 people. Over time the attendance shrunk to around six committed members. The work can be described in two phases. In the first six months, we held bi-weekly lunchtime meetings to share our teaching experiences, conflicts with students or management, complemented by readings and discussions of texts.

As the work was proceeding, the lunch meetings seemed too short and pressured, and the group started to have dinners at participants' homes, met in bars, or communicated online. We met in our studios and offices, went for walks and field trips, held day-long sessions, and invited guests for workshops.

The working group was an occasion for informal sharing of information that was not officially circulated, but was crucial for understanding and intervening in the social fabric of people working together at the academy. It provided a space to share experiences, raise doubts and concerns, and allowed the members to follow the desire to not to struggle with such questions as individuals, but rather to

Feminist Pedagogies
workgroup at Valand

Interested in Feminist Pedagogies? We would like to explore, what feminist pedagogies are and how we use them in theory and practice. Mix meeting/reading/organizing/ campaigning group we aim to create a feminist space in Göteborg, which explores feminism's intersectional, queer, trans and materialist perspectives and how these are entering education. We plan also to set up a series of public events in the course of the '150 years of art education at Valand' year.

Come along to a first short meeting on
Tuesday 3 November 12 —13.00
in the foyer of Valand.
Bring your lunch box!

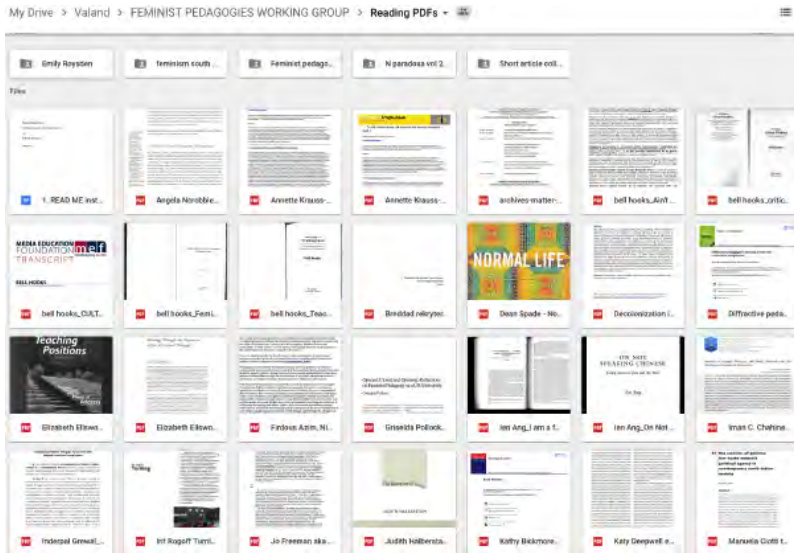
Can't make it: email Kanchan or Eva to sign up for future meetings.
kanchan.burathoki@akademinvaland.gu.se (amanuens)
rose.borthwick@akademinvaland.gu.se (MFA student, teaching assistant)
eva.weinmayr@akademinvaland.gu.se (doctoral student)

Feminist Pedagogy Shadow Library.

acknowledge the importance of queer, intersectional feminist issues in education as a group.

2.2 Shadow Library

In an online shadow library, the group gathered a wide range of material from different historical periods, territories, and contexts, generated both inside and outside of academia. The resource was hosted on a private Google Drive that was shared with people in and outside the working group who requested access.



Feminist Pedagogy Shadow Library.

3 Organizing the mobilization: non-normative approaches

The second phase was focused on planning and organizing an international conference that marks the closing of a series of events celebrating Valand Academy's 150th-anniversary. This was the opportunity to fundamentally rethink and test the possible modes of coming together to create and transmit knowledge in practice. As I will argue in this thesis that organizing practices are to be recognized as work, it is important to pay close attention to the small and often hidden decisions and moves, that allow – or not – for certain things to happen. These experiments in feminist organizing are discussed and analyzed in detail in chapter 05*Reflection, theorization. What follows below is a summary of the project's elements and methodological steps.

→ see chapter 05*Reflection, theorization of projects: experiments in organizing a conference and changing institutional habits


3.1 Experiments with terminology – shifting the framework

The working group attempted to rethink the normative terms and related roles typically found in an academic conference setting, and the functions and hierarchies these produce, by redefining the nomenclature employed. The term "conference," for example, was replaced by the word "mobilization." This shift of descriptor produces a different framework: a mobilization shifts the emphasis onto the agency, onto what is to follow. In place of standard formats of sharing well-packaged knowledge, such as papers, we aimed at a more practical, dynamic and generative encounter. Participants who join a mobilization come with different desires, energies and mindsets – wanting to work out practical ways to translate research, knowledges and experiences into practice, together. Therefore, the important question is: What has been mobilized?

3.2 Experiments with roles



Forum 1: How do we start? Sex Talks MTG (V) Performance–Conversation–Workshop led by London-based artists research project Bedfellows (Chloe Cooper, Phoebe Davies, and Jenny Moore). Main entrance hall Vasagatan. Sex Talk MTG is part performance, part guided conversations using some of the images, videos, songs, drawings and texts out there in the world that feature dominant or alternative views on sex to facilitate small group discussions on sexual identities, desire, consent, and relationships.

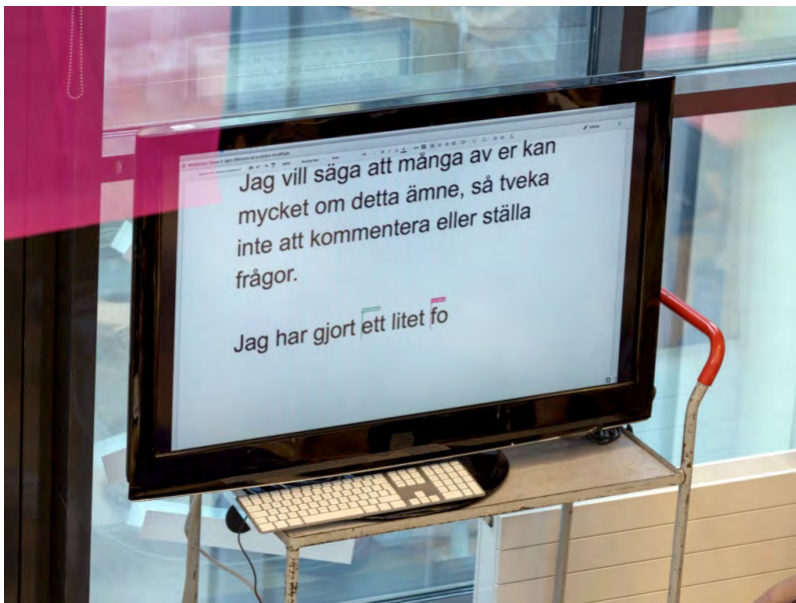
For the mobilization we defined three roles: 

An "instigator" is a person or group invited to prepare a contribution that will activate each of the mobilization's forums and their topics. An "invited participant" is a practitioner and theoretician invited to attend and participate in the mobilization, because they were inspiring to us, had no particular role or task, but contributed through their knowledge and experience informally. And thirdly, "participants" are mobilization attendees helping to work through the event's questions – active and vocal, or active and quiet.

Questioning the different roles of the "inhabitants" of the mobilisation in this way created a complicated discussion within the working group on which strategy for financial compensation we would employ, not only between people participating in the mobilization in different ways but also between ourselves in the core working group. It was very tricky to financially validate different contributions to the project and who was in more "need" of compensation than others. We decided to adopt a flat rate of 3000 SEK + travel and accommodation for the instigators and we also tried to cover travel and accommodation for the invited participants. Within the working group we decided not to pay ourselves any wage or compensation from the budgeted funds for the project.

Annotated by [AE](#)

3.3 Experiments with different languages in the room



Live note-taking and translating.

We decided to hold the mobilization in English since we had participants coming from eight European countries. The major part of the workgroup is not native Swedish speaking, and a large part of HDK-Valand's programs are in English. Still, we are aware that language creates imbalances, borders, and exclusions. To mitigate these conflicts we experimented with real-time translation (English-Swedish-English) on a writing pad (Etherpad) that was projected in the room.

3.4 Experiments with spatial conventions



Rachel Barron's design interventions.



Glashuset



Glashuset



Rachel Barron's design interventions.



Aula

The conceptual work of redefining the roles and formats of how we meet in a conference or in the classroom produces the questions around spatial conventions in "disciplined" learning and teaching environments. With architect Katarina Bonnevier we investigated in which ways the existing furniture and room layouts might influence behavior and determine the roles in the seminar room (speaker, listener, etc). With Annette Krauss, we experimented with unorthodox and unexpected uses of furniture (chair, table, arrangements) to experience what they do to our bodies and how they constellate in the seminar/conference room. The overall question was how we could gather bodies in one room in a way that would allow for shifting roles, for informality, for a surprise to loosen up habits and reflect on the normativity of more traditional arrangements.

In a second step, we tested unconventional spaces in the academy building as sites to hold our sessions. For example, the main staircase in the entrance (Forum 1: How to start? – Sextalks MTG), the kitchens (Forum 4: When do we learn?


Collectively preparing food), the space between the fixed seating rows in the Aula for a staged play reading (Forum 7: Strike while the iron is hot).

In a third step, we commissioned Rachel Barron, a recent alumna, to develop the interior design concept for the main assembly space, the Glasshouse. With brightly colored translucent fabric, Rachel divided the room into several visually and spatially connected layers to displace the central dynamic of the room into various ambiances and atmospheres.

3.5 Experiments with temporalities: When do we learn?



Rethinking the use of seminar room.

Time-scheduling is one of the main tasks when organizing a conference or teaching. How much time should be allocated to the big assemblies, how much for working in small groups, and when can informal gatherings take place?  What happens outside scheduled structures? The Forum "When do we learn?" was an experiment to see what can be learned when we fall asleep together in the main assembly room. We were curious to learn about the intimacy of this shared experience of brushing teeth at the kitchen sink, bedtime readings, falling asleep, and having breakfast in pajamas. It was an attempt to transgress the boundaries of professional roles by exposing ourselves to the experience of vulnerability while being asleep in one room.

Our excitement and investment in the content led to over-programming the mobilization days. We did not plan enough pauses, crucial moments where surprises and informal exchanges could occur.

Annotated by MC

3.6 Experiments with university procurement: catering



Catering Food from Hoppet, a charity women's organization run by Hajar Alsaidan and her eight sisters. <http://hoppet.org/>

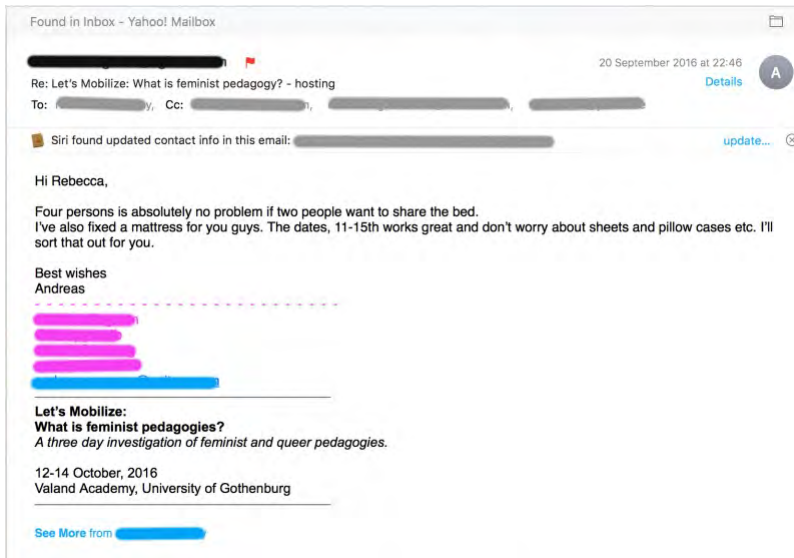
The procurement protocol of Gothenburg University allows for only a limited number of approved caterers for events. Any attempt to order food from less established, experimental, or social food projects is not envisaged or permitted. With the help and the inventive work of our administrators, as well as the move to declare our choice a conceptual part of the mobilization, it was possible to order food from the local women's food collective Hoppet. Hoppet (Hoppet för kropp och själ – The Hope for Body and Soul) is an Arabic, Iraqi, Kurdish and Persian women's collective based in Gothenburg's suburb Hammarkullen. In the interview that we conducted with Hoppet, Hajar Alsaidan explains how two sisters started a catering business to gain financial independence from their husbands, to support women in the community, and to donate money to children with blood diseases in Iraq. By ordering food from Hoppet, we were keen to support the women's collective fight for a safe space and promote care and hospitality through the food we were eating together. Thirdly, we wanted to test strategies on how to bring small and alternative vendors into the procurement system of the university to support alternative economies.

→ see chapter 05*Reflection, theorization of projects: Practices of Organizing and Caring - the administrators as co-author

→ see interview with Hajar Alsaidan on the organization, food, feminism, precarity and women's liberation, in "Let's Mobilize: What is Feminist Pedagogy workbook" (http://wiki.evaweinmayr.com/images/2/2f/Published_workbook_Lets_Mobilize_2016.pdf)

3.7 Experiments with university procurement: hosting

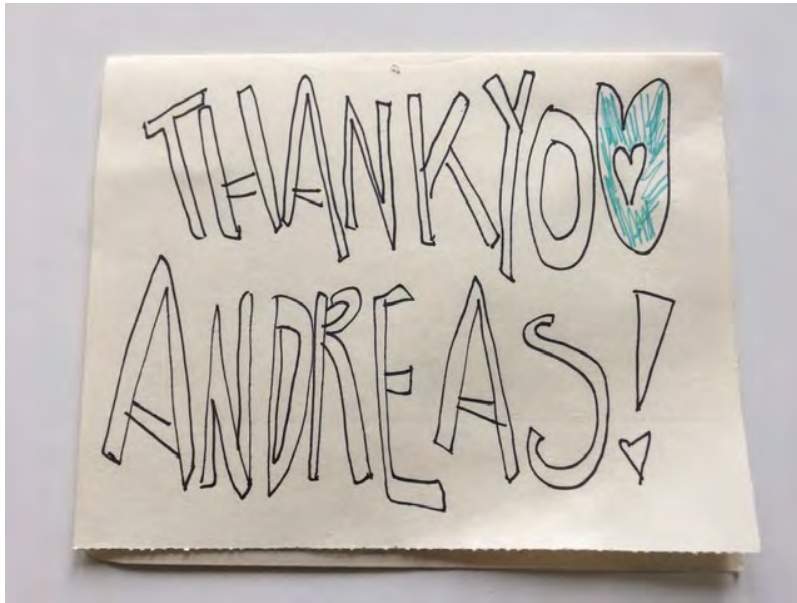
→ see: [chapter*05 Reflection, theorization of projects: An institutional Object](#)



Organizing hosting in spare rooms/sofas in the HDK-Valand community.



In a similar vein, the university's policies concerning the hosting of guests can be rather restrictive. Only a small and exclusive list of large hotels in Gothenburg have accreditation with the university. In an effort to provide more friendly accommodation and create more inspiring social encounters, colleagues or friends



offered
a spare
room,
bed or
sofa in
their

Gothenburg homes, for most of the mobilization's participants. 💬

This distributed hospitality not only allowed many students and freelancers – living on small budgets – to join the mobilization, it also produced to some extent a shared responsibility and collectivized authorship of the event. The significance of this effect will be discussed in the chapter 05*Reflection, theorisation: An institutional object.

A thank you note was left on my kitchen table, from Rebecca and the other guys who stayed at my apartment during the mobilization. :)

Annotated by [AE](#)

3.8 Experiments with budgeting

Redefining roles and responsibilities requires a careful attention to budgeting and payments. We received a budget of 100.000 SEK from the art academy. All instigators who prepared one of the Forums received the same fee – 3000 SEK. For invited participants, who were encouraged to attend and contribute informally, we tried to reimburse travel costs and to host them in spare rooms or sofas in our academy community. Organizers and volunteers, all the helping hands needed to run such a carefully planned event were not paid. This, for some in the group, controversial decision, is based on the difficulty of distinguishing the tasks and efforts invested by a large number of people. Because so many people contributed in so many different ways, it was difficult to decide where to draw the line, and who should be paid for what? The fact that nobody was paid created a clear framework of a gift economy, but it is problematic in terms of unpaid labor at a state-run art university. 💬


→ see chapter 05*Reflection, theorization of projects: Questions of efficiency and unmeasurable labor

I thought of the mobilization as being part of an activist practice. It felt like many of us desperately

needed this to happen within our fairly conservative institutions for our own emotional sustainability and enrichment. The point was to make this happen from within, to insert another kind of knowledge-sharing, reflection and gathering. The challenge was similar to many activist endeavors: how to make this sustainable, emotionally, practically and financially. I'm not certain we succeeded in all of these aspects but what was learned has been incredibly useful and will continue to drive futures projects and insertions forward.

Annotated by mc

4 The Mobilization, the event October 12–14, 2016

The three-day event had 120 participants from eight European countries. It was structured in eight Forums that are listed below, and a range of smaller workshops/working groups – run by Ann-Charlotte Glasberg Blomqvist (Walking, thinking, talking), Romi Rügger (Mentoring and practices of collective supervision), Annette Krauss (Lifelong learning and the professionalized learner), Jeuno JE Kim (Moving Around and Reading Aloud in Göteborg), and Maddie Leach (Breakfast Yoga). The published program gives detailed info. 

→ see: Full Program (http://wiki.evaweinmayr.com/images/3/34/Programme_Let%27s_Mobilize-What_is_Feminist_Pedagogy-light.pdf)

We paid so much attention to accessibility (spaces, language, learning styles) but did not prioritize providing childcare. We had neglected to find ways to support those with children to attend. We were lucky enough to have this brought to our attention by a potential participant who shared valuable resources that reinforced our education on this topic. This led me to wonder if we neglected to recognize this need because none of us in the group were parents or if we thought this was something that individuals

needed to resolve themselves?
Ultimately the solution we could find, within our means, was to create both a separate space where the live-streamed event could be watched as well as a “chill out” space where anyone could go to relax.

Annotated by MC



"Forum 1: How do we start? Sex Talks MTG (V) Performance – Conversation – Workshop led by London-based artists research project Bedfellows (Chloe Cooper, Phoebe Davies, and Jenny Moore). Sex Talk MTG is part performance, part guided conversations using some of the images, videos, songs, drawings and texts out there in the world that feature dominant or alternative views on sex to facilitate small group discussions on sexual identities, desire, consent, and relationships."

Image: Kjell Caminha.



"Forum 2: What's the thing about diversity? "Läs mellan raderna kommatecken bitch, dom förhåller sig typ det är ok och vi kan tycka olika men NÄ vissa saker är inte ok jävla liberal idéskit." –

“Read between the lines comma bitch, they relate to it like it’s ok and we can think differently but NO some things aren’t ok, liberal fucking ideological bull shit” – is a one hour staged artwork by actress Alejandra Goic Albornoz and artist Johanna Gustavsson. The work deals with experiences of class mobility in a Swedish context, and attempts to illustrate the multiple languages and identities one carries. It speaks about guilt, shame, self-loathing, hate, violence, paranoia, to become a class traitor, to become a cliché, etc., etc. Johanna Gustavsson will introduce the work and then play a short sound segment of the piece. (Johanna Gustavsson is an artist, writer, and co-founder of FAGS, Gothenburg.)”

Image: Stefan Jensen.



"Forum 2: What's the thing about diversity? Zahra Bayati discusses in Farsi, Swedish, and English the use of multiple languages in the classroom proposing a “Trans-languaging as the decolonization of communication.” (Zahra is a Senior Lecturer, Department of Education, Communication and Learning, Gothenburg University.)”

Image: Stefan Jensen.



"Forum 2: What is this thing about diversity. Through questions that could be understood as statements of premises, Jenny Tunedal & Khashayar Naderehvandi will, with the help of the participants, think through the possibility of understanding admission work and pedagogical work not as two different practices, but rather as one entangled practice best described as poetic pedagogy. (Jenny Tunedal is a poet and Senior Lecturer, HDK-Valand, Khash Naderehvandi is a poet and Doctoral Researcher, HDK-Valand.)"

Image: Stefan Jensen.



Forum 3: Rethinking where the thinking happens: Feminist Publishing

"Forum 3: Re-thinking where the thinking happens. "Why publish? How does knowledge travel? How and by whom is it validated? What about citation politics?" Sarah Kember, in conversation with Rosalie Schweiker and Eva Weinmayr about the politics, limitations, and possibilities of feminist publishing practices in academia and beyond. (Sarah Kember is a writer, Director of Goldsmiths Press and Professor of New Media of Communication, Goldsmiths London. Rosalie Schweiker is an artist and co-directs AND Publishing, Eva Weinmayr is an artist, co-directs AND Publishing and is a Doctoral Researcher at HDK-Valand.)" Image: Stefan Jensen.



Forum 3: Rethinking where the thinking happens: Feminist Publishing

Forum 3: Feminist Publishing – Rethinking where the thinking happens with Sarah Kember (Goldsmiths London), Rosalie Schweiker and Eva Weinmayr (AND Publishing)
Image: Stefan Jensen.



Forum 4: When do we learn? Collectively preparing food

"Forum 4: When do we learn: Collectively preparing and eating food. With a list of vegan recipes and ingredients provided, groups of volunteers – assisted by kitchen coordinators – prepared in the four academy kitchens (student– and staff kitchen, film kitchen, Old Hotel kitchen) dinner for 100 participants.



"Forum 4: When do we learn: Collectively preparing and eating food. With a list of vegan recipes and ingredients provided, groups of volunteers – assisted by kitchen coordinators – prepared in the four academy kitchens (student– and staff kitchen, film kitchen, Old Hotel kitchen) dinner for 100 participants.

Some speculative notes on the act of eating together: Eating is from the start a radical act. One takes an object of the world and by making it transgress the liminal threshold of one's body, it becomes a part of it. An object of the world becomes your body. There is of course great risk involved in doing this; the event itself could be pleasurable and nourishing but it could also potentially kill you if the object you ingest is misrecognized or wrongly prepared.

Eating together is today for many a normative activity and the effects of doing this are often taken for granted. While the concept of risk is at the forefront of eating, it is not something that we are consciously reflecting on while at a casual dinner (except the many people suffering from food allergies), unconsciously the embodiment of risk is still foundational when eating today and this becomes risking something in public when we're eating together. The radicality happens with the social configuration of subjectivities in a group when the group is risking something together, in the act of coming together through eating food a specific bond of care for the other is created out of necessity of the risk involved in this act. Therefore cooking and eating together installs a foundation of care in a group from which a different kind of conversation and interaction can arise, generated by the commensal experience. Care is



"Forum 4: When do we learn: Collectively preparing and eating food. With a list of vegan recipes and ingredients provided, groups of volunteers – assisted by kitchen coordinators – prepared in the four academy kitchens (student– and staff kitchen, film kitchen, Old Hotel kitchen) dinner for 100 participants.

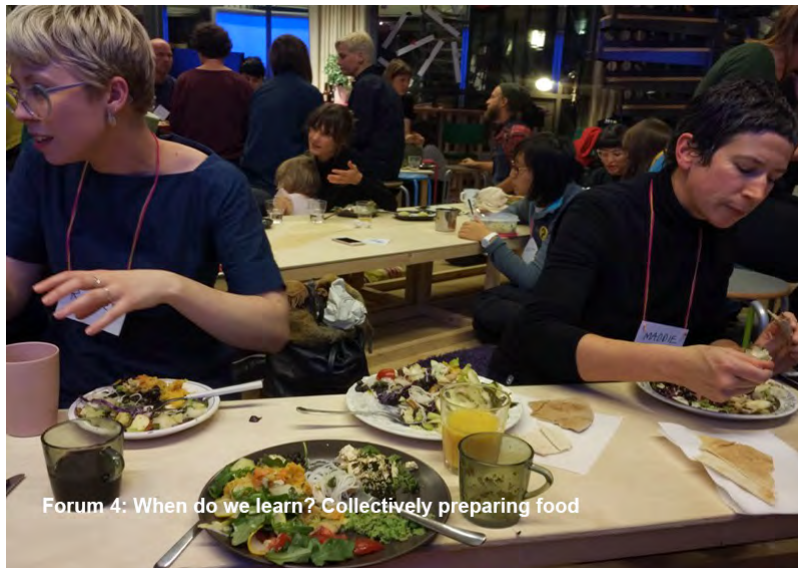
intrinsic to feminism and so cooking and eating together becomes embodying feminisms! This is even before we start to reflect on the symbolic act of blurring the boundaries between the domestic and the professional which becomes apparent when claiming space for cooking, cleaning doing the dishes together in the context of the professionalised university today.

Annotated by [AE](#)



Forum 4: When do we learn? Collectively preparing food

"Forum 4: When do we learn: Collectively preparing and eating food. With a list of vegan recipes and ingredients provided, groups of volunteers – assisted by kitchen coordinators – prepared in the four academy kitchens (student– and staff kitchen, film kitchen, Old Hotel kitchen) dinner for 100 participants.



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Forum 6: Where do we learn? Non-normative uses of the classroom

"Forum 6: When do we learn – Experimenting with non-normative uses of the seminar room. This is an extended learning session occurring overnight (including spontaneous bedtime readings and breakfast the next morning.)"



Forum 7: Precarity — Strike while the iron is hot

"Forum 7: Strike while the iron is hot. A performative reading of the play script "Strike While the Iron is Hot," (Red Ladder Theatre Company, 1972–74). Facilitated by HDK-Valand staff: Andrea Phillips, reading by Khash, Andreas, Rose, MC, Kerstin, Kanchan, Imri, Eva."

Image: Kjell Caminha.



"Forum 7: Strike while the iron is hot. A performative reading of the play script "Strike While the Iron is Hot," (Red Ladder Theatre Company, 1972–74). Facilitated by HDK-Valand staff: Andrea Phillips, reading by Khash, Andreas, Rose, MC, Kerstin, Kanchan, Imri, Eva."

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"Forum 8: Where to go from here. A reflection on the mobilization and steps we can take to continue to organize and create networks to tackle and politicize the issues at stake. Facilitated by Annette Krauss (Doctoral Researcher, Academy of Fine Arts Vienna and Lecturer at University of the Arts Utrecht) and Kristina Hagström-Ståhl (Parse Professor at the Academy of Music & Drama, University of Gothenburg) and the Feminist Pedagogies Core Working Group at HDK-Valand, Andreas Engman, Eva Weinmayr, Kanchan Burathoki, Mary Coble, Rose Borthwick."
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Image: Kjell Caminha.



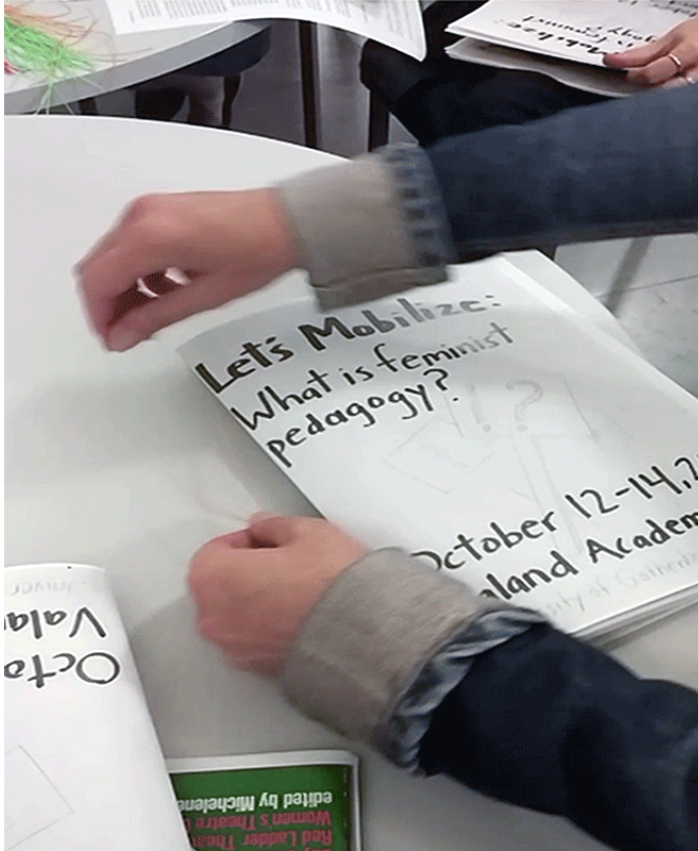
Forum 8: Where to go from here?

"Forum 8: Where to go from here. A reflection on the mobilization and steps we can take to continue to organize and create networks to tackle and politicize the issues at stake. Facilitated by Annette Krauss (Doctoral Researcher, Academy of Fine Arts Vienna and Lecturer at University of the Arts Utrecht) and Kristina Hagström-Ståhl (Parse Professor at the Academy of Music & Drama, University of Gothenburg) and the Feminist Pedagogies Core Working Group at HDK-Valand, Andreas Engman, Eva Weinmayr, Kanchan Burathoki, Mary Coble, Rose Borthwick."
Image: Kjell Caminha.

5 The Workbook

In a similar vein to the rethinking of the normative conventions in learning and teaching described above, the workgroup experimented with new forms of producing and circulating a publication for the event. Published one month in advance, its function was to invite the academy community into the conversation and to introduce the topics and questions of the mobilization to the wider academy. This invitation took place in the form of a "public assembling day" to collate and bind the pages into a book and via an experiment to turn the Academy building into a "walkable book". These experiments that could be called "contextual publishing" are discussed in detail in the book chapter "Outside the

→ download Let's Mobilize: What is Feminist Pedagogy workbook (http://wiki.evaweinmayr.com/images/2/2f/Published_workbook_Let_s_Mobilize_2016.pdf)



Let's Mobilize: What is Feminist Pedagogy workbook, Feminist Pedagogy Working Group (eds.), HDK-Valand, University of Gothenburg, Sweden, 2016. A4, 112 pages, b&w/colour, digital print; insert: A5, 24 pages, digital print.

Page – Making Social Realities with Books" and in the chapter 05*Reflection, theorization of projects.

→ see chapter 05*Reflection, theorization of projects: The workbook, contextual, contingent

→ see essay: Outside the Page - Making Social Realities with Books

The workbook is also available online as a PDF and as a printed copy. It is distributed through AND Publishing (<http://andpublishing.org/lets-mobilise-what-is-feminist-pedagogy/>) and circulates internationally in independent bookshops. It is distributed by Printed Matter (<https://www.printedmatter.org/catalog/48535/>) in the US and has been cataloged in the online library Library Stacks (<https://www.librarystack.org/lets-mobilize-what-is-feminist-pedagogy/>) and included into the WorldCat catalog. (https://www.worldcat.org/title/lets-mobilize-what-is-feminist-pedagogy-october-12-14-2016-valand-academy-university-of-gothenburg-sweden/oclc/1008754473&referer=brief_results)

It is most rewarding that our efforts to disseminate the book in a specific way – that I will describe in sections that follow – resulted in the widespread use of the book as course reading at HDK-Valand. It has also been included in reading lists elsewhere, read in feminist reading groups, acquired by institutional libraries, and donated to artist/activist archives.

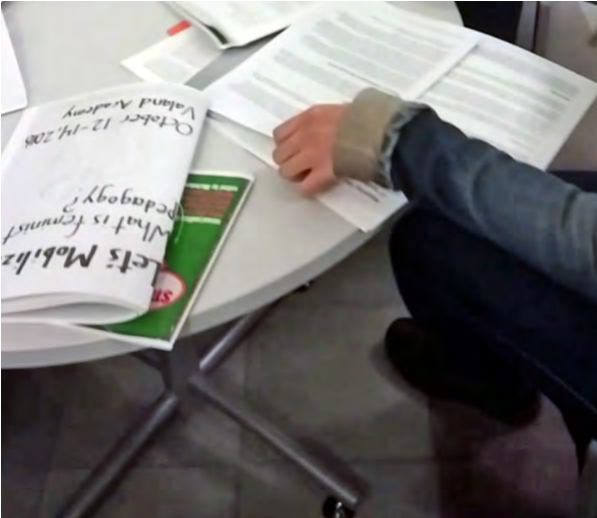
5.1 Public Assembling Day

During an public assembling day" we displayed the printed A3 sheets of the publication on long tables in the main entrance hall of the Academy, inviting passers by (students, staff, administrators, technicians) to collate and bind their copy of the book. Assisted by the working group, people gathered around the tables to familiarise themselves with the content and the topics of the mobilization, while figuring out how to bind a book. This unconventional approach – merging the moments of production with those of distribution – created a different sense of ownership of the book because the reader invested time and manual labor in producing their own copy. Most importantly, it created a social occasion in which people with different roles at the academy, who rarely meet in day-to-day academy life, sat around tables chatting to each other while folding, collating and binding their copies.



Public assembling day: *Let's Mobilize* workbook, HDK-Valand 2016.





Public assembling day: *Let's Mobilize* workbook, HDK-Valand 2016.

5.2 Walkable Book

In a second step, the workgroup enlarged each page of the book to an A0-size poster and distributed these on the walls of the academy in publicly accessible spaces with heavy footfall (main entrances, corridors, staircases, kitchens, etc.) as well as toilets and bathrooms where people would have time to retreat and read. The sites were chosen for their spatio-temporal qualities and usage. For example, the lift or the bathrooms were good places for a demanding text about White Privilege, whereas sites of passage, such as corridors and staircases, were well suited for visuals or shorter text pieces. A good spot proved to be next to the photocopier, because people tend to spend time in front of the machine waiting for their copies to be printed. By turning the academy building into a "walkable book," the narrative is not constructed by the binding of the book, by fixing it into a given sequence. Instead, it is the readers' actual body that creates the sequence determined by their encounters with the scattered pages on their daily trajectories through the academy. The book's pages were up for four months, and their material presence served as a provocation, as a set of clues and cues embedded in the field of disciplinary forces within the day-to-day work environment of the art academy.

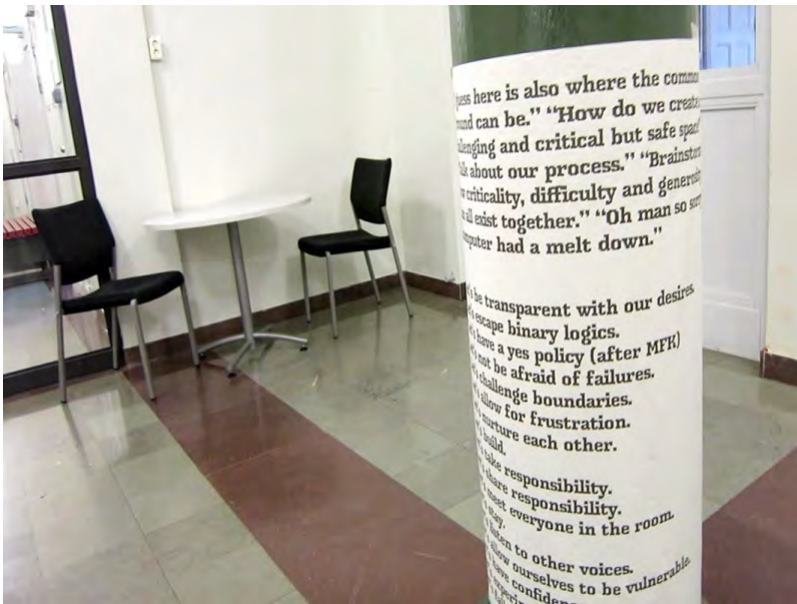
One rationale for this experimental form of distribution – explored in more detail in chapter 05*Reflection, theorization of projects – was that the political potential of the *Let's Mobilize* workbook could be better activated through social and

→ see chapter 05*Reflection, theorization of projects: The Workbook: contingent, contextual publishing

collective readings. Posting the pages on the academy walls can be seen as an act of "inserting" the book (and its content) materially into the social fabric and thus claiming space in the educational institution.



A walkable book – *Let's Mobilize* workbook pages enlarged to A0 posters distributed across HDK-Valand → a walkable book.



A walkable book – *Let's Mobilize* workbook pages enlarged to A0 posters distributed across HDK-Valand.



A walkable book – *Let's Mobilize* workbook pages enlarged to A0 posters distributed across HDK-Valand.



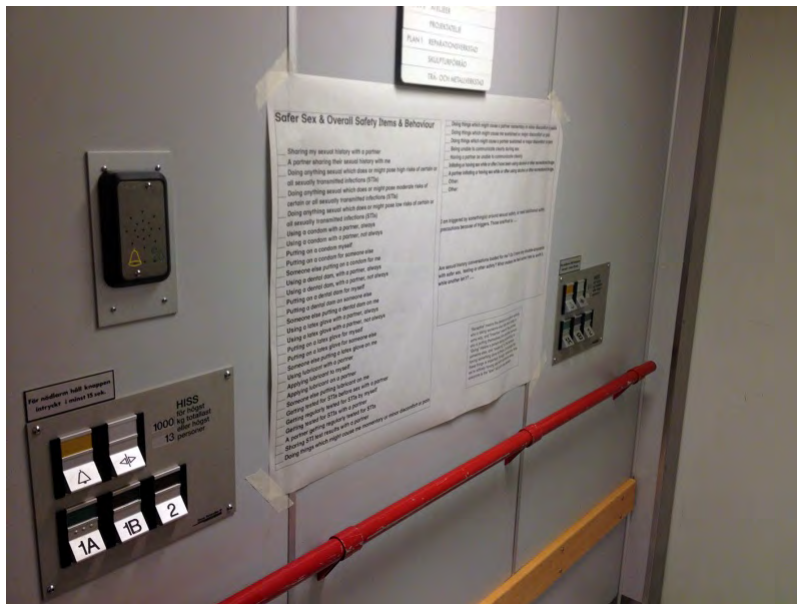
A walkable book – *Let's Mobilize* workbook pages enlarged to A0 posters distributed across HDK-Valand.



A walkable book – *Let's Mobilize* workbook pages enlarged to A0 posters distributed across HDK-Valand.

This cartoon made by Alison Bechdel from *Dykes to Watch Out For* (1985) still hangs at the same spot in the university building now almost four years after the mobilisation. This makes me happy!

Annotated by AE



A walkable book – *Let's Mobilize* workbook pages enlarged to A0 posters distributed across HDK-Valand.



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An- no- tatio n	Financial Compensation + , Over programming + , Thank you note. + , Problem of activist practice and budget + , Eating Risk + , The Bechdel Test + and Accessibility and childcare +
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This page was last edited on 6 October 2020, at 13:15.

Project 5 * Boxing and Unboxing

Boxing and Unboxing took place following an invitation for a research residency invitation extended to AND Publishing by Marabouparken konsthall in Stockholm in 2018. This page tracks in a compact way the single steps AND Publishing (Rosalie Schweiker, Eva Weinmayr) undertook to set up and carry out this collaborative project. I review and reflect on the project's process and the findings in chapter 05*Reflection, theorization of projects.

→ see chapter 05*Reflection, theorization of projects: Boxing and Unboxing – against immunization

Contents

Starting point and context: Marabouparken Guestroom Programme

AND Questions Poster

AND terms and conditions of working with institution

AND set of poster announcement

AND Unboxing Room

AND Boxing Gear

Host: Project Playground, Hallonbergen

AND Boxing classes

AND Unboxing Talks

Pages from AND Boxing and Unboxing Calendar, AND Publishing London, Marabouparken konsthall Stockholm, 2018

1 Starting point and context: Marabouparken Guestroom Programme

The Marabouparken konsthall's Guestroom program "Acts of Self Ruin," curated by Jenny Richards, sets out to explore the struggle for collectivity and equality in an age of individualism. The program's purpose was to support artist groups or collectives in developing new lines of inquiry and to share these with diverse publics through workshops and events.

Marabouparken's Research Theme (2017–19) was described on its website (<http://marabouparken.se/acts-of-self-ruin/?lang=en>) as:

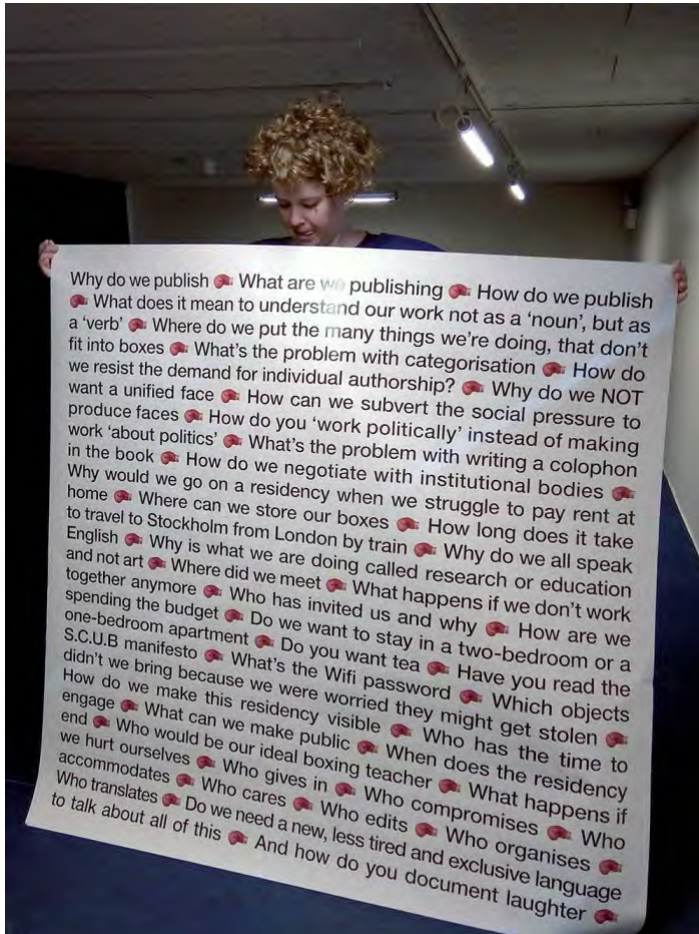
Through a range of activities including exhibitions, residencies, and a public program, we will explore acts in which communities and individuals have put themselves at risk or ruin in the pursuit of other ways of living, or in pursuit of equality and solidarity. Acts that might produce shame or embarrassment in their deviation from existing hierarchies; acts of communal inefficiency of professional disloyalty; of solidarity with a persecuted colleague, or the rejection of national identity. The research investigates not only overtly public political acts but also personal acts of self ruin. In what ways do we unlearn the encouraged subconscious individualistic ideology and its inherent classist, racist, and sexist perpetuations? Acts of Self Ruin is a concept explored by Leela Gandhi in her book *The Common Cause* (2014) and informs this inquiry. The book proposes different forms of solidarity and community developed through acts of self-ruination. Acts aimed at making common the cause between individuals across cultural, political and class divides.

Major concerns dawned on us while thinking this invitation through. How can collectivity and community be built during a temporary residency? By definition, residencies dislocate a contextual and locally embedded practice to "take residence" in a new community. As artist Jeanne van Heeswijk, who developed several long-term and large-scale projects to "radicalize the local" ([\[Assembled \(http://phlasmbed.net/movement/index/jeanne_van_heeswijk/Philadelphia\)\]](http://phlasmbed.net/movement/index/jeanne_van_heeswijk/Philadelphia)) pointed out in a talk at HDK-Valand in 2017, projects aiming at meaningful community-building require at least a three-year commitment.

So how could we potentially embark on a residency, develop new strands of practice and work meaningfully with the local community in this case? We started with (i) a set of questions, (ii) a draft document developing the terms and conditions of the collaboration with the institution and (iii) the idea to organize boxing classes for self-identifying women as part of this residency.

2 AND Questions Poster

The poster assembled our doubts, questions, and interests on one page. It reflects our individual voices as well as our concerns with our collaborative practice within AND. "What does it mean to understand our work not as a noun but as a verb?" "Why do we NOT want a unified face?" "How can we subvert the social pressure to produce faces?" and "Who gives in? Who compromises? Who accommodates? Who cares? Who edits? Who organizes? Who translates? Do we need a new, less tired and exclusive language to talk about all of this? And how do you document laughter?" The poster was published on Marabouparken's website and exhibited as AO poster in the exhibition space.



3 AND terms and conditions of working with institution

The document specifying the terms and conditions was an evolving text, informed by a dialogue between curator Jenny Richards and AND. This document was revised several times throughout the residency. It laid the foundations for the collaboration, articulating the expectations of the institution as well as those of the invited artists. It was agreed, for example, that the artists would be visible on their own terms. This stipulation requests that the institution consult the artists as to how this project is to be made public through social media and press releases.

This clause paid attention to the fact that institutions can at times co-opt and frame artistic work in line with their own templates and secured control of what is made visible and what not. The terms and conditions document provided protection against enforced compromise, potentially driven by institutional requirements for publicness and publicity. One of the main conversations between AND and Marabouparken konsthall was how the "development of a new strand of

AND Marabouparken Guestroom Residency 2018**Terms and Conditions**

(draft!! To be discussed and agreed together in face to face discussion :)

AND's terms and conditions (to be negotiated)

- Budget and terms and conditions needs to be made transparent and public
- No "local community engagement" in projects that last under 3 years (not fixing a problem in the area)
- "Inreach as much as "outreach"
- We become visible on our own terms
- Swedish language classes (guilty gestures) many languages in the room
- Rosalie doesn't travel by plane
- We need a payment plan and contract/agreement

1. That the time and budget is useful in the development of your practice
2. That Marabouparken support your collaborative working in useful ways
3. That we discuss how best to work together and continue to develop this over the duration of the Guestroom and beyond
4. That the timespan of the Guestroom doesn't indicate the deadline for the process.
5. That there is a feedback loop between the residency and the institution in how the institution can learn from your practice, and their is a materialisation of the reflection.
6. That during the time you are here your work can be shared in different ways with mutually interested people via public and discreet meetings and events.
7. That there is a plan for how to use the physical residency space that can be

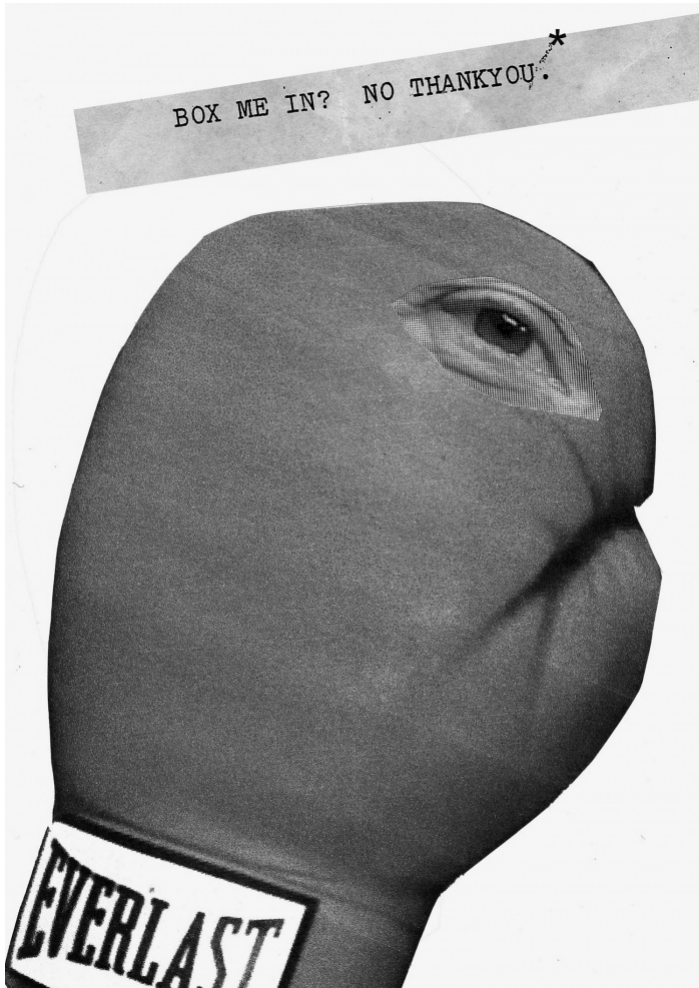
"Terms and Conditions".

example, its description, determine what is conceivable (or not) later on. We were keen to leave this as open as possible.

4 AND set of poster announcement

A set of four posters were printed and circulated. Translated into Swedish, English, Arabic and Tigrinya, they announced two weeks of boxing training for women, girls, trans and non-binary people in order to learn more about non-verbal negotiation, care, anger, dialogue, transgressions and self-defense. The posters stated that the boxing classes were free and open to all abilities, ages (16+), shapes and religions and were an experiment to learn to relate to each other and to negotiate the many conflicts and contradictions that shape our living and working together. They were distributed in community and art centers, libraries, and schools in the adjacent neighborhoods of Sundbyberg and Hallonbergen, and across Stockholm.

practice" could or should be articulated and publicized before the actual practice unfolds. The problem addressed here refers to previous experiences when the framing that occurs prior to the project taking place, through for



5 AND Unboxing Room

AND shipped a pile of boxes to Marabouparken konsthall to be unboxed during the residency. The boxes contained ephemera, publications and documents AND has been working on and miscellaneous items related to AND's projects and inquiries. The initial plan of setting up the AND Unboxing Room in the main gallery space of the konsthall was altered because (i) it was hard to escape the somewhat rigid framing of the exhibition context and (ii) Anna Adahl's neighboring video installation's soundscape had a potentially transgressive effect on the work (iii) there was no daylight in the gallery space. These were limitations that did not allow us to set up a welcoming and informal space in the main galleries for both the public and ourselves to spend time with the materials. Therefore we moved out of the gallery and into the archive space in the administration wing of Marabouparken konsthall. Visitors were guided by konsthall staff through their offices to the AND Unboxing Room. The invitation



AND Unboxing Room, Marabouparken konsthall, April–August 2018.

reads: "You are welcome to explore AND's projects and publications* in this Unboxing Room, to unbox yourself, or come to one of the public unboxing afternoons at the konsthall. AND wants you to unbox the many boxes surrounding us, including the boxes they have shipped to Marabouparken from London. These boxes contain many publications, documents, and miscellaneous

items they have collected, made and worked with: The Piracy Project (<http://andpublishing.org/?s=the+piracy+project>), Teaching for people who prefer not to teach (<https://teachingforpeoplewhoprefernottoteach.bigcartel.com/>), The Library of Omissions and Inclusions (<http://andpublishing.org/library-of-omissions-and-inclusions/>), Let's Mobilize: What is Feminist Pedagogy? (<https://whatisfeministpedagogy.tumblr.com/>), A selection of good and bad sports bras (D cup and upwards) (<https://www.artsadmin.co.uk/events/3850>), Keep It Complex (<http://makeitclear.eu/>), as well as our terms and conditions, emails and other miscellaneous items."



AND Unboxing Room, Marabouparken konsthall, April–August 2018.





AND Unboxing Room, Marabouparken konsthall, April–August 2018.



AND Unboxing Room, Marabouparken konsthall, April–August 2018.



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AND Unboxing Room, Marabouparken konsthall, April–August 2018.



AND Unboxing Room, Marabouparken konsthall, April–August 2018.

6 AND Boxing Gear

We produced T-shirts and hoodies for the boxers attending the training sessions, and these proved to be popular elsewhere. Printed with the boxing glove collages (used in the posters) combined with the slogan "Box me in – no thank you," borrowed from Rhani Lee Remedés' "SCUB Manifesto" (Society for Cutting Up Boxes, 2002) they serve both as garment and as an (extended) publication.

→ see: SCUB Manifesto: Society for cutting up boxes, LTTR#1, 2002, page 12 (https://www.ltrr.org/files/pdfs/ltrr_1_bootleg.pdf)



Boxing and Unboxing T-shirts, AND Publishing, 2018.

7 Host: Project Playground, Hallonbergen



Project Playground, after school club, Hallonbergen, Stockholm, June 2018.

The choice of where the boxing classes should be held seemed crucial. Locating the training sessions within the premises of Marabouparken konsthall would most likely frame the activity as artistic, performative work. It could also be read as some kind of cool gallery outreach program. Project Playground, an after school club for young refugees in Stockholm's Hallonbergen district, was interested in promoting more activities for girls and offered to host the boxing training sessions.

→ see website: [Project Playground \(https://www.project-playground.org\)](https://www.project-playground.org)



Project Playground, after school club, Hallonbergen, Stockholm, June 2018.



Project Playground, after school club, Hallonbergen, Stockholm, June 2018 – the girls room.



Project Playground, after school club, Hallonbergen, Stockholm, June 2018.



Project Playground, after school club, Hallonbergen, Stockholm, June 2018.



Project Playground, after school club, Hallonbergen, Stockholm, June 2018.

8 AND Boxing classes

The boxing classes took place every other day for a period of two weeks and were taught by Stockholm-based boxers Sofia Thorne and Airin Fardipour. Both are active in the Stockholm female boxing scene but had not much previous coaching experience. The project was then a new adventure for both the trainers (to develop a two-week intensive course for beginners) and the trainees (to start learning boxing). From the perspective of those of us learning to box, having two coaches was significant, as the authority of "the instructor" had been split across two instructing minds, bodies, voices, and sets of abilities and expertise. This also helped solving problems with communication, as Sofia and Airin ran bilingual classes, with Airin translating Sofia's Swedish instructions into English.

The number of trainees varied between 20 coming to the first training unit and leveled out over time to a group of 10–12 boxers in the subsequent sessions. Sofia and Airin taught many techniques, including a basic set of moves and punches, as well as extensive sparring and body contact work. The classes started with warm-ups, followed by rehearsing footwork and punches, performing defense moves, and sparring with different partners. The classes often concluded with cardio fitness and fika (Swedish for snacks) in the "girls room."

→ see Boxing and Unboxing – Questions Poster (http://wiki.eva-weinmayr.com/index.php/File:AND_Boxing_questions_poster.jpg)



Unboxing Talk#1, Marabouparken konsthall, May 7, 2018.



AND Unboxing Talk#1, Marabouparken konsthall, May 7, 2018.



AND Unboxing Talk#1, Marabouparken konsthall, May 7, 2018.

Unboxing Talk #2 – Authoring, Not-authoring, De-authoring

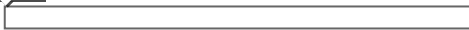
From the announcement: "Rosalie and Eva will surprise each other with two



AND Boxing Airin and Sophia_Hook lowres

from [Eva Weinmayr](#)

00:42



Box trainers Airin Fardipour and Sophia Thorne practicing the hook in the "girls room."

9 AND Unboxing Talks

One element of AND's contract with Marabouparken konsthall was to hold a series of public talks or workshops during the residency. These scheduled events served to connect to a wider community in Stockholm – beyond the participants in the boxing sessions. Curator Jenny Richards served as a link with local cultural workers invested in similar topics, such as publishing as artistic practice, intersectional feminism, queer, and radical knowledge practices.

Unboxing Talk #1 – What does it mean to understand publication not as a noun, but as a verb?

From the announcement: "In this talk, Rosalie and Eva are in conversation about their approach to the residency, about the unboxing of their archive, and AND's wider practice." The questions on the poster were the starting point for this talk, which took place in a range of public and non-public spaces inside the konsthall and its surroundings: the gallery, the staff kitchen, AND's Unboxing Room, in the green of the surrounding park. This itinerant format was an attempt to move from the formal roles and settings of an "artist talk" to a more informal and socially productive format.

short



Unboxing#2 Talk, Marabouparken konsthall, June 16, 2018.

presentations on ownership and authorship – they don't know what each other will be presenting – followed by a discussion trying to unpick the experiences and tensions between the individual and the collective when it comes to working collectively – followed by ice-cream in the park."

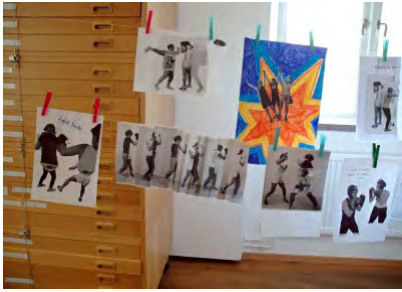
Unboxing Talk #3 – Collage Workshop

From the announcement: "The last UNBOXING event with AND publishing is an active workshop: We will produce a 'how to box and unbox' guide. For this UNBOXING event, we are inviting back all the participants of the boxing classes in June, but it is also open to the curious who have never boxed before."

This workshop provided an opportunity for the participants of the boxing training to reflect on their experiences during the boxing sessions as a relational, nonverbal, and bodily dialogue that transgressed the boundaries that we usually seek to protect. Retaining the idea of nonverbal dialogue, this reflection happened through images, drawings, and slogans – using pens, scissors, and glue rather than words.



AND "Unboxing#3 Workshop, Marabouparken konsthall, August 26, 2018.



AND "Unboxing#3 Workshop,
Marabouparken konsthall,
August 26, 2018.



AND "Unboxing#3 Workshop,
Marabouparken konsthall,
August 26, 2018.



AND "Unboxing#3 Workshop,
Marabouparken konsthall,
August 26, 2018.



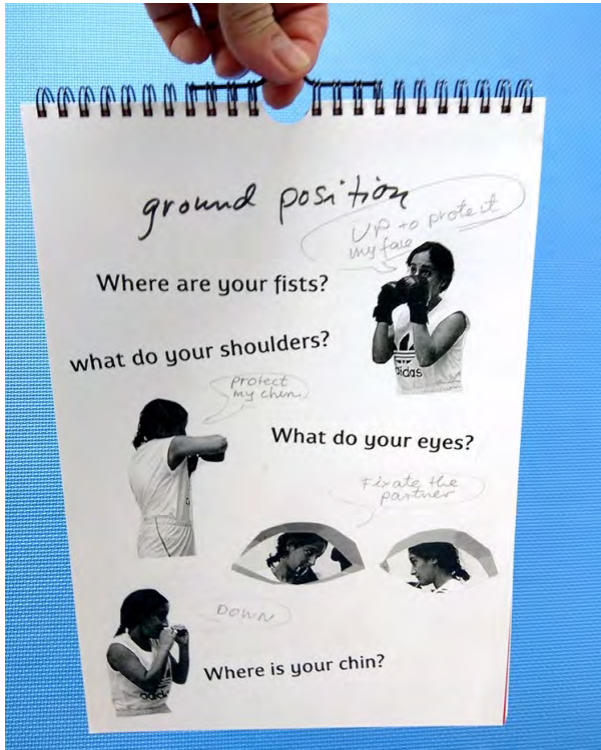
AND "Unboxing#3 Workshop,
Marabouparken konsthall,
August 26, 2018.



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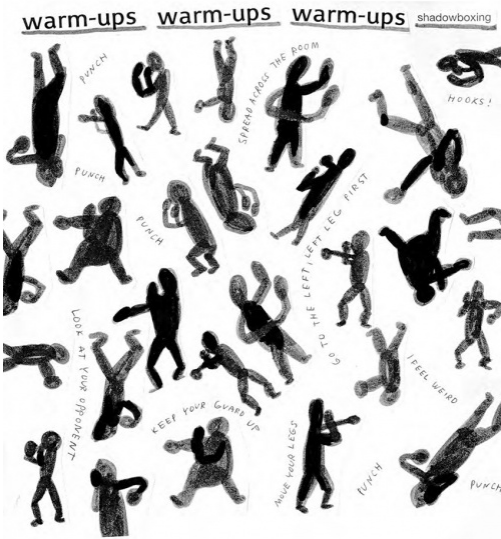
10 Pages from AND Boxing and Unboxing Calendar, AND Publishing London, Marabouparken konsthall Stockholm, 2018

This calendar was published by AND with the collages produced by the participants of the boxing classes. The visuals revisit the spirit, the experiences, and conflicts during the boxing classes. It includes a step-by-step guide to warming up exercises and an introduction to basic boxing techniques. The visuals in the calendar are contextualized by a text written by Ar Parmacek, an intern at Marabouparken konsthall at the time. Ar reflects on the concerns and observations in her role as a co-organizer and observer. In contrast to a book on



Boxing and Unboxing Calendar AND Publishing, London, Marabouparken konsthall, Stockholm, 2018. [www.andpublishing.org](http://andpublishing.org) (<http://andpublishing.org/boxing-and-unboxing-calendar-2019>)

the shelf, a calendar – on the wall or on the table – is a publication genre that accompanies the reader day by day and, therefore, embeds its topics and visuals into the everyday life of the reader: a year of daily boxing and unboxing.



boxningsträning för kvinnor, tjejer, trans och icke-binära personer

	1	2	3	4	5	6
Jan						
1						

DIFFICULT CONVERSATIONS

PAINFUL COMPROMISES

UNAVOIDABLE CONFLICTS

	7	8	9	10	11	12	13
Jan							
2							

fight back

	14	15	16	17	18	19	20
Jan							
3							

Why do we publish? What are we publishing? How do we publish? What does it mean to understand our work not as a 'noun', but as a 'verb'? Where do we put the many things we're doing, that don't fit into boxes? What's the problem with categorisation? How do we resist the demand for individual authorship? Why do we NOT want to work politically? How can we subvert the social pressure to produce faces? What's the problem with writing a colophon in the back? How do we negotiate personal bodies? Why would we go to a residency? How do we negotiate? Will residencies ever help to solve problems? How do we negotiate our boxes? How long do we train? Why do we always do research or education? What happens if we don't work together? How are we spending the budget? Why are we in a two-bedroom apartment? Do you read the S.C.U.B. manifesto? What's the Wifi password? What didn't we bring because we were worried they might get? Who has the time to engage with the public? When does the residency end? Who would be the ideal boxer? What happens if we hurt ourselves? Who organises? Who accommodates? Who cares? Who translates? Who is centred? Do we need a new, less tired and exciting language to talk about all of this? And how do we document laughter?

AND (initiated in 2009) is a publishing activity based in London. It is a multitude of temporary alliances, which don't fit together smoothly. www.andpublishing.org

	21	22	23	24	25	26	27
Jan							
4							



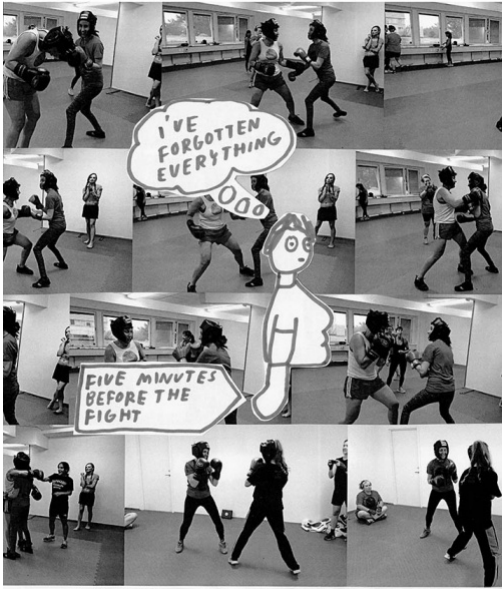
	4	5	6	7	8	9	10
Feb							
6							



	11	12	13	14	15	16	17
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18 19 20 21 22 23 24

Mar							
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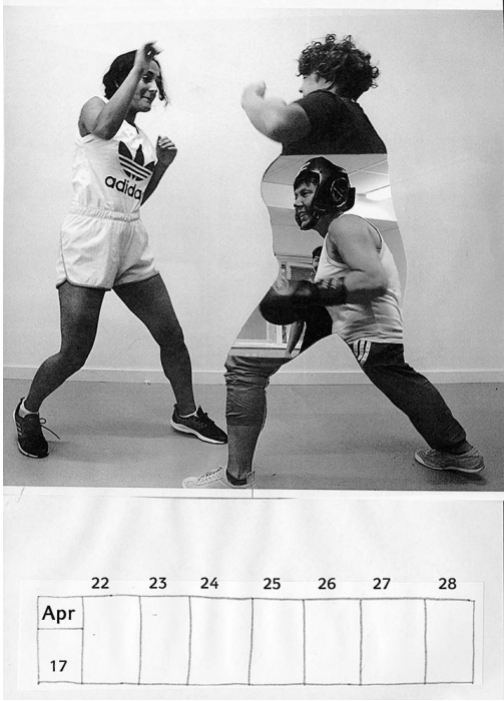
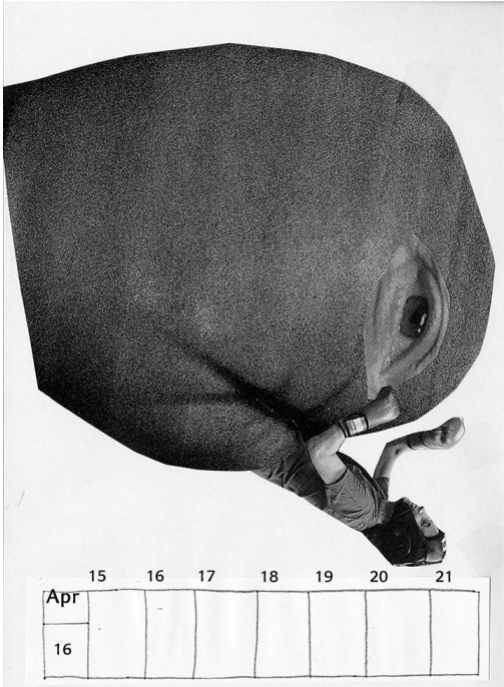
Did not worry
Who is looking at you

Be silly and playful
you don't want to be the
weakest link

My dad gave me his
boxing shorts.

1 2 3 4 5 6 7

Apr							
14							



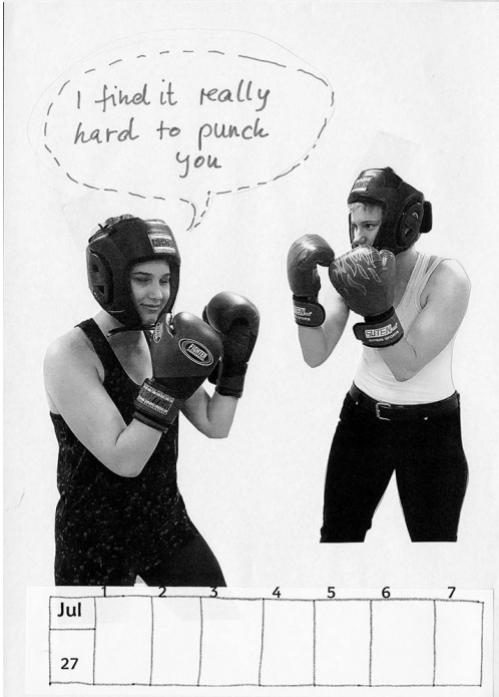
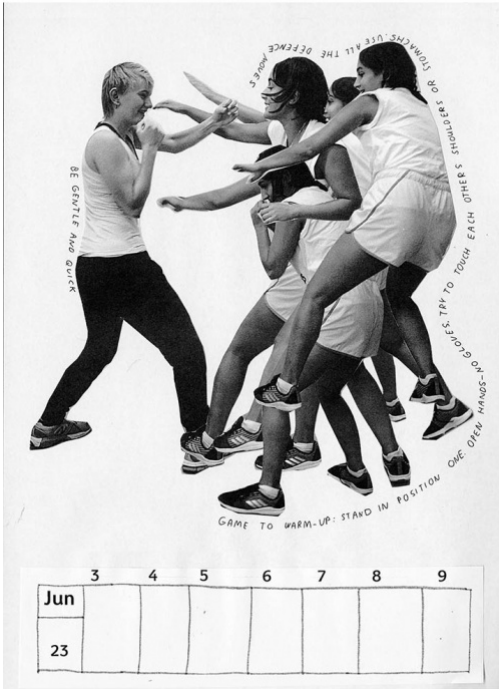


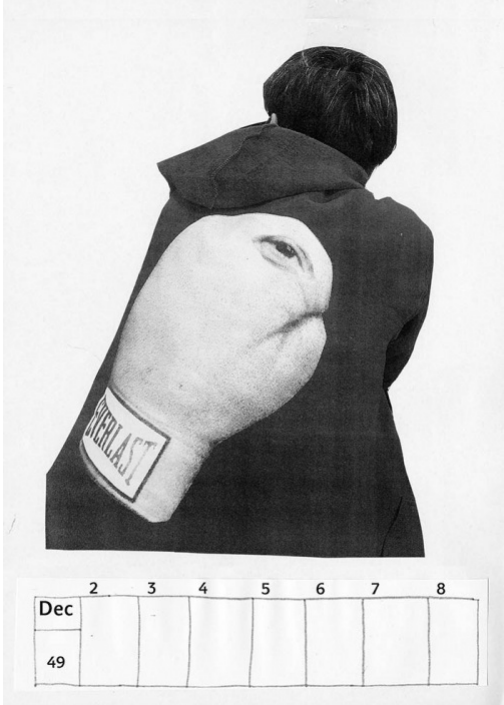
STOP PUNCHING
YOURSELF

	29	30	1	2	3	4	5
Apr			May				
18							



	6	7	8	9	10	11	12
May							
19							







What made you curious to join the boxing training? Why did you come?



Pronomen och inte ropa "bra tjejer" osv. Det tänkte jag på och att det är viktigt!



It could perhaps have been contextualized a bit more, why boxing is important and



that we could all understand. And Äirin and Sofia didn't make you feel stupid when you



Jag fortsätter gärna om jag har tid. Just nu vet jag inte hur mycket tid jag kommer ha i höst



marabouparken and was curious how the boxing would relate to feminist pedagogy and

4 5 6 7 8 9 10

Nov							
45							

Boxing Training - Notes from Final Session 20/6

Introduction round

Warm up:

- Running around the perimeter
- + rotating right arm forward
- + rotating left arm backward
- + other way around
- High knees and
- Back kicks, kick
- Running "criss-cross"
- + move arms/swing arms
- Run sideways taking leaps
- Run normally + turn arms like... rolling something
- On spot, touch knee + elbow
- Jump and make small twists
- Rotate wrists in both ways
- Straight arms out, sideways
- palms facing down then up.
- Neck rotation, softly.


First Exercise:

Recap of start-out position


1. Guard, stance, chin & eyes.
2. Practice forward/backward/sideways steps after directions.

Recap of jab-hand straight punch.

Remember to protect your chin with shoulder!
 + with steps backwards, forwards, left, right.
 + then same with right hand/ the knockout hand.
 + then both hands in succession (while taking a step in various directions)



	16	17	18	19	20	21	22
Dec							
51							



	9	10	11	12	13	14	15
Dec							
50							

Boxing and Unboxing

Produced during AND's Guestroom Residency, curated by Jenny Richards at Marabouparken Konsthall, Stockholm 21 April–26 August 2018

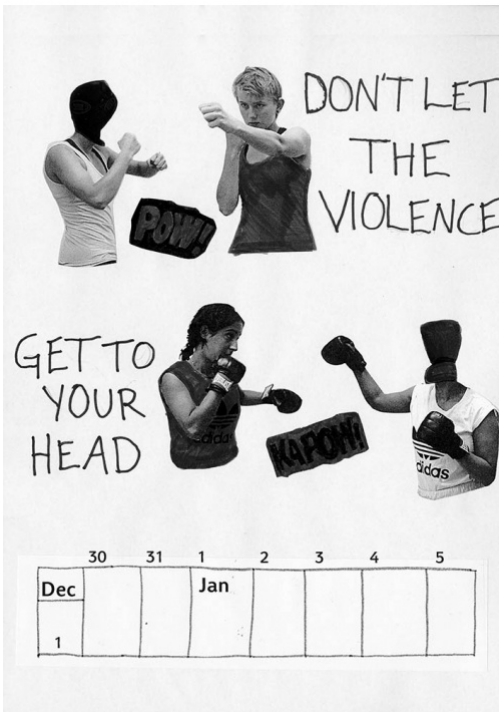
Thanks to all the boxers who came to the boxing sessions and made collages for this calendar. Thanks to our boxing teachers Sofia Thorne and Airin Fardipour and to Sam at Project Playground.

AND Publishing 2018
www.andpublishing.org

the name of our publishing activity is **AND**

ISBN 978-1-907840-13-5

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This page was last edited on 13 October 2020, at 10:37.

5 Reflection, theorization of projects

This chapter seeks to unpick the questions underlying the various collaborative practices and experiments that constitute the research contribution of the doctoral project. The purpose of this chapter is to reflect on the social and political agency of publishing and theorize the micro-politics of making, articulating, and sharing knowledges from an intersectional feminist perspective. The artistic projects that I mapped in chapter 04*Summary of projects and submitted material are multilayered and driven by a multiplicity of questions and desires. They are rather complex tangles of issues unfolding in real-world situations and "live" fields of operation. What is at stake here is a broad spectrum of issues that need to be explored in their entanglement with each other in real-world situations.

→ see chapter 04*[Summary of projects and submitted material](#)

Nonetheless, having identified this multiplicity and real-world complexity of inquiry through practice, it is possible to indicate a recurrent concern throughout this work: the seemingly coercive reciprocity between authorship, authorization, and authority. By coercive reciprocity, I mean the ways in which these three concepts are entangled and how they induce, necessitate, and command each other. To be acknowledged as author requires some kind of authorization, which in turn produces authority. The question of what is validated, who is acknowledged as an author, by whom, and for what reason, appears as a consistent theme surfacing again and again across my artistic practice. It is the core set of moves that are played out in the various practice projects, and I will show how each project raises these questions in different ways.

The reflection on the **Library of Inclusions and Omissions** looks at the potentials and limitations of libraries (in both online and physical formats) for accessing, activating, and disseminating knowledge. After all, libraries are spaces that turn marketable goods into public goods. They provide free access to knowledge that would otherwise have to be purchased. However, as I discuss in the text "Library Underground – a reading list for a coming community," (Weinmayr 2016) a library also constitutes a disciplinary institution determining what is validated as relevant knowledge. This tension – between materials that are validated as relevant knowledge and those that are left out – forms the underlying question of the project Library of Inclusions and Omissions. As a practice-led inquiry into library infrastructures, including their policies of access, validation, and classification, the project explores how a community-run resource is fundamentally different from institutional libraries, with their instituted selection and validation protocols. The project intends to test dissemination, reading and cataloging practices that tackle the biases of library infrastructures. It seeks to develop curatorial concepts to give voice to hidden, suppressed, or

→ see book chapter: [Library Underground – a reading list for a coming community](#)

unacknowledged materials. It asks how such a curatorial strategy could help to share unacknowledged struggles; how a library might be turned from being a repository of knowledge (Samek 2003, Springer 2015) into a space of social and intellectual encounter and action? Can such a library project help build a community or connect different communities?

By revisiting the five-year collaborative work the **Piracy Project**, I examine the ways in which the pirated, modified, emulated books in the collection transgress normative concepts of authorship and ownership. The project deals with the complexities of authorization on many different levels. It challenges the idea of individual authorship and the assumed authority of the printed book. It explores the spectrum of copying by creating a platform for re-editing, translating, paraphrasing, imitating, re-organizing, and manipulating already existing works. In the theorization of this project, I will show how the project's unauthorized interventions into "stable" and authoritative knowledge reveal and undo the reciprocity between authorship, originality and intellectual property – a triangulation that, as I will demonstrate, constitutes one of the main blockages for collective knowledge practices.

Let's Mobilize: What is Feminist Pedagogy? proposes a shift in the definition of publication from being an "output" to acting as "input." Consequently, this new definition asks us to redefine the dominant understanding of "impact" in current systems of evaluation, which is often merely based upon a logic of calculation. The project, therefore, proposes to reassess the instituted taxonomy of values within learning and teaching and research at the art academy. It asks what would happen if we valued and gave formal credit to all the processes and knowledges involved in how we publish, and how we might share and exchange knowledge rather than solely evaluating the outcome. The project investigates how open, enabling, and diverse our knowledge practices are, and how inclusive our tools and protocols are. It does so by practically examining the moments, formats, and temporalities of how knowledge is "practiced" at the art academy – in particular, practices of learning and teaching and sharing research via publishing or conference. This experiment scrutinizes how institutional habits – how we meet, the terminologies we use, the procurement procedures we are asked to follow, and the forms of "outcomes" that are expected – enable or hinder collective and inclusive critical knowledge practices. This chapter reflects upon the ways in which the joint planning, organizing, and hosting of the three-day event "Let's Mobilize: What is Feminist Pedagogy?", alongside the dissemination of the published workbook, proposes alternatives.

The reflection on **Boxing and Unboxing** leads me, once again, to questions of categorization, this time in the appearance of "boxes," that are about getting "unboxed" or "cut up" as Rhani Lee Remedés (2002) suggests in the "SCUB Manifesto: Society for cutting up boxes."^[1] A choice had to be made as to which of the numerous boxes that trap us in our contemporary condition are to be cut up in

this specific inquiry. The experiment Boxing and Unboxing is about transgressing the very boundaries we seek to protect, including the border lines we draw as "proper" individuals (an "individual" conceived as founded in the sole ownership of oneself). The section will connect Roberto Esposito's thoughts about immunity and community to the exhilarating, troubling, and demanding experiences that sparring during the boxing sessions produced. I will reflect in which way sparring as a radical bodily dialogue could be a method to learn ways to compete without needing to win, and to disagree with respect.

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Wrap Up (Library of Inclusions and Omissions)

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Boxing Club – Sparring

Sparring: Transgressing identity categories

Sparring: learning as "the beginning of something"

Boxing and Unboxing – community, immunity and the figure of the "proper"

Wrap-Up (Boxing and Unboxing)

What's next**Notes (Reflection, theorization of projects)**

1 Library of Inclusions and Omissions – radical publishing practices require radical librarianship

I have mapped a range of artist- and activist-run library projects in chapter 03*Survey of the field, where I reviewed the range of artistic and scholarly attention that has been brought to questions of organization and curation of physical, online, shadow, or pirate libraries. In what follows, I will reflect on the practice-based experiment Library of Inclusions and Omissions by focusing on two strands. First, I examine the ramifications of institutional acquisition policies and evaluate whether the Library of Inclusions and Omissions could be a proposal for a counter-strategy. Second, I study the history of Western library classification to shed light on classification's inherent dilemmas and paradoxes, produced by the need to sort and classify as well as the fact that each standard and category valorizes some points of view and silences others.

→ see [project 02*Library of Inclusions and Omissions](#)

1.1 Which narratives enter?

For both public and specialist research libraries it has traditionally been the librarian's task, informed by library newsletters and other professional library sources, to determine which topics and fields are considered relevant and to decide which books appear on the shelves. This position of institutional power has been highlighted and contested by several movements inside and outside academia, which I discuss in more detail in the book chapter "Library Underground – a reading list for a coming community" (Weinmayr 2016). and in the conference presentation "Radical Publishing Requires Radical Librarianship." As already discussed in chapter 03*Survey of the field, the Radical Librarian movement in the 70s in the US fought to reform public libraries. Critical librarians campaigned for the provision of materials that served not only a white Western

→ see book chapter: [Library Underground - a reading list for a coming community](#)

→ see [Twitter presentation: Radical Publishing Requires Radical Librarianship](#)

middle-class readership, but paid attention to the information needs of all members of the community, including its minorities. Via alternative library newsletters, acquisition librarians were informed about marginalized knowledges and educated to acknowledge the limitations of their own positionality.

In the last decade, this personal accountability that could be *critiqued* and adjusted by critique seems to have been reduced, or even replaced by institutional policies of standardization and streamlining in the name of efficiency. For example, due to the merger of art academies into large universities, we observe the outsourcing of library services to large distributors selling ready-bundled subscription packages to institutional libraries. The University of the Arts London subscription packages, for instance, include large parts of exhibition catalogs of major international mainstream museums, such as MoMA in New York and Tate in the UK. These subscription packages tend to absorb most of the acquisitions budget, leaving only limited funds for bespoke and contextual teaching or research material. In the same vein, the formerly decentralized cataloging units at the University of the Arts in London have been moved from their respective campus libraries to a centralized data hub that, by policy, excludes any format not conforming to commercial publishing formats, as Karen Fletcher, Fine Art Librarian at Central Saint Martins explained in an interview.^[2] Even when produced in-house, self-published material by students or materials resulting from teaching projects cannot enter the library – despite their contextual relevance and value within the art college. This kind of exclusion is not necessarily generated by political censorship or ignorance. Rather, it more often stems from an institutional drive for centralizing procedures and infrastructures in the name of efficiency. Once tasks and responsibilities are centralized there is much less scope for direct conversation or for personal accountability, which makes them much harder to adjust.

These institutional developments are the starting point for the Library of Inclusions and Omissions. They provide a basis to practically rethink and test what a library actually could offer when it comes to the generation, transmission, and perception of knowledges and experiences. It is important to note that we are also talking about the physical reading room that hosts the LIO – the offer of physical space to linger, study, dream, and get carried away is an important aspect. The subversive nature of a library today, according to the London-based artist collective OOMK, goes much further than simply housing a collection of subversive books. The library's most subversive characteristic, they claim, is the fact that it provides a free physical space to meet in, a space that yields no profit.^[3]

It is important to note that LIO is only one among a vast range of small-scale reading rooms, library and archive projects currently being set up by artists and activists, some of which are discussed in chapter 03*Survey of the field.

→ [see chapter 03*Survey of the field](#)



LIO builds its curatorial strategy on the community library and infoshop movement that arose in the 70s and 80s in the UK. These community archives formed part of social

movements such as radical education, second-wave feminism, or anarchism. Without affiliation to an institution, these collectively run archives and libraries were catering explicitly for the informational, social, and cultural needs of their users (Atton 1999, 24–29; Atton 2003, 57–69). It is interesting to observe that a similar community library movement has recently emerged in the Anglo-American world, where neoliberal politics alongside austerity measures have resulted in widespread library closures (Flood 2019). Here, communities started to self-organize and experiment with the purpose and potential of self-governed archive and library spaces.

In line with this movement, LIO's curatorial strategy is both open and focused. It is open to anyone interested in contributing, and focused in the sense of being theme-based – asking in particular for forgotten histories, intersectional practices, and feminist and decolonial knowledges. Contributions to this resource were invited via a letter in three languages (Arabic, Swedish, English). It seemed important to reach a range of diverse contributors – in terms of age, gender, ethnic background and class – sharing similar concerns.^[4] The letter was widely circulated online and printed flyers and posters were put up in public spaces, schools, universities, museums, independent cultural spaces, and community centers across Gothenburg and its suburbs.

→ [see project LIO: Invitation letter](#)

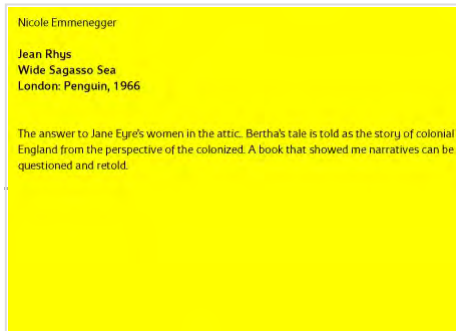


In contrast to the founding assumptions of many institutional libraries, LIO does not claim to provide "neutral" or institutionally authorized knowledge. On the contrary, LIO asks for materials that are left out in institutional settings and therefore explores the limitations of the criteria of institutional validation. What is legitimized to go into a library? One

criterion of exclusion relates to formal material properties. Standard book formats with professional print and binding are typically constructed to withstand the

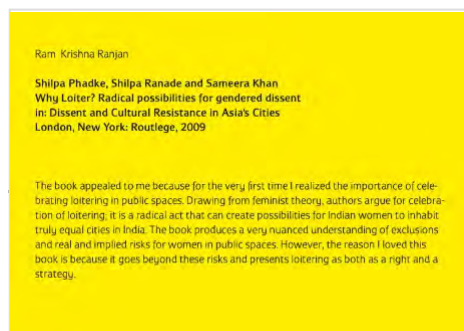
demands of being handled by many readers. More experimental or non-mainstream publications often go straight to the special collections department to be handled with more care. A second criterion relates to authorization. Only publications that have succeeded in passing through a long chain of discrete validation steps – the funding body, the publisher, the distributor, marketing, commercial distribution channels and outlets such as bookshops – can enter the library. How can we know what is left out? We miss more ephemeral manifestations of knowledge that are not "recognized as legitimate, preconstituted, disciplinary forms of knowledge," such as zines, tweets, and emails. (Hall 2008, 81). And we miss forms of knowledge, experiences, desires, hopes and struggles that are not articulated in the form of discrete printed objects.

LIO asks contributors for a brief statement or rationale as to why the book they bring to the library is important to them, and why they want to share it with others. These short statements function as an index catalog for the collection.



They are printed on yellow cards that accompany each book on the shelves and serve as an entry point and framing device for library users. Through this approach, the emphasis shifts from trying to frame the actual content of the book in an arguably objective manner –

traditionally expected from the bibliographer/librarian – towards describing the readers' experiences: "what the book did for them."



These descriptions include some quite stunning accounts of discoveries, struggles, and hopes, based on the reader's experiences. Reading these accounts as an entry point into the book provides a touching insight into the book's impact on the reader – their discoveries, struggles, and hopes. Here, the catalog is not merely a technical act

of organization. It is an act of telling; in "telling, there is a desire – a desire to speak, a desire to share, to articulate an experience to an/other."(Roysdon 2011)^[5]. The addressees of this telling are other library users, and the books with their cards can be seen as a tool to connect and find support or allies, in mind or action.

What the project revealed is that cataloging and verbal representations go hand in hand with a specific position of power. This is particularly the case for "first level" cataloging, as Ann Butler, Head of Libraries and Archives at the Centre for Curatorial Studies Bard (CCS Bard) has pointed out.^[6] Only a few authorized institutions are allowed to write up the first catalog entry for a newly published book in WorldCat, for example. Subsequently, these entries are merely reproduced by other librarians when the book enters their collections and catalog. The LIO's experiments with indexing and cataloging is an attempt to understand and confront the complex dilemmas of classification whose genealogy and contradictions I will trace in the following.

1.2 Perspectives and framing under the disguise of neutrality

I feel captured, solidified, and pinned to a butterfly board. Like any common living thing, I fear and reprove classification and the death it entails, and I will not allow its clutches to lock me down, although I realize I can never lure myself into simply escaping it. (Trinh T. Minh-Ha 1989, 48)

Library scholar and librarian Emily Drabinski reports from a session with her students:

During a recent information literacy session for a group of first-year students enrolled in an African-American women's history course at Sarah Lawrence College, I discussed the changing Library of Congress (LC) subject headings for this field: NEGRO WOMEN; BLACK WOMEN; AFRICAN-AMERICAN WOMEN; etc. A student raised her hand and asked whether students specifically interested in the history of White women needed to search the catalog using the term WHITE. My colleague, a reference and instruction librarian with five years of experience, answered yes. While we might wish that LC acknowledged White as a racial category and marker for domination, it does not. LC is rooted in historical structures of White supremacy; as such, the catalog presumes White to be the normative term. The librarian got it wrong. We must get it right. (Drabinski 2008, 198)

Drabinski articulates here the need to acknowledge the implicit power structures and hidden biases of classification. Many library users take the established classifications and categories for granted, observes Hope Olson, "as though it were

a natural landscape rather than a well-manicured lawn that is the product of intellectual labor." (Olson 2011, 115). Although there might be a danger that acknowledging White as a category might potentially operate as a means for elaborating new forms of white supremacy that position whiteness as a category of vulnerability, the fact that such contestations are revealed could help to increase awareness that representation (and organization) of knowledge is not as neutral as it appears. "We cannot do a classification scheme objectively," claims Drabinski, "it is the nature of subject analysis to be subjective. [...] Classification schemes are socially produced and embedded structures. They are products of human labor that carry traces of all the intentional and unintentional racism, sexism, and classism of the workers who create them."^[7] While claiming a neutral and universal approach, library classifications "use the hegemonic language of the powerful. They reflect, produce, and reproduce hierarchies." (Drabinski 2008, 201)

1.2.1 Universal language and "controlled vocabulary"

A large body of research has documented biases of gender, sexuality, age, class, ethnicity, language, and religion in the construction of a universal language in the naming of information for retrieval. This universal language uses a controlled vocabulary to represent documents. It limits diversity and has a direct practical impact on the reader searching for non-mainstream materials, materials crossing disciplines, or marginalized topics.

This controlled vocabulary appears unbiased and universally applicable, but it hides its exclusions under the guise of neutrality. Olson traces the presumption of universality back to Charles Cutter's "Rules for a Printed Dictionary Catalog" (1876), the reference for the Library of Congress Subject Headings (LCSH), and to Melvil Dewey's introduction of the Dewey Decimal Classification (DDC – also published in 1876).

1.2.2 Charles Cutter's misguided democratic ideal

Cutter's rationale to create a controlled vocabulary sounds like a democratic approach to serve the public. A uniform language, he suggests, is easy to use for the cataloguer as well as for the user. Exceptions and inconsistencies are allowed and even necessary, if it serves "the public's habitual way of looking at things" (as cited in Olson 2001, 641).

The problem, as Hope Olson points out, is the article "the" in "the public." It envisions one community of library users that has a unified perspective. This understanding of a singular public, which defines the language of this vocabulary, inevitably excludes those who do not seem to fit into this community. A

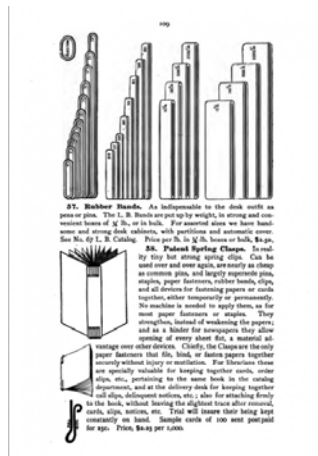
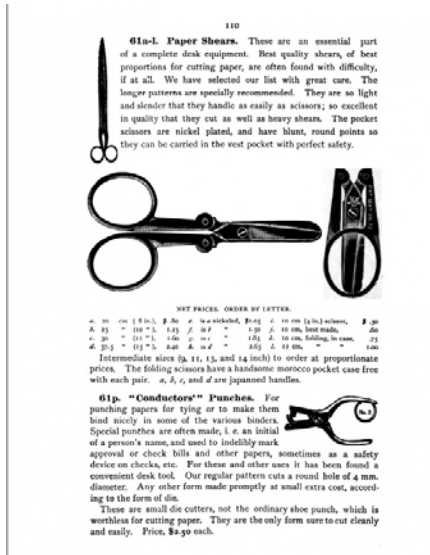
community in singular shares cultural, social, or political interests and excludes those who are different. In Cutter's time, it was the patriarchal, white, Western (and Christian) worldview that dictated – and to an extent still dictates – the vocabulary of a universal language for representation of information in the US library system.

1.2.3 Dewey's obsession: standardization and efficiency

Melvil Dewey advocated for a universal vocabulary in the introduction to his classification system, based on the need to avoid confusion for efficient communication. As Olson points out, in the introduction to the first edition of DDC (1876), Dewey uses the word "confusion" twice, but the introduction to DDC13 (1932) he uses "confuzion" twenty-one times. Dewey sees a diversity of language introduced by "different librarians" at "different times" with "different viewpoints" "cauzing confuzion." (Dewey 1932, 14). That leads him to call for a universal standard in the name of efficiency, time-saving, and capital.

Clasification is a necessity if all material on any givn subject is to be redily found. The labor of making one's own clasification is uzualy prohibitiv, if wel dun. By adopting the skeme in jeneral use by libraries this labor is saved and numbers ar in harmony with those of thousands of other catalogs and indexes in which the same number has the same meaning; for, as pointed out at a recent international congress, these numbers ar the only international languaj of perfectly definit meaning *among all civilized nations*; and also cheapest and quickest in application.^[8] (emphasis added)

Besides Dewey's obsession with standardization and efficiency, his urge for universalism seems tightly connected to an understanding grounded in white supremacy – in particular when he repeatedly refers to "civilized nations", implicitly distinguishing civilized from "uncivilized" nations. It is also interesting to note that Dewey also ran a very successful library supplies business, and thus greatly benefitted from his proposals to organize and streamline knowledge. In 1886 he started The Library Bureau, a company providing standardized library equipment. Its catalog seems all-encompassing, from standardized printed index cards, book order slips, gummed labels, paper shears, penholders, stamps, label holders, and small mimeographs, to a range of library furniture including filing cabinets, bookshelves, book stands, reading room tables, and chairs. All items are illustrated and listed with prices for mail order. The copy of the catalog that I found via Internet Archive is digitized by Google at Harvard University (The Library Bureau, 1890).



55a. King's Patented Nonparell Pens. The question of selecting a satisfactory steel pen involves the peculiarities of the individual's handwriting to such an extent, that it is impossible to recommend any particular pen for universal use. In our large use of the King's among librarians, during the last five years, we have found them giving excellent satisfaction. While we should be pleased to supply any of the handbooks of other patterns of other makers at the lowest price, we can conscientiously recommend those possessing all the qualities of a good pen.

Specimens of the various label holders will be mailed to any address subject to approval on receipt of \$6. in stamps, or one gross on receipt of price. Price \$1.00 per gross.

All orders should be sent to Library Bureau, 146 Franklin St., Boston.

King's Patented Nonparell Pens. The question of selecting a satisfactory steel pen involves the peculiarities of the individual's handwriting to such an extent, that it is impossible to recommend any particular pen for universal use. In our large use of the King's among librarians, during the last five years, we have found them giving excellent satisfaction. While we should be pleased to supply any of the handbooks of other patterns of other makers at the lowest price, we can conscientiously recommend those possessing all the qualities of a good pen.

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All orders should be sent to Library Bureau, 146 Franklin St., Boston.

37d. Beside the D. C. labels above, we have printed a miscellaneous list of 65, that find acceptance in every library, whether classed on the decimal system or not. They cover names of all the states and territories, days of the week, and the following:—

Accession,	Card,	Private Books,
Bindery,	Do not Handle,	Review,
Classify,	Duplicates,	Reserved.

Price per set, 50c.

Any or all of these sets will be mailed for examination to any library. Selections may be made from any set at 3c. each label.



37g-j. Gummable Labels. For numbering backs of books with class and book number. These afford the cheapest and most effective means of marking the backs of books, except for a binder to letter direct on the binding. The adhesive quality of these labels is the best known. Printed with red border, or perfectly plain.

Put up in cartons of 12 small boxes, 75c. per carton, 10c. per small box. In bulk, 5,000 in a box, price, 37g, 50c. per 1,000; 37h, 45c. per 1,000; 37i, 40c. per 1,000; 37j, 35c. per 1,000.

48x7. Regents 24-file Cabinet. 12 files on each face, fitted with a 20-section index, and 2 2-section indexes. Price, \$35.00.


Indexes. These are the same described under 48a-p. Other combinations will be furnished if desired. In ordering duplicate indexes, use the number printed on each index; this will insure obtaining the ones desired. Price, 25c.; 20 per cent discount on 5 or more.

PRICES.


26d1. Lever Self-inker, fitted with dating die, box of metal-bodied dates, and library gage **\$8.50**

26d2. Same, with only printing die, no dates or gage **7.50**

Extra dies, either solid or mortised for dates, cost \$1.25 extra.



26c. Self-Inking Library Dater. These were the first dating stamps with rubber type offered to libraries, and are undoubtedly in use today in more of them than any other form. They are durable, simple, and easily cared for, but are not as noiseless as the Lever Stamp. Fitted with gages for stamping in exact spaces, and supplied with complete set of L. B. Dates, for **\$6.00**.



26f. Self-Inkers. Used either for printing or dating. Have great advantages over the platform stamps. May be used on books as well as on cards or single sheets. For a slight extra charge a die with any words wished can be put on any of these daters, so to stamp at the same time with the dates. Complete with L. B. Dates.

PRICES.


3 x 3 cm plate	\$3.50
3 x 5 cm "	4.50

26g. Pad Dater. Hand stamp. Most compact, and admits of dating in inner margin of books, etc. Complete, with dates, pallet, and ink pad, **75c.**



71a. L. B. Book Truck. One of the most useful devices ever made for an active library. Will save its cost each year in books and time. The Truck is 100 cm (40 in.) long, 100 cm (40 in.) high, and 30 cm (12 in.) wide. The shelves hold two rows each, or six full shelves of books; i. e. nearly as much as an entire book-case. All these are in position to examine and handle while sitting—a great gain when checking bills, cataloging, etc., as it saves bending over tables or repeated handlings.

The special LIBRARY BUREAU WHEELS made by us for these Trucks are very heavy, large, and covered with rubber, so that the entire load may be moved with the greatest ease and noiselessly. The peculiar adjustment of these wheels allows a rotary motion, so that the loaded Truck is a REVOLVING BOOK-CASE of the most convenient kind, and enables the Truck to follow narrow aisles and make sharp turns impossible to any other form; while the rubber shields on the sides make injuring of woodwork impossible. These various features make the Truck indispensable where once used. Within a year (1898) we furnished one to a library, which, after three months' use, ordered ten more, because of the saving of labor, time, and book-bindings.



76e. L. B. Study Table. Extra large. A splendid extra large office desk, with all the features of 76a. Top is one half larger. Drawers are same depth as 76a, but wider and longer. Preeminently the richest and most convenient flat-top desk made for public offices. The cut shows exterior details only, being taken from a desk two thirds the size. One who has room for a large desk, and wishes "the best," will be fully satisfied with this extra large L. B. Table. Heavily paneled sides and ends add greatly to appearance. Not kept in stock, but made promptly to order in any wood. Polished wood top or upholstered with billiard cloth. Size, 150 x 100 x 80 cm high (60 x 40 x 31.5 in.). Price, **\$50.00.**

1.3 Library as disciplinary institution

It seems important to acknowledge the genealogy and biases of classification systems given that the Dewey Decimal System (DDC) and the Library of Congress Classification (LCC) are today the most widely used classifications systems in research and public libraries worldwide. LCC is the de facto standard in research libraries in the United States; and DDC is the most widespread in the rest of the world, and is also used increasingly to organize web indexing collections of Universal Resource Libraries (URL) (Olson 2001, 641).

Both classifications systems, DDC and LCC, are arranged not by subject but by disciplines. Hope Olson discusses how the main facet of these classification schemes is based on disciplines such as Philosophy, Religion, Social Sciences, Language, Natural Sciences, Technology, The Arts, Literature & Rhetoric, and

each use, it wud cost over twice as much; he cud not group them together or interchanje them, and they wud not fit offis shelvs. (Dewey 1932, 21).

We can also imagine Dewey classes as separate rooms in a house. Each new entry into the library has to go into one room (hierarchy). The house has no interconnecting doors. The document can't live in two places or use the corridor to travel back and forth (relationships). Once put in one room, it mostly stays in this room (permanence, inflexibility). But it can go into one room only – and that's the problem. A decision has to be made on what this document or book is about. Or what it is "most" about. Someone needs to decide what is the most crucial aspect of the book (first facet), what is the second most important (subdivision) etc. This creates a hierarchy.

Philosopher Elizabeth Spelman describes such hierarchies as a powerful performative device: "Imagine a huge customs hall with numerous doors, marked 'women,' 'men,' 'Afro-American,' 'Asian-American,' 'Euro-American,' 'Hispanic-American,' 'working class,' 'middle class,' 'upper class,' 'lesbian,' 'gay,' 'heterosexual,' and so forth... The doors are arranged in banks, so that each person faces the first bank of doors that sorts according to gender, then a bank that sorts according to race, or alternatively sorts first according to race, then according to class, then according to gender, and so on". (Spelman 1988, 144). Different criteria of sorting create different results: "We get different pictures of people's identities, of the extent to which one person shares some aspect of identity with another, depending on what the doors are, how they are ordered, and people are supposed to proceed through them." (Spelman 1988, 146).

1.5 Sameness and Difference

What all efforts of classification seem to have in common is that classification gathers things according to their commonalities. Hope Olson discusses the effectiveness of the duality of sameness and difference in Western culture. She describes how we implement it from early childhood since it is a principle that helps to organize things (Olson 2001a, 115). It can be temporal (in the same, or chronological period), spatial (relating to the same region), or used (most frequently used), or organized by similar material qualities (size, color, format). On my bookshelf I organize books by size, as this saves shelf space. In the charity shop I visit from time to time, clothes are organized by color. The green rack, for example, displays a variety of garments: trousers, jumpers, hats, skirts, and dresses – what they have in common is their green color. But they could also be organized according to their type. Then all trousers would be on one rack and shirts on another. The idea of sameness is used to gather material in

classifications. However, it is also used to separate what is different. With the category of sameness – say, for example, classification based on the color red – there is always difference, defined as that what is not red.

This example shows that, while organizing, decisions have to be made as to which of the "samenesses" (color vs. type) take precedence. Because sameness is not a singular factor but has the potential to represent multiple characteristics or facets Olson claims that we need to be aware of how we define the samenesses and how those definitions are culturally grounded (Olson 2001a, 119). In the same vein, she suggests that there are no universally applicable solutions available to lessen the biases of classification, therefore a variety of approaches is required – "not only can we not have a universal solution, we cannot even have a universal method for achieving solutions." (Olson 2001a, 119). In the following I discuss some recent attempts of "provisional system making" in producing local and contingent classification schemes.

1.6 Non-exhaustive taxonomies and provisional system making

The LIO and its accompanying research into the politics of cataloging produced insights into how the catalog itself forms a meaning-making structure. Since the books *and* the catalog in relation to each other instigate critical thinking, it is not the book (its content) alone but the protocols and ecologies that are created around it that determine how knowledges are created and shared. Therefore, to some extent, the LIO is a proposal for a non-exhaustive taxonomy alongside many other engaged libraries that have invested much thought and creative effort to develop local, independent, or modified schemes. (Weinmayr 2016, 167). Examples include METIS, applied by the Ethical Culture School in New York, developed together with their students. The librarians found out that some sections were under-used such as "Languages," which was turned into "Community," "Craft" is now labeled "Making Stuff." But the most radical step was to mix the classic categories of "fiction" and "non-fiction." This was based on the idea that it is the students, not the cataloger, making the decisions. It is the student who evaluates what is imagination and what is information, and who discovers the blurred lines in between. Here the catalog is turned into an educational tool, a starting point for thinking and discussion about the distinction between fact and fiction. Similarly, the artist-run space Eastside Projects (Birmingham, UK) attempt to organize their book collection using a list of verbs (instead of nouns) as categories or subject headings. Comparable to the LIO, this framing emphasizes what the books are doing, rather than what they are about.

* Communicating
 * Exhibiting
 * Narrating


```

* Provoking
* Reflecting
* Answering
* Documenting
* Illuminating
* Interpreting
* Occupying
* Questioning

And 4 special sections:
* Venicing
* Xerox
* Jonathan Monk collection
* Mithu Sen (this need some protection, very fragile books)
                                Eastside Projects Birmingham

```

The examples of LIO, Eastside Projects, and METIS represent experiments in “non-exhaustive taxonomies and provisional system making, [that] keeps the door open to the 'to come'”. (Spivak 2003, 21). Such provisionality, as decolonial philosopher Gayatri Spivak proposes, is more broadly needed for decolonial knowledge practices. “The notion [...] that the world can be divided into knowable, self-contained 'areas' has come into question as more attention has been paid to movements between areas. Demographic shifts, diasporas, labor migrations, the movements of global capital and media, and processes of cultural circulation and hybridization have encouraged a more subtle and sensitive reading of areas' identity and composition.” (Spivak 2003, 17).

Working with such non-exhaustive taxonomies emphasizes the process and the methodologies of knowledge practices. Such a malleable and fluid approach is without a doubt possible in small-scale and self-organized pilot projects, such as the LIO. Large institutions, however, seem to struggle with adapting their system making, since, according to Karen Di Franco, “with every type of establishment comes the desire to create 'standards' – a sequence of operational actions or behaviors that maintain and classify activity, generally imposed for clarity, universality and in some cases, and perhaps most importantly, to save time and money.” (Di Franco 2014, 81). This is why Emily Drabinski, confronted with the fixity of large library catalogs, proposed to put these contestations at the center of teaching and discourse in order to negotiate with the library user the problems of standardization and fixity's implicit shortcomings and contradictions.

→ see chapter 03*[Survey of the field: Teaching the Radical Catalog](#)

1.7 LIO's attempt to connect people and communities

As described earlier, one of the starting points for this project was a curiosity about the ways such a community-based and open resource could help with building or connecting different communities.

However, my hopes that the project might act as an agent to transgress the boundaries between the institutional community at HDK-Valand Academy and diverse self-organized communities operating outside academia were only partly achieved. Reflecting on the set-up and process I can identify several reasons. First, tensions between artistic authorship/ownership and collectivity emerged. These frictions related to my role as an individual artist instigating this collaborative project in an artistic framework. The "invitation to contribute" in the form of an open call makes a structural distinction between the one who instigates and the ones who contribute. It creates a hierarchy of responsibilities, and therefore ownership and power. What I learned was that, to be sustainable, a collective project can't be framed as an individual research or art project. Instead, in order to make this a community project, the involved parties would need to develop the framework, terms and conditions together from the start.

Second, I came to understand that not only categories, but also communities are based on commonalities (Esposito 2010). For example, the call for contributions that circulated in my own community of practice, HDK-Valand Academy of Art and Design, triggered significant interest and contributions. In this environment of shared interests and commonalities, people knew me or knew about me. It also might be the case that my links to the institution, such as being a doctoral researcher, gave me some degree of respect or authority, which people felt they could trust and rely on. A large number of contributions also arrived from people who already knew of my involvement with AND Publishing and The Piracy Project, which apparently gave me some sort of recognition or legitimization or just made people curious to be part of LIO. However, my hope that the project might make the boundaries between the institution and the wider communities beyond it more fluid, that it could bring different communities into one room, was not achieved. It would have required much more time to build sustainable connections and trust with other communities, to fulfill the feminist, communitarian principles of sharing, reciprocity, and relationality and not to exercise, as Linda Tuhiwai Smith reminds us, a potentially exploitative act.^[11] Reflecting on the power dynamics of my invitation, I ask: What would drive a member of an immigrant community, for example, to contribute to an art exhibition in an academic context? Would they rather set up their own library – with their own topics and struggles according to their own preferences and conditions? Apparently, as it turned out, the exchange economy of such an invitation is problematic.

1.8 Wrap Up (Library of Inclusions and Omissions)

Reflecting on the methods and set up of the Library of Inclusions and Omissions, I have examined the ramifications of institutional acquisition policies and evaluated whether the Library of Inclusions and Omissions could be a proposal for a counter-strategy. I studied the genealogy of concepts of Western library classification to shed light on classification's implicit dilemma: on the one hand, the need to sort and classify; on the other, the fact that each standard and category valorizes some point of view and silences others. This was followed by a discussion of the need for non-exhaustive taxonomies and provisional system making in classification as shown in a range of informal library projects. I continued with a reflection on the project's aim to connect different communities with a theorization of what constitutes a community. Lastly, I concluded with a reflection on the limits and contradictions when a collective and collectively sustained project is located in the framework of artistic practice with its implicit (and problematic) economies of exchange.

2 The Piracy Project

The Piracy Project (PP), a collaboration with Peruvian artist Andrea Francke, deals with questions of authorship, authorization, and authority in a hands-on way. By prompting people to "pirate" a book that is important to them, to reproduce books by making physical copies manually, the PP challenges the perception of a printed book as a finite resource and a stable and authoritative object. Through the unauthorized interventions and alterations of the books' textual and visual content, the PP transgresses the concept of authorship – as established via the coercive relationship between originality, intellectual property and copyright – and therefore deals with the complexities of authorization on many different levels, as I will explain.

→ see project 3*[The Piracy Project](#)

These conceptualizations and questions were not clear-cut at the beginning of the PP. Its starting point was twofold. Firstly, the announcement of the proposed closure of the library at Byam Shaw School of Art in London created a political situation that triggered an urge for creative ways to resist or respond.^[12] Secondly, Daniel Alarcon's essay about book piracy in Peru in *Granta* magazine, which mentions that pirated books sometimes alter and amend (un-authorized and anonymously) the plot of some fiction books, seemed puzzling and exciting.^[13] Even more exciting were the pirated and altered books themselves, which Andrea had bought from street vendors and at pirate book markets during a visit to Lima.



Andrea Francke's suitcase contents on her return from Lima.

Through the joint effort of students and staff, and supported by its acting principal, the art college library to-be-closed was turned into a self-organized and self-governed resource of knowledges. The library thus

remained public, and intellectually and socially generative. This move was not without antagonism: the British Prime Minister at that time, David Cameron, had just launched his perfidious "Big Society" concept, proposing that members of the community should volunteer at public institutions, such as local libraries, which were otherwise destined to be closed due to government cuts. Some colleagues were skeptical – suggesting that, rather turning the library into "a project," more time and energy should be invested in campaigning to keep the library running as an institutionally funded resource and thus revoking the management's decision. Yet the shift from an institutionally run library to one organized by students and staff was nonetheless productive for opening up many imaginaries and possibilities to experiment and rethink what a library could be. By taking collective ownership over the physical space and its books, the library changed from an institutionally controlled and authorized resource to become an assemblage of knowledges that appeared in different forms and formats – many potentially obscure, self-published or going beyond the printed book altogether.^[14]

The Piracy Project's richness, energy, and complexity unfolded through a range of collaborations and debates: the close thinking and acting together with Andrea Francke, as well as the roughly 150 contributors who produced and submitted pirate copies, and with the many institutions that hosted The Piracy Project after the Byam Shaw Library was eventually closed down in 2012.^[15] By then, the project had grown extensively and attracted much attention; it was consequently invited for residencies, reading rooms, workshops, lectures, panel discussions and debates by a range of national and international cultural institutions.

→ see [Piracy Project: Organizing discursive events](#)

2.1 Queering the authority of the printed book

The Piracy Project shares concerns with practices of radical shadow libraries such as Monoskop, [aaaarg.fail](#), or Memory of the World – distribution platforms set up to fight enclosures by commercial monopolies, which I map in more detail in chapter 03*Survey of the field. However, while current practices of shadow librarianship work towards the open and free circulation of books to circumvent enclosures, the PP does not primarily function as a dissemination platform to circulate pirated books. It gathers a collection of mainly one-off physical copies, that "explore the spectrum of copying, re-editing, translating, paraphrasing, imitating, re-organizing, manipulating of already existing works," as the open call states.

→ see chapter 03*Survey of the field: [Shadow Libraries](#)

As such, the PP introduces a further aspect to current shadow librarianship, shifting the focus from issues of circulation and access to questions of authorship and authorization. By instigating potential contributors to make printed copies of already existing books, the PP asks us to rethink, test, and reflect on the relationship between the authorized source and the modified unauthorized pirate copy.

→ see: Open call as Art Agenda announcement (<https://www.art-agenda.com/announcements/187996/n-a>)

These manipulations could be described as queering the authority of the book in two ways: in terms of authorship (which I discuss in the following section); and in terms of the printed object, the book. ^[16]

The authority of the printed book existed since the 19th century when steam-powered rotary presses replaced hand-operated printing presses. Since printing on an industrial scale allowed for print runs of many thousands of copies, one just tends to assume that the copy of a book we are reading is identical to all other copies of the same title circulating on the market. However, before litho-printing turned industrial the book was a less stable and authoritative object. Similarly, one can observe some moments in recent printing history that rupture such reliance on these established processes of authorization. The advent and widespread accessibility of the photocopy machine in the late 1960s in the US, for example, allowed the reader to photocopy books and collate selected chapters, pages or images in new and customized compilations. ^[17]

These new reproduction technologies undermine to an extent the concept of the printed book as a stable and authoritative work, which had prevailed since the mass production of books on industrial printing presses came into being. History of information scholar Eva Hemmungs-Wirtén (2004) describes how the general availability of the photocopier has been perceived as a threat to the authority of the text. She cites Marshall McLuhan's (1995, 216) address at the "Vision 65" congress in 1965:

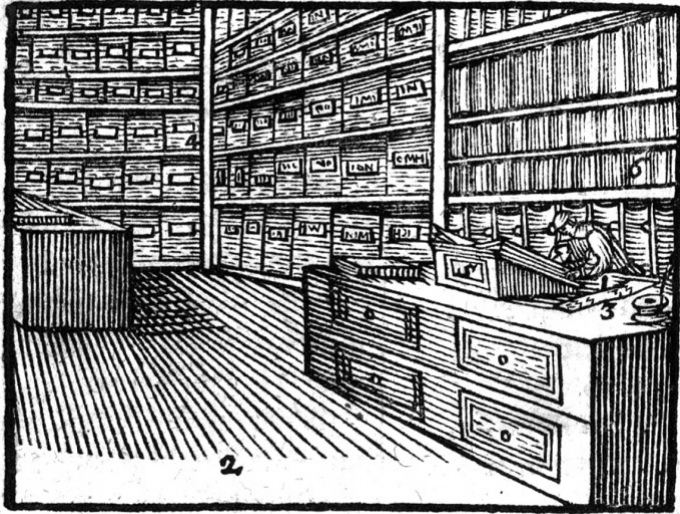
printed books. The print-on-demand model, for example, widely introduced to the book disrupts reading habits book market in the early 2000s, allowed for constant re-printing and re-editing of existing files.



AND Publishing, *Variable Formats*, an experimental series of sample books using 12 different commercial POD platforms. Conceived by Lynn Harris and Design Collective Åbake, London, 2012.

This new technology of versioning has been used as a conceptual tool by many cultural workers. For example, the publication *An Incomplete Reader for the Ongoing Project*, 'One day, everything will be free'... is described by its editor Joseph Redwood-Martinez as "approximating software rather than a book or an exhibition catalog [...]. Just as with software releases – where version 0.0.1 is followed indefinitely with sporadic updates, bug-fixes, and complete revisions – the publication is, and will always be, necessarily incomplete and unfinished." (Redwood-Martinez 2012).^[19] Here the tactic of versioning is openly articulated as a conceptual tool. The reader is informed right away that there is no authoritative copy of the publication, that it is to be understood as a temporary stabilization within a continuous process.

Pirated books can also be understood as a form of versioning, particularly if the pirate copy shows some unauthorized transformations and alterations in relation to its source. But there is an important difference in that they tend not to state this fact. In contrast to openly versioned books, pirated books frequently undergo modifications – whether materially (format, paper, print) or content (change of plot, fan fiction, names, chapters, illustrations, etc.) – while pretending to be the authoritative copy.



Xerography is bringing a reign of terror into the world of publishing because it means that every reader can become both author and publisher. [...] Authorship and readership alike can become production-oriented under xerography. Anyone can take a book apart, insert parts of other books and other materials of his own interest, and make his own book in a relatively fast time. Any teacher can take any ten textbooks on any subject and

Xerox 914 Copier in 1964, QDoxs



custom-make a different one by simply xeroxing a chapter from this one and from that one.

Via the photocopier, many artists and activists got access to cheap and instant reproduction technologies that shaped a range of counter-culture movements in the 80s and 90s in North America – exactly because it was a cheap, ephemeral and immediate means of printed communication.^[18] Of course, the handmade quality of feminist zines – the visibility of scissors and glue – does not pretend to have gone through the same chain of authorizations as a mass-produced hardcover or paperback book. The authority of the mass-produced book lies in its production value, such as involving a proofreader, a designer, a publisher, a printer, as well as its entering the book trade, commercial distribution networks and bookshops. These distinctions, interestingly, have become obsolete since digital printing presses allow for small print runs, down to one copy, with a material quality that is almost indistinguishable from mass-produced litho-

→ see essay: The Impermanent Book discussing how the mutability and instability of the

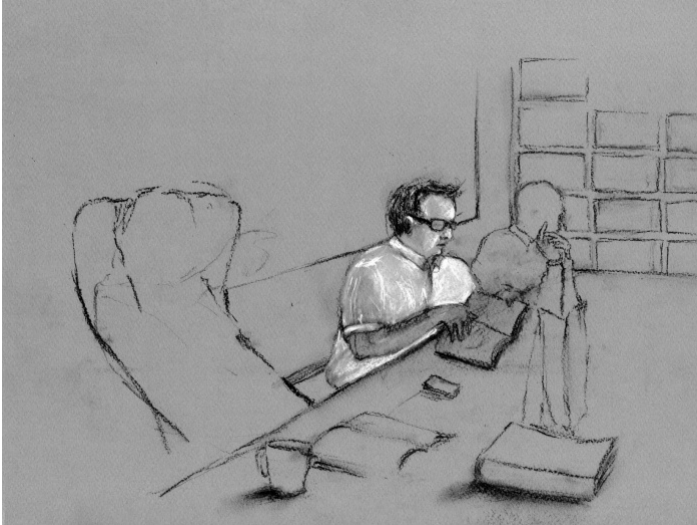
For example, artist and writer Neil Chapman's handmade facsimile of Gilles Deleuze's "Proust and Signs"^[20] explores the materiality of print and related questions around institutional protocols of authorization. Chapman produced a handmade



Neil Chapman, Deleuze "Proust and Signs," slide from a presentation at symposium "Feminist Writing", Centre for Feminist Research Goldsmiths London, 2014. Listen to podcast (<https://itunes.apple.com/us/itunes-u/feminist-writing/id915768638?mt=10>).

facsimile of his personal paperback copy of Deleuze's work which included some binding mistakes (a few pages were bound upside down) by scanning and printing the book on his home inkjet printer. The pirate is close to the source's format, cover, and weight. However, it has a crafty feel to it: the ink soaks into the paper, creating a blurry text image that is very different from a mass-produced offset printed text. It has been assembled in DIY style and speaks the language of amateurism and makeshift. The transformation is subtle, and it is this subtlety that makes the book subversive in an institutional library context. How do students deal with their expectation to access authoritative and validated knowledge on the library shelf when, instead, they encounter a book that is printed and assembled by hand?^[21] Such publications circumvent the chain of institutional validation: from the author to the publisher, the book trade, and lastly the librarian purchasing and cataloging the book according to standard bibliographic practices. A similar challenge to a perceived stability of the printed book and the related hierarchy of knowledge occurred when students at Byam Shaw sought a copy of Jacques Rancière's *Ignorant Schoolmaster* and found three varying copies that had been modified in different ways as part of the Piracy Project. One of them, as a kind of response to Rancière's pedagogical proposal, featured deleted passages that left blank spaces for the reader to fill in and to construct meaning in place of Rancière's text.^[22]

2.2 Who has the right to be an author: Copyright and IP



Performative Debate: "A Day at the Courtroom", The Showroom London, June 15, 2013. With Lionel Bently (Professor of Intellectual Property at the University Cambridge), Sergio Muñoz Sarmiento (Art and Law, New York), Prodromos Tsiavos (Creative Commons, England, Wales, and Greece). Courtroom drawing by Thandiwe Stephanie Johnstone.



Performative Debate: "A Day at the Courtroom", The Showroom London, June 15, 2013.

One of the main blockages for collective knowledge practices that emerged in this inquiry is the mutual reciprocity between authorship and ownership, as defined by intellectual property and copyright law. Feminist legal scholar Carys Craig (2007, 224) argues that copyright law, and the concept of authorship it supports, fail to adequately recognize the essentially social nature of human creativity. It chooses relationships qua private property instead of recognizing the author as necessarily social situated and therefore

creating within a network of social relations. According to Mark Rose "Copyright is not a transcendent moral idea but a specifically modern formation [of property rights] produced by printing technology, marketplace economics and the classical liberal culture of possessive individualism". (Rose 1993, 142). Therefore, in copyright law, the author is unequivocally postulated in terms of liberal and neoliberal values, combining the concepts of authorship, originality, and property.

I have explored the problematic reciprocity of these three concepts in the book chapter "Confronting Authorship, Constructing Practices – how copyright destroys collective practice" (Weinmayr 2019) using the example of The Piracy Project. In that chapter, I also explore the intricacies of the ways in which the vocabulary and mindset of intellectual property – the idea that knowledge is "original" and can be owned – infiltrates collective knowledge practices, in learning and teaching environments at the university for example. The problem, it seems to me, is that intellectual property is tightly connected to an idea of individual originality and genius, which, as I have shown, is critiqued practically and theoretically through this inquiry.

The question of what is deemed to be "original", or to define authorial originality in a derivative work, has been the purpose of many court cases.^[23] And since copyright is case law, the verdicts are informed by many different factors. Consequently, this legal grey zone tends to create a climate of anxiety and, consequently, self-censorship. You don't do stuff because you don't know whether it might be interpreted as copyright infringement. This self-limiting instinct is convincingly documented in a 2014 report commissioned by the College Art Association in the USA (Aufderheide *et al.* 2014), which has informed my argument greatly and forms the basis for the book chapter "Confronting Authorship, Constructing Practices."

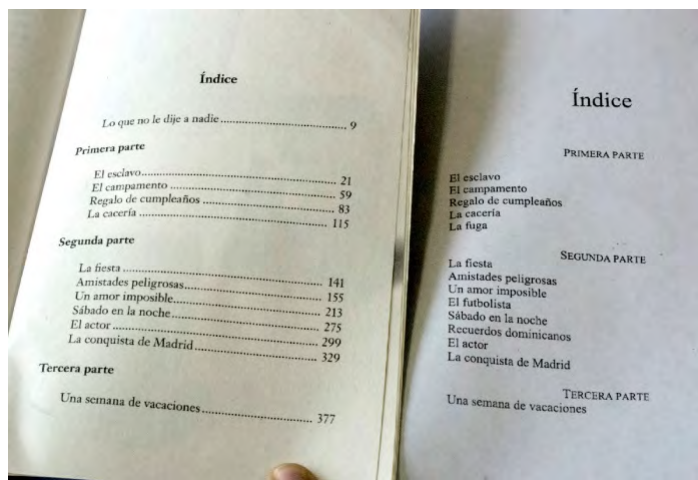
To put the legal framework to the test, the PP organized a performative debate entitled "A Day at the Courtroom", hosted by the publically funded art space The Showroom in London during the PP's one-year residency there in 2013. For this debate, we invited three copyright lawyers from different cultural and legal backgrounds ^[24] to assess ten selected cases of the PP collection using their respective legal and cultural frameworks. We were curious about this debate, in which each lawyer argued their legal perspective. At the end of the lawyer's argument for each case, it was up to the audience to give the verdict and place the book on a sliding color scale from red (infringing) to blue (non-infringing) – replacing the "illegal"- "legal" binary on which jurisdiction is built.

This debate interestingly illustrated that, for example, one selected case would be regarded as Fair Use exception in Europe, but not in the United States.^[25] Lots of effort went into the discussion of how "originality" is defined and what criteria are needed to be granted the status of an "author." In the case of "Suitcase Body is Missing Woman," one of the books assessed in this deliberation, the lawyers raised the question of whether a person untrained in the arts could claim original artistic expression for their work. Another case, which discussed a commercially motivated predatory publishing practice – pulling content from a knowledge commons such as Wikipedia – was unanimously deemed legal by the lawyers (Bently *et al.* 2014).

→ For an edited transcript of this debate see book chapter: A day at the Courtroom

Such events organized by the PP serve to collectively unpack the conflicted complexities within intellectual property law, and help to grasp the extent to which these policy debates, and the concept of "intellectual property," have become omnipresent – pervading our thinking and working and, not least, our social relationships.

2.3 Unsolicited Collaborations: queering the authorial voice



Jaime Bayly "No se lo digas a nadie," right: pirated copy bought in Lima Peru (2011), left: source copy (1994).

Some contributions to the PP modify the content of their source, undermining the assumed authority of the authorial voice. Authorship is, no doubt, a method to develop one's voice, to communicate, and to interact with others, to be responsible and accountable. But it is also a legal, economic, and institutional construct, and it is this function of authorship as a framing and measuring device that is critiqued by the PP's practice.

See for example the case of the pirated version of *No se lo digas a nadie* (Don't tell anyone), a copy that Andrea Francke had found while browsing "Amazonas," one of Peru's biggest pirate book markets in Lima. Here the pirate secretly and anonymously added two extra chapters to a famous autobiographical novel by Peruvian journalist and TV presenter Jaime Baily. Somebody had borrowed the official author's voice and sneaked in two more fictionalized chapters about the author's life.

None of the cases contributed to the PP asked for authorization from the author or publisher; therefore we sometimes describe them as "unsolicited collaborations." The term collaboration refers to a relational activity. It reimagines authorship not as proprietary and stable, but as a dialogical and generative process. Feminist

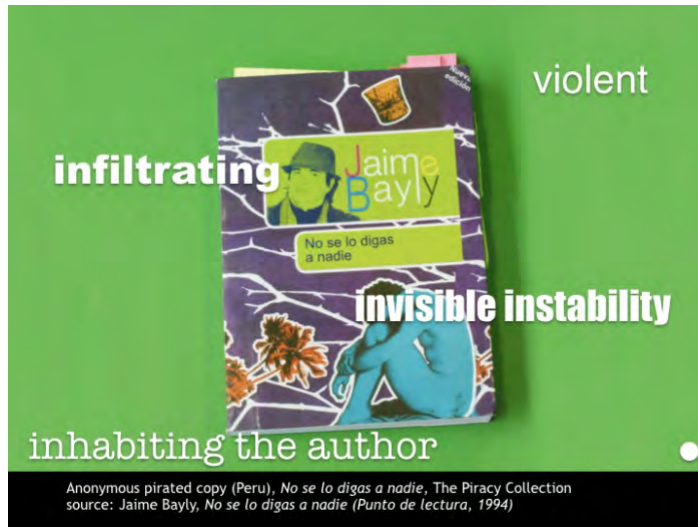
legal scholar
 Carys Craig
 (2007, 246)
 claims that
 "authorship is
 not originaive
 but
 participative; it
 is not internal
 but interactive;
 it is not
 independent but
 interdependent.
 In short, a
 dialogic account
 of authorship is
 equipped to
 appreciate the
 derivative,

collaborative, and communicative nature of authorial activity in a way that the romantic account (individual genius) never can."

Intellectual property law is confronted with dilemmas when it comes to acknowledging a dialogical understanding of authorship. The law tends to start from a concept of originality that subsequently is turned into property. The current legal policy debate is going in circles – on one side, critical piratical practices and free culture and copyleft activists are campaigning for an open culture that is not based on ownership; on the other side, the media industry keeps lobbying for tougher protection against cultural piracy to secure their profits.^[26]

Interestingly Femke Snelting (Constant), expresses doubt and a certain discomfort about a potential heroism in disobedient pirate cultures that tends to prevail in activist circles.

The disobedient stance of piracy can obscure the way it keeps categories of knowledge in place, either by calling upon universalist sentiments for the right to access, by relying on conventional modes of care or by avoiding the complicated subject of the law altogether. I am writing you this to show how the current landscape of intellectual property produces paradoxical positions that we all take on a daily basis: what (not) to download, share and distribute; what to consider normal, brave, necessary, or too risky.^[27]



No se lo digas a nadie, slide from presentation at symposium "Feminist Writing", Centre for Feminist Research Goldsmiths London, 2014. Listen to podcast (<https://itunes.apple.com/us/itunes-u/feminist-writing/id915768638?mt=10>).

→ see workshop: Interfacing the law



The Piracy Project Reading Room, Grand Union, Birmingham. Curated by Cheryl Jones. December 6, 2013 – February 8, 2014.

Comprehending and acknowledging the paradoxical positions that the reductive legal-illegal binary produces is at the center of the Piracy Project's practice. It is about learning to make decisions on what one thinks is ok or not and

→ see co-edited book: Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating, AND Publishing, 2014

to put one's own moral boundaries to a test – not in secrecy, but in the open, in order to make it tangible and negotiable.

In an attempt to map the complexities of such "unsolicited collaborations", as a kind of expanded reference of practices, we put together a list of terms nuancing the vocabulary of relationships to somebody else's work. *Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating* – the title of a book Andrea and I edited – are verbs (active words) that show the complexities and qualities of possible relationships. Each term points to a different quality of reference and economy of exchange. ^[28]

2.4 The social agency of piracy

Similarly, media and communication scholar Ramon Lobato asks whether the language of piracy used by the critical intellectual property discourse "should be embraced, rejected, recuperated or re-articulated"? He contends that reducing piracy to a mere legal category – a question of conforming or nonconforming with the law – tends to neglect the generative force of piracy practices, which "create (their) own economies, exemplify wider changes in social structure, and bring into being tense and unusual relationships between consumers, cultural producers and governments." (Lobato 2014, 121–23)

To understand the actual agency of piracy, beyond its legal interpretations, it is helpful to look at the genealogy of the word pirate. Most Hellenists hold the word *pirate*, when it began to appear in ancient Greek texts to be "closely related to the

noun 'peira' which means trial or attempt." (Heller-Roazen as cited in Hall 2016, 16). The "pirate" would then be the one who "tests", "puts to proof", "contends with", and "makes an attempt". Further etymological research shows that from the same word root stems *p i ra* : experience, practice [πείρα], *p i rama* : experiment [πείραμα], *p i ragma*: teasing [πείραγμα] and *pir a zo* : tease, give trouble [πειράζω].^[29]

This "teasing, making an attempt, contending with," and to some extent "to give trouble," is at the very core of the PP's practice. Firstly, by inviting people to make a pirate copy and to reflect on the various implications of this practice and its context (copyright regimes, knowledge enclosures, individual authorship, neo-liberal university) the project creates facts and propositions that are discussed, debated and reflected upon in order to establish new relationships and forms of sharing.

And secondly, through our research into cases of already existing book piracy in China, Turkey and Peru – outside the art context – the project studies piratical methods and tactics, applied by individuals or collectives that, for different reasons, copied, pirated, modified, reproduced and circulated other authors' work. It creates insights about the motivations and reasons for such acts that range from political activism and acts of civil disobedience (in order to circumvent enclosures such as censorship or market monopolies) to acts of piracy generated by commercial interests.

2.5 The limits of framing and exhibiting

Here, in its capacity of creating insights, interestingly, the project was confronted with a paradox. Exactly because the pirates' agency unfolds under the radar of authorities and in secrecy, it is problematic to expose these tactics in the framework of (artistic) research. Take the example of the pirated autobiography of Jaime Bayly. As soon as the fact of the anonymously added chapters is revealed the book loses its subversiveness; it turns into a document that shows and tells, that can be studied and serves as an "epistemic object", a shift which I will expand upon in the chapter 06*Analysis. I wonder whether the "exhibition" of the pirated Jaime Bayly book on the shelves in the Piracy Reading Rooms comes close to Suzanne Briet's metaphor of the caged antelope. Briet, a scholar in documentation practices, proposes that whereas an antelope running in the Savannah in East Africa is considered a wild animal, when it is captured and brought to Europe – to be exhibited in the zoo, caged, described, measured, and classified – it is turned into a document (Briet 1951).

Andrea and I created the Piracy Project Index Catalog because we were looking for a method to have the collection open to the public, without us needing to be there in person. We wanted to convey the story and trajectory of the books, what piratical tactic had been used and the political and cultural context for the intervention. The books are always displayed with their index cards, which describe the pirate book's genealogy and material properties, what tactics have been used, the source copy and how it got into the collection. All in all, these cards function as entry point and framing device for each book.

During The Piracy Project Reading Room at the New York Art Book Fair in 2011, a librarian from the Pratt Institute stopped by every single day because she was so fixated on the questions the books raise with respect to normative cataloging and bibliographic standards. Looking at Jaime Bayly's *No se lo digas a nadie*, for instance, she would ask things like: Who would be named as the author? And how would you do justice to the protracted multiple authorships in this work when filling in the categories in the catalog record?^[30]

→ see: [Piracy Project: Searchable Online Catalog](#)

The job to name and describe each pirate book for the Piracy Project Index Catalog went in hand with the question of how to organize the books on the shelves in the reading rooms. Considering the fixity and contradictions of subject headings in libraries, discussed above in the reflection on the Library of Inclusions and Omissions, Andrea and I experimented with varying subject categories to spatially organize the books on the shelves. At the Showroom in London we organized the books according to legal categories such as "Private Use," "Public Domain," "First Sale Doctrine," "Modification/Fair Use." One year later, at Kunstverein Munich, the collection was grouped according to their modes of distribution.^[31]

The White Market for books encompasses all legal and authorized distribution through traditional channels. The books in this selection have been produced through publishing houses, have ISBNs, and are produced in higher quantities that allow for commercial distribution.

The Grey Market for books includes publications produced in higher edition numbers than those circulating through specific, non-official networks. We included fanzines and artists' books that are sold only at specialized shops in this section.

The Black Market for books encompasses distribution through illegal and unauthorized commercial channels. The books in this section were purchased at pirate markets and copy shops.

Archive As Distribution are examples of pirated books that are produced for archival reasons. They are out of circulation and were sent to us to remain accessible. We also gather here books that are one-offs, produced specifically for the Piracy Collection in response to our open call.

Print On Demand points to a new type of market. It produces books with a professional finish and ISBN in potentially unlimited quantities that can circulate in mainstream commercial distribution channels. A book, produced through lulu.com, for example, will be a one-off until a second copy is purchased. Only then the second copy will be printed and shipped. Distribution triggers production; it defines the market dynamically. It allows books to oscillate between grey and white market zones seamlessly.

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Putting The Piracy Collection on the shelf, Grand Union, Birmingham

Based on these experiments, during The Piracy Reading Room at Grand Union in Birmingham we invited archivist Karen Di Franco as well as interested participants to produce descriptive terms (a thesaurus) to categorize items in the collection according to their transitory nature. "It is easy to see how terms will deviate from a thesaurus of standards," di Franco writes about this workshop, since ::terms are needed to describe the transit, transmission and the conditions of the original as well as acknowledging the changes made to produce the pirate. These words should be a conductive medium – transmitting the modes and methods of production across space and time. [...] It is time to consider the catalog as equally peripatetic. Di Franco compares this process of finding descriptors for the books in the Piracy Project with collections such as those at the Warburg Institute "that have been transitory, are enlivened or enriched by their re-ordering and follow a structure that is inherent to their construct, with catalogs and indexes that echo the interests of the persons that inhabit the library space" – highlighting the necessity of an alternative thesaurus specifically made from and for these collections.^[32]

→ see chapter 05*Reflection, theorization of projects: Perspectives and framing under the disguise of neutrality

2.6 Why we decided to end the project

The PP had a strong focus on research and discourse, and over the years we grew more and more hesitant to say yes to short-term invitations to "exhibit" the project. More than once the traditional exhibition framework turned the reading

room – which for us was a trigger for collaboration and exchange – into a sheer display of exhibits. 

In their role as exhibits the books were at risk of being treated as curiosities, rather than developing a growing and nuanced discourse with an invested community of practice to deepen and expand the topics. Also, the "touring" of the PP to different locations and contexts in the later years meant that on each new occasion a discourse had to be built from scratch. That inevitably led us to repeat ourselves and deliver the narrative over and over again – thus remaining in the "shallow arguments", as Andrea commented in the pink annotations. Sometimes the engagement turned into a one-way conversation, into us delivering a service. Sometimes the traditional exhibition time frame was simply too short, with us too exhausted and precarious to pull off meaningful events in each new context in quick succession.^[33]

On reflection, another concern emerges that is connected to the PP's research and highlighting of "real-life" cases of book piracy that are taken out of circulation and displayed on the shelf. During the Piracy Project Reading Room at "Truth is Concrete" in Graz, while looking at the pirate copy of Jaime Bayly's *No se lo digas a nadie*, Stephen Wright asked what it does to the practice of the pirate when we show the book as "a case" in the Piracy Project Reading Room. This question addresses the consequences of this act of "revealing" the pirate's intervention (adding secretly two chapters) that is done under the radar. By exposing and "exhibiting" such interventions in the framework of art or (artistic) research we potentially treat them like the aforementioned wild antelope in the Savannah that gets captured, caged, and exhibited in a Western zoo, and is – through this act – being turned into a document, into an epistemic object that can be studied and classified (a metaphor coined by documentalist Suzanne Briet that I first introduced in the chapter 02*Setting). I will analyze this operation in more detail, discussing stability as the key property of a book and the politics of fixing in chapter 06*Analysis.

2.7 Wrap up (Piracy Project)

The Piracy Project is a collective investigation that addresses questions of authorship and ownership by connecting artistic practice (workshops, open call) with research (existing book piracy) and discourse (debates, lectures, articles, editing of Piracy Reader). Reflecting on the range of enclosures in current Western knowledge practices – or blockages, as I call them – the PP investigates the effects of the concept of intellectual property and discusses the ways copyright posits the author in terms of liberal and neoliberal values by combining the problematic concepts of authorship, originality, and property. As such the PP is an attempt to comprehend and acknowledge the paradoxical positions that are produced by the reductive legal-illegal binary in copyright law. The etymological meaning of "pirate" clarified that the project is about, on the one hand, "teasing,

We kept trying to find ways to make the process of exhibiting fruitful for us. We wanted something to happen through it. Just re-presenting or re-sharing the books was boring and not enough. We wanted to find ways to not keep rehashing the same conversations over and over so we decided to catalog the collection in different ways each time we displayed it.

For Munich, we categorised the books according to the modes in which they were distributed. It was clear that the categorisation did impact the questions the visitors formulated to the collection. It also made clear that it was hard for us to do this in a way that allowed us to share the collection in an additive way. We didn't find a way to enable the collection to accumulate the knowledge that emerged at every exhibition and encounter and to allow people to access it so they could catch up with us. We were still the bodies that needed to mediate the collection and that meant we were permanently stuck in the shallow aspects of the arguments. To me, we were slowly becoming the maintainers of the collection and I wasn't comfortable with that role.

Annotated by AF

making an attempt, contending with" the knowledge enclosures –studying piratical methods and tactics, applied by individuals or collectives that, for different reasons, copied, pirated, modified, reproduced and circulated other authors' work. On the other hand, the project also considers how the disobedient stance of cultural piracy can potentially obscure the way it keeps categories of knowledge in place instead of developing new models that establish new forms of relationships and sharing. This section concluded by reflecting on the contradiction when disobedient practices that operate in secrecy get exposed and exhibited; when these practices are turned into a document by objectifying them as an epistemic object.

3 Let's Mobilize: What is Feminist Pedagogy? – Institutional Pedagogy

Let's Mobilize, in contrast to LIO and the PP, situates itself right inside a higher education institution: HDK-Valand, Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. What "Let's Mobilize" has in common with the other projects discussed here is a drive to interrogate dominant knowledge practices, references, and formats. It is an attempt to establish how the formats and infrastructures of production and circulation determine the agency of these knowledges and their processes of making meaning. LIO dealt with these questions with respect to already published material. Let's Mobilize, in contrast, enters and focuses on an earlier point in the chain of knowledge practices: namely, how the moment of learning and teaching – a discursive, time-based moment – is determined by the norms, infrastructures, and regulations of a state-run higher education institution. This question forms the core of a follow-up research project, "Teaching to Transgress Toolbox," an Erasmus+ funded Strategic Partnership (2019–21) with Ecole de Recherche Graphique (erg, Brussels) and ISBA (Institute des Beaux-Arts, Besancon).^[34]

→ see project 4*[Let's Mobilize: What is feminist pedagogy?](#)

I will address the "Let's Mobilize" experiment from two perspectives. The first part of this reflection addresses the mobilization's experiments with non-normative teaching and conference formats. This included testing new roles, languages, non-normative uses of the building and its rooms, as well as experimental approaches to timing, budgeting, catering and hosting of participants. It comprises the often neglected – and, I would claim, neglected because "un-authored" – practices of organizing and care for such an event. In the second part of the reflection, I will

address the experimental approach to production and dissemination seen in the *Let's Mobilize: What is Feminist Pedagogy?* workbook, published four weeks before the event.

3.1 The event: "un-authored" practices of feminist organizing and changing institutional habits


The good-enough institution can recognize its mistakes, analyze them and correct them. It also knows how to recognize its limits and accept them, as best they can. [...] It is to be able to work below the ideal of the model. However, the good-enough management with her good-enough team must be able to deploy the energy constantly to renew, to try to get as close as possible to this ideal. The institution that works well is the one where we speak, where we decide, and where we recognize its diseases. Duty acknowledged.
(Philippe Kinoo, 2007, translation slightly amended)^[35]

At the beginning of the experiment, a working group formed at the university consisting of students, staff, and administrators (Kanchan Burathoki, Rose Borthwick, MC Coble, Andreas Engman, Gabo Camnitzer, Eva Weinmayr). The explicit aim of the working group was to shed light on the complex tensions arising from being a member of the institution while testing and researching the limitations of its established habits and modes of doing things. Concretely the group embarked on an experiment on how a "conference" on knowledge practices could be organized in a way that itself rethinks and tests the formats it employs and thereby directly translates the addressed theoretical concepts into action. The quotation marks around "conference" already hint at how the working group attempted to rethink normative nomenclature and the roles, functions, and hierarchies it produces – as described in the chapter "Glossary" in the *Let's Mobilize: What is Feminist Pedagogy?* workbook.

I have already discussed the ways in which cataloging and classification descriptors are performative and political in the section "Perspectives and framing under the disguise of neutrality" above. In an attempt to adjust institutionally established terminology, the Let's Mobilize group replaced the term "conference" with "mobilization" – intending a practical, dynamic, activist and generative outcome, rather than, for instance, "delivering" knowledge in the form of papers. We wanted to be able to ask: Has something been mobilized? People who join a "mobilization" come with different desires, energies, mindsets – and we intended the mobilization as an invitation to work out practical ways to translate research

→ see edited book: "Let's Mobilize: What is Feminist Pedagogy?", chapter "Glossary" (http://wiki.evaweinmayr.com/images/2/2f/Published_workbook_Let_s_Mobilize_2016.pdf)

or knowledge into practice. Getting initial traction within the working group, and then with the administration, our new terminology ("mobilization") was eventually adopted across the organization.

This process of shifting nomenclature within the academic community evidences our desire to organize an embedded event that addresses and rethinks the structural processes of how we work together at the academy. 

This desire was partly informed by a range of research into institutional pedagogy and infrastructure studies^[36], but the actual starting point was practical: embedded in our institutional milieu we set out to explore how our institutional codes enable or impede specific modes of thinking and acting among members of our institution.

Let's Mobilize started from the assumption that institutions aren't self-contained and fixed structures, but environments formed by an "instituting movement" of its members. This approach is based on the conviction that if we want to reform and test the pedagogies we practice, we also need to invite the management, the technicians, and the administrators into the discussion (Francke and Jardine 2017). The institution has been described, on the one hand, as a potential to be developed (instituting); on the other hand, it constitutes an established form (institution). The institution, according to Rassel (2018) is in a constant negotiation between these two forces, and alienation is produced when the "instituted" takes precedence over the "instituting."

We paid so much attention to accessibility (spaces, language, learning styles) but did not prioritize providing childcare. We had neglected to find ways to support those with children to attend. We were lucky enough to have this brought to our attention by a potential participant who shared valuable resources that reinforced our education on this topic. This led me to wonder if we neglected to recognize this need because none of us in the group were parents or if we thought this was something that individuals needed to resolve themselves? Ultimately the solution we could find, within our means, was to create both a separate space where the live-streamed event could be watched as well as a "chill out" space where anyone could go to relax.

Annotated by MC

3.1.1 The administrator as co-author

Because the working group rethought all these processes, formats, and interactions fundamentally, it had to understand and tweak the existing procedures prescribed by the university. This would not have been possible without the inventive support of the management and administration. Take, for instance, the collective sleepover in the main assembly room. Staying overnight in the academy building is officially not permitted, and it was only through negotiations and with the creative support of the acting prefect that the sleepover could become part of the program, as Forum 6: "When do we learn? Non-normative uses of the seminar room".^[37] In what follows I will give selected examples of the intricate negotiations and dealings with university personnel, whose day-to-day job was to follow, interpret and execute the institution's rules and regulations.

This variety of 'doing things differently' from standard university procedures, generated a lot of work, stress, and frustration for both the working group and for administrators. In order to deal with policies creatively and productively, one must know them well and thoroughly.^[38] Current critiques of administration refer to the administration of the body and the way bureaucracy controls the flows

of our everyday life: "From passport control to binary gender categories on job application forms, administration gently pushes us into ideologically assigned roles and positions and then traps us there (Francke and Jardine 2017). Therefore, in queer activist and legal scholar Dean Spade's (2015) words, "policy and administrative systems are the invisible disciplinary forces that generate our experiences as subjects."


Interestingly, current critiques of administration often focus on the body that is administered. Andrea Francke and Ross Jardine ask: "But what of the administrator?" They argue that in order "to be deemed successful in their task the administrators must adhere to a range of standards and style guides that masks their identity with that of the institution through policies of best practice and standardization, [...] actions become attached to roles instead to individuals [...] and therefore the administrator's position as a subject is being erased." (Francke and Jardine 2017). But as Francke and Jardine claim, it is exactly because administrators are the anonymous subjects who generate and enforce these systems that they are vital for enacting political transformation.

Therefore it was crucial not to produce a "we"- "them" dichotomy, but to work as closely together as possible. Invitations to the work meetings were posted around the building to make sure anyone interested could join. The first few meetings were attended by over 20 academy members across departments, but administrators' interest was limited (apart from one, a MA Fine Art Graduate, who was on an amanuensis scheme in research administration and who was very active in the working group). At that point the focus of the work was directed more on learning and teaching experiences; it was only in the second phase that the work shifted towards questions of organizing and procurement rules. At that point, the meetings weren't publicly announced anymore, because a core group had formed and was consulting administrators on specific questions on how to follow or creatively interpret the procurement roles. These interactions were at times conflicted because the project created extra work, and not everyone prioritized the project's cause in the daily workload of the running of the institution – either for ideological reasons or because it was not possible (no hours allocated) to invest unpaid time and energy in the project and join, for example, the working group planning meetings in which ideas were developed and discussed.

3.1.2 Collectivity: Desires and Complications

Trust, care, and confidences were broken. Feelings of unworthiness surfaced and created factions. Collective and collaborative practice involves negotiation and communication. A lot of focus was on creating a transparent structure with regards to the mobilization

economy, a clear glossary with intentions, etc. However, we would have benefitted from a clear audit of ourselves, our ability to commit, our expectations, and our insecurities. Easier to say with hindsight. (Appendix 1*Revisiting Let's Mobilize, 2017)^[39]

This comment, from a member of the working group, summarizes the contestations and conflicts within the group once the mobilization date was approaching and pressure increasing. 

We only understood after the event that, while investing so much time and effort to define roles, achieve transparency, and provide care in relation to the event, we fell short of achieving this sufficiently within the group. In *Do the right thing – a manual from MFK*, Johanna Gustavsson and Lisa Nyberg (2011) report how important accountability and transparency are for collective work. The list of priorities goes like this:

(1) Talk openly about money. (2) Talk openly about commitment and time. (3) Make room for economy and time planning already from the start. Ask each other how much time you can and want to invest in the joint project. This way, the collaboration can function even though one person invests 10% and the others 100%. It is important to be prepared that someone might be less involved in periods, so it's good to have those discussions early on.

We learned early on from the collective reading of Jo Freeman's "The Tyranny of Structurelessness" that we needed transparency on decisions we take (Freeman 1972). Hence it became a guiding principle in our communication with each other to take notes in every meeting, which were uploaded to a shared online "blackboard" information box. Still, our collective summary says that "our care for the participants pre-empted the care for the working group," and that in the hot phase approaching the event, "we did not initiate moments of rest, time to check in with each other. This created problems personally and interpersonally."^[39] It was the imbalance of priorities within the group and respective commitments to other projects that caused unevenness and at times frustration. Although we had collectively read the experiences in the MFK manual about being transparent and outspoken on priorities and availability we did not strictly check in on this during the process. The consequence was that those regularly attending the decision-making meetings inevitably developed more responsibility and, therefore, more power within the group and project than others, who came only sporadically. That was not the horizontal structure we imagined and led to tensions – some complaining about the lack of commitment and others about being silenced. Due to immense pressure to deliver, this imbalance was not appropriately addressed, as we just wanted "to get on". Another structural problem was that I could afford to focus more on planning the event and editing the workbook because it was part of my (paid) research. These allocated hours created an asymmetry as other group

In collective processes like the one within the feminist working group the relation/balance between care and efficiency is one that is hard to negotiate. Several times during the work process we discussed the traditional feminist strategy of doing personal "check-ins" of how we all were doing heading into a meeting for example, to take care of each other and for everyone in the group to know where each individual "is at" so that the group can hence relate to everyone's situation when working together. The tricky situation is when the pressure to perform/ to achieve/ to get the work done/ adds in the group then it's hard to commit to strategies like these time wise. Committing to strategies like these means that you really have to take care of what unfolds in these check-ins and be able to commit to the personal conversations and give the personal care that is being required between individuals in the group in the situation, even if it means that most of the meeting time will be spent on personal conversations. If the group lacks that commitment then strategies like these run the risk of only becoming symbolic gestures instead of transformative actions. So the juxtaposition between Time and Care becomes explicit when pressure rises in the project and often the act of care is neglected to the benefit of production and efficiency. To find out sustainable strategies to negotiate this juxtaposition between Care and Efficiency is for me one of the hardest tasks of working collectively and an ever trickier balance in the everyday working life of our contemporary institutions per se.

Annotated by AE

members faced a growing workload having to juggle the organizing work with teaching, studies and day jobs. My "contract" with the institution in the form of paid hours for the project also shifted (perhaps necessarily?) my sense of responsibility for the collective project. This tension possibly also resulted in some sense of ownership, a condition that seems problematic in the light of the horizontality and collectivized authorship of the project.

3.1.3 Questions of efficiency and unmeasurable labor

We also observed that within the existing institutional setting, our efforts to do things differently and to investigate the institutional formats and habits were positively acknowledged, welcomed, and supported by Valand Academy's leadership. But it also caused friction with and drew critique by the same administration, because of the apparent extra labor, effort and time our project created for administrators – and therefore additional costs.

The question of economic feasibility became apparent when our extensive creative work of detailed organizing and care turned into self-exploitation and for some even into states of burnout.^[40] Collective work is by definition slow (because decisions are thoroughly discussed and take time) and expensive, if everyone is equally paid. The prevailing institutional economies, therefore, find it hard to afford collectivity and consequently keep allocating tasks and roles to individuals in order to save wage costs. This results in the dilemma of people most likely returning to a "work to rule" practice as an act of self-care because it is often not affordable to invest extra energy and unpaid labor. From the perspective of the institution, one could say, collective practice poses a problem of efficiency. Efficiency is here understood as a measurable concept – quantitatively determined by the ratio of useful output to total input.

But one could also argue that these partly invisible practices of care are not related to regimes of authorship and, therefore, are not distinctly measurable in the established regime of authorship and ownership. They constitute affective labor, which is sometimes valued and recognized by the direct recipients and beneficiaries; however, the dominant systems of evaluation tend to fall short of acknowledging them formally. They are seen as the "fuzzy extra," which is nice to have, but not seen as fundamentally necessary to keep the machine going. They are not connected to authorship and therefore not recognized "as work."^[41] In the chapter 06*Analysis: A more flexible idea of authorship altogether I analyze how we could rethink organizing and care as forms of authorship if we reformed the dominant evaluation frameworks of "impact" in current institutional environments, which measure impact based on published outputs.^[42]

→ see chapter 06*Analysis: A more flexible idea of authorship altogether

In what follows I will describe the specific approach in the production and circulation of the *Let's Mobilize: What is Feminist Pedagogy?* workbook, which experiments with how we could shift our understanding of impact by transforming an "output" into an "input."

3.2 The Workbook: contingent, contextual publishing

The *Let's Mobilize: What is Feminist Pedagogy?* workbook was published and circulated four weeks before the event. Its purpose was to create a common ground, to introduce the event's topics and formats to the wider school community. This timing seemed important as the workbook's function was different from a conference program, which often merely give factual information for the event, with abstracts and bios of the invited speakers. Instead, the function of the workbook was to invite the wider academy community into the discussion *before* the event was staged.

In the field of publishing, a workbook has a specific function. It has a use-value. It is defined as a book made up of a series of problems or practice-examples, mostly for a student to use as part of a course or study. In this sense, a workbook could also be seen as a prop, in the way Fred Moten and Stefano Harney (2013, 106) describe it: "If you pick it up you can move into some new thinking and into a new set of relations, a new way of being together, thinking together. In the end, it's this new way of being and thinking together that's important, not the prop."

3.2.1 The editorial process

How we could work collectively and think together during the editorial process of this publication was a crucial and ongoing question. It was very helpful that the group could work in a studio in the academy building during this period. Here the group laid out pages on the floor, invited potential contributors to meet up and brainstorm ideas for their contributions, and got in touch with authors to ask for permission to include their work in the book. In short, the editorial work was very analog and direct – based on bodies and conversations in a room.

After weeks, the floor of the studio was covered and we had to tiptoe between sheets of texts, drawings, charts, comics, and photographs. One important editorial decision was to not consolidate the vast range of material into one overall design. We treated them as ready-mades, keeping all visual traces from the contexts and sites we took them (exported from blogs, websites, or scanned from a printed book) and, therefore, visually referencing their sources, including many different layouts and typographic designs. This analog editing method (testing the



Analog editorial, HDK-Valand, 2016.

sequence of pages by rearranging them on the floor, adding metadata, names, and references via handwriting on post-its) allowed all group members equally to engage with the selection and

sequence of pages.

Compared to the standard process of collating and laying out a book's pages using a desktop publishing program, such as Scribus (open source) or its commercial twin InDesign, this working method was fun and messy as it gathered the bodies, laughter, opinions and tasks in one room. Once the pages were ready and the sequence agreed, the sheets were manually scanned, whereby the final scan served as a pagination tool and was exported as PDF ready to print. Several inserts, that were held together with the rubber band around the fold (the binding), referenced the integrity of some ready-mades that were printed on different paper stock and size – for instance, an excerpt from the playscript "Strike While The Iron Is Hot", tucked into the centerfold of the publication. The range of materials in the book spans from historic feminist sources like the sex questionnaire "Yes, No, Maybe – A Sexual Inventory Stocklist" from Heather Corinna and CJ Turett (scarleteen.com) written in the 70s, or Peggy McIntosh's "White Privilege: Unpacking the Invisible Knapsack" (1989), to pieces produced in recent years or specifically produced for the publication.^[43] Only a few texts were drawn from a scholarly context. The majority were borrowed from informal and activist and artistic networks that are experimental in form and direct in address.

3.2.2 Public Assembling Day: Distribution as social encounter

In line with rethinking the formats, temporality, roles and spaces of the event and the editorial process, it seemed necessary to fundamentally re-imagine the modes of circulation for the workbook. The impact and discourse we hoped for could

→ see project: [Let's Mobilize Workbook: Public Assembling Day](#)

hardly be instigated through an act of "delivery," i.e., the distribution of a discrete and finished object.

work book public assembling, HDKV

from [Eva Weinmayr](#)

00:18 |

Distribution is a rather technical and controlled act of delivering an object from a central point to known targets. Dissemination might come closer to the potential I am interested in exploring. It has the nuance of spreading amorously or in an unstructured manner. It develops a life on its own with its temporalities and trajectories. Knowledge, for example, can in some way be disseminated, but hardly distributed. Dissemination's offer and scope is to propagate. Coming from Latin "semina," dissemination suggests the spreading of a seed through wind, insects or birds. There is not the expectation of an immediate or technical effect. It is an offer. Seeds take their time: once when they find the right conditions, they germinate.

But the role of the workbook was specific: We wanted to invite the members of our art school into a discussion and created an occasion to meet for the manual task of collating and binding the book. Assisted by the working group, people gathered around the tables to familiarize themselves with the content and the topics of the mobilization while figuring out how to bind this book. This unconventional approach, to merge the moments of production and distribution, created a different sense of engagement with the object and its topics. Readers had to invest time and manual labor in producing their copy. And most importantly, it created a social occasion where people with different roles at the academy who rarely meet in day-to-day life sat around tables chatting to each other while folding, collating and binding one or two copies of the book to take away.

3.2.3 Walkable Book: Situated publishing

Extending Donna Haraway's concept of situated knowledge, we did not only "speak" from within a situation formed by specific bodies, social dynamics and power relations – we attempted "to speak back to it." The two-step dissemination of the workbook was such an attempt. Firstly, the "Public Assembling Day" created a social moment to introduce the questions, provocations, and topics

within the community of our educational institution. And in a second stage of dissemination, posters were spread across the walls of the academy building, turning the academy building into a walkable book. In so doing, we situated the pages' content right inside the field of forces and disciplinary struggles of our day-to-day working environment at the academy. Working in teams, we aimed to cover as much area as possible – thinking of spaces with heavy footfall (main entrances, kitchens etc.) as well as toilets, where people would have time to sit and read the content. These large-scale printed pages plastered around the school left a physical trace around the academy long after the event had passed.

→ see project: [Let's Mobilize Workbook: Walkable Book](#)



Let's Mobilize, walkable book, HDK-Valand, 2016.



Let's Mobilize, walkable book, HDK-Valand, 2016.

Here, it is not the binding of the book with its technical function to fix the narrative of the pages in a given sequence – it is the reader's actual body on its daily trajectory through the workplace that creates the narrative. Teachers,

students, and administrators, alongside visiting guests, created a range of spatial, temporal meaning-making encounters with the book. It seems interesting to connect the event character of such situated reading practice with early Happenings (1958–61), and in particular, their relationship to objects. As Johanna Drucker (1993, 55) points out, "the Happening was staged within an art context but as a situation and set of conditions for the interaction of individuals subject to certain material constraints. Initiated by an artist or artists, the situation served as vehicle and medium for such interrelations to be enacted and experienced but never reified"; instead, "the objects were elements with dubious object status and precious little formal value." As such, they were a means and not an end. What Drucker describes here connects to the concept of a prop that shifts the emphasis from the object (publication) to what is mobilized (the agency), as discussed earlier in this section. Two things are at stake here: firstly, Drucker describes the critical impact of Happenings "as a refusal of product-oriented materialism, a rejection of the signature terms of mastery, originality, and authorship" that was at stake in abstract painting at the time, linking the individual artist directly to his/her finished work/product. I have discussed the complicated relationship between authorship, originality, and intellectual property that form the constituent elements of the modernist tradition in the text "Confronting Authorship - Constructing practices. How copyright destroys collective practice", outlining the blockages this triumvirate creates for collective intersectional knowledge practices.


→ see book chapter: [Confronting Authorship – Constructing Practices](#)

Secondly, Drucker (1993, 54) proposes that by replacing commodity- and object-oriented approaches with instructions and scores, "with the 'noise' of simultaneous and collective activity," the profoundly critical agency of Happenings relied "upon the techniques of an orchestrated collaboration to stage a self-conscious condition for relations among individuals to be experienced as such." (57).

→ see essay: [Outside the Page - Making Social Realities with Books](#)

Staging the posters of the book pages materially in the academy building, which houses many different actors that meet in various roles and on different terms, could be seen as a cue for a situated reading practice – something that I discuss in more detail in the text "Outside the Page – making social realities with books." The posters' materiality and sizes claim space and presence among the daily forces of encounters, discoveries, creations, articulations, anxieties, and disciplinary struggles and potentially turn into a transformative current, as one colleague wrote as feedback to the working group:

I loved the way you/the posters insisted upon me/the recipient to meet/contemplate its content before and in particular after the event. For one because these were texts "donated" or re-distributed by others, and then donated to me by you. But also because by hanging them in a room where I give myself a couple of minutes break from the everyday haze, you are creating the possibility not only for a first reading but

then for a re-re-discovery and understanding. This placement can turn into a transformative current in itself because the content of the texts interrupts the thoughts of and thereby intertextualizes the everyday. (Kerstin Bergendahl, cited in Appendix 1*Revisiting Let's Mobilize, 2017). 

If these pages mobilized, the mobilization happened right in the center of the institution, or in Nora Sternfeld's words "in the in-between spaces that emerge between representation and presence, theory and practice, and above all between the current state of affairs and the possibility of changing it." (Sternfeld 2017, 166).

That this potentially transformative current is merely temporal was topic in a recent conversation with a group of Valand students (Publishing, Art Feminism) who shared their impression that for them the posters turned into mere decoration over time and apparently lost their initial ignition.

Annotated by [EW](#)

3.3 Workbook and event: an "institutional object"

The physicality of the workbook, I felt, was one of the most successful aspects of the mobilization. Constructing the book became a social activity and introduced a different way of doing things in the Academy. (Appendix 1*Revisiting Let's Mobilize).

In addition to the reflections locating the project in art, media theory and institutional analysis, it is helpful to theorize it from the perspective of Institutional Pedagogy, as developed and conceptualized by Célestine Freinet, Fernand Oury, psychoanalyst Aïda Vasquez, and Felix Guattari.^[44] Institutional Pedagogy takes as its starting point a sociological analysis of institutions, including the official rules of the school and the power relations that exist between official and unofficial roles in the institution. Freinet's institutional pedagogy, and later Fernand Oury's, Aïda Vasquez's, and Guattari's institutional psychotherapy both stress the importance of subject groups, any group of individuals who form around a common goal, and who work together to achieve it. Institutional Pedagogy and Institutional Psychotherapy both claim that subject groups can only form around or engaging with an "institutional object" that has also been described as a "mediating, third object". The concept of the mediating third object, that Gary Genosko (2002, 9) describes as one that "exists outside of face-to-face relations and upon which work is done cooperatively, and for which responsibility is collectively assumed, through a series of obligatory exchanges" helped me to conceptualize the significance of the collaborative work in relation to the book, and the book's capacity to mediate, to clarify thoughts, articulate concerns, and share these with our institutional environment.

In Freinet's pedagogy, the mediating object was a hand-operated offset printing press that he acquired for the classroom of a small primary school in the South of France in the 1920s. On this press, the pupils printed their writings, drawings,

and field reports, which then served as teaching material that subsequently replaced the textbooks that were previously used in the school. In this way, as Edward Thornton (2019, 8,9) notes, "students can transform their group subjectivity into something active and self-managing, rather than something passive and subjugate." (In contrast to pupils at school who only constitute a group because they are collectively subjugated to a school system.) By using the pupils' field research, that was collectively edited, printed and used as materials for teaching, Freinet favored the pupils' analysis of their particular context over textbooks with supposedly objective truths. (Thornton 2019, 15) I have discussed the pedagogical effects of Freinet's use of a printing press in the classroom and the school's initiative to publish a regular student-led school journal that got distributed in an exchange network of French schools in the text P.R.I.N.T. for the artist initiative "Fahrender Raum" in Munich (in German). (Weinmayr 2015).

This reference to Freinet's use of the printing press as mediating third object is helpful here to conceptualize the function of the workbook as an "institutional object". Through the collective editing, the conversations and brainstorming with contributors, and the writing of the glossary, for instance, the working group's thoughts materialized and as such acquired a social existence. The publication, first as a material site and an occasion (reason), enabled the interactions within the group – and, in a second step, it connected to students and colleagues in our institutional environment.

The concept of the mediating third object is also helpful to conceptualize the function of the extensive collective organizing work of the event. Far more than pulling this event off, the organizing collective connected different subjects beyond their allocated roles (and related power dynamics) in the institution. Because we reached out to ask for help from the outset, people began to offer their support on many different matters, regardless of their function in the university. Offering a spare bed for international guests, translating texts, helping to fold and staple a pamphlet, sourcing dusty storage rooms for cushions to sit on, making props for the play reading, welcoming participants on arrival, tidying up after one forum and preparing for the next, etc., etc. These tasks, taken on voluntarily, resulted in the spreading of responsibility and, therefore, in collectivized authorship of the event.

Here, I would claim, it should not be the event itself that should be deemed successful (because it had famous guest speakers, or went smoothly, or had interesting discussions, or many attendees). It is everything that happened in the run-up – the conflicts, the moments of encounter and learning, the laughter – in its function to connect, to bring people in our institution in relation to each other in unprecedented capacities and roles and, as such, transform the established hierarchies and power dynamics of allocated roles (student, teacher, researcher, administrator, care-taker, technician). The pictures show the collective effort that extended to large parts of the academy community.



Help with making props for play,
Forum 7: Strike while the iron is hot.



Help at the reception welcoming participants.



Help with washing up the dishes between Forums.



A gift from the garden of our Finance Administrator for Forum 4: When do we learn: Collectively preparing food.



Help with folding and stapling the pamphlet *Sextalk MTG* by Bedfellows for Forum 1: How do we start?



Help with picking up food from Hoppet.



Help with decorating spaces. Interior design intervention and signage by Rachel Barron.



Improvised yoga class offered by Maddie Leach.

3.4 Wrap Up (Let's Mobilize: What is Feminist Pedagogy?)

Reflecting on the project Let's Mobilize: What is Feminist Pedagogy, I have discussed potential methods for how publishing can be seen as a social, pedagogical, and thus political process. Situated in the institutional context of an art school I have showed how such experimental and collective ways of publishing can create spaces, in the figurative and physical sense, for better mutual understanding – by rethinking established roles and relations, and thereby adjusting established structures and hierarchies. Relating the experiments of collective editorial work and the situated circulation of the workbook to concepts of institutional pedagogy, I came to understand that the value of this publication is equally to be found in these emancipatory and social processes (collective practice) as in the resulting object (book). The reflection made me recognize the need to shift the taxonomies of value from solely evaluating the finished outcomes to assessing how inclusive our tools and methods are to get there.

Similar questions emerged during the organizing of the three-day international event (mobilization) that, as I propose, can be equally seen as a form of publishing (creating, sharing knowledge) – one that is less concerned with "delivery" but with possible emancipatory ways and formats to do so (roles, payments, temporalities, and how we inhabit the spaces when knowledge is "practiced"). Testing existing formats and alternative institutional ecologies, I have discussed the working group's collective efforts, contradictions, and limits to rethink how we meet, create and share knowledges at the art school.

4 Boxing and Unboxing – against immunization

SCUB

the Society for Cutting Up Boxes.

S. Society: a group of people

C. Cutting: to slice away notions and boundaries

U. Up: to be positive

B. Boxes: the thing in which restricts our thoughts and actions based on the square, cardboard and rigid structure that groups and sub-groups use to suffocate and close in persons' identities and/or non-identities

SCUB

SCUB is all for...

1. IMPROVING THE QUALITY OF LIFE

2. FASHION

3. COMMUNICATION

4. REVOLUTION

5. DESTRUCTION

IMPROVING THE QUALITY OF LIFE: SCUB makes people walk down the street with ease and inspiration. In being liberated by SCUB, colors will look brighter, music will sound clearer and your dancing will be greater. More beer on the streets. "Children" will be able to frolic amongst their peers. When asked, "What do you want to be when you grow up?" they respond, "Me."

FASHION: Boring fashion will be shut down and re-opened with whatever YOU want.

COMMUNICATION: What happens when two boxes try to talk? Nothing, right? Time to cut up the boxes, NOW.

REVOLUTION: skill building with knives, scissors, razors, box-cutters, electric knives, saws of all sizes, teeth, long sharp nails, keys, shards of glass, cheese cutters and so on...

DESTRUCTION: why put up with identities when you can destroy them? Just to let you know, SCUB does not support the destruction of "animals" and their wood tree environments. Destroy.

BOX ME IN?

NO THANKYOU.

Rhani Lee Remedés, "SCUB Manifesto: Society for cutting up boxes" (2002)

Boxing and Unboxing, the most recent of the discussed practice projects, approaches the inquiry from a different location. It is a boxing gym, a site of liveliness, bodily exhaustion, exhilaration, smell and sweat. Situated outside the immediate material and procedural protocols of publishing, Boxing and Unboxing tests strategies for how boxes and related binaries could be "cut up" through transgressive bodily dialogue. Boxing and Unboxing unfolded during AND's research residency at Marabouparken konsthall in Stockholm in 2018 and correlates two distinct activities: "Boxing" and "Unboxing." Judging from thousands of YouTube videos uploaded by proud owners of newly purchased goods, *unboxing* is commonly understood as an act of taking something out of its container or box. It could be the thing, as artist Rhani Lee Remedés suggests in her SCUB manifesto, "that restricts our thoughts and actions based on the square, cardboard and rigid structure that groups and sub-groups use to suffocate and close in persons' identities and/or non-identities."

The second activity, *boxing*, is conventionally understood as a sport based on competition between two individuals who use physical force and technique to defeat one another in a combative situation in the ring. However, in the last few years, a number of boxing clubs opened that are not fitness- or business-oriented but socially and politically motivated. "United Voices of the World Union", a self-organized, London-based, campaigning trade union for migrant and precarious workers, has recently started boxing classes for its members. The organization engages in physical protests, occupations, and demonstrations stating: "The working class is kicking ass in court, in the workplace and in the ring." [45]

Another case in point is "Solstar" (short for Solidarity Star), a left-wing inclusive gym based in North London that is run by female coaches with the aim to build practical solidarity by training together.[46] The organization offers boxing classes as a tool to prepare members for self-defense, to fight potential police and right-wing aggression on the street. One should also mention Shadow Sistxrs, a group of women of color affiliated to *gal-dem*, a London-based magazine run by women and non-binary people of color, independent from the biased representation of mainstream media. "Shadow Sistxrs Fight Club" was established as a "physical & meta-physical self-defense class for women, QTIBIPOC & LGBTQIA2S+ witches" (Xu 2017). The immediate trigger was recurring attacks on women during night

hours on the streets surrounding Haringey's Warehouse District in North London. These campaigns are not primarily based on traditional models of martial arts or gyms, or on making a profit by fighting for the entertainment of others. Instead, they provide an opportunity to learn self-defense and boost confidence and solidarity.

When AND Publishing was invited for a residency at Marabouparken konsthall in Stockholm in 2018, the question was: In what ways could boxing training be a method to learn how to relate to each other? Could boxing training expand our previous conceptions and experiences of collaboration and negotiation? Would it help to deal with conflict, anger, and transgression? Could it provide insights into practices of care and support by discovering our physical and emotional boundaries? Or to borrow from Ar Parmacek, "How can boxing, which is so focused on individual fighting against another individual, survival of the fittest and fastest, be used as a feminist, and/or creative tool? Where can the methods and strategies learned from boxing be critically and successfully applied to art, to writing, and to activism, and where might they rather end up doing harm?" (Parmacek 2018, 71)

4.1 Boxing Club – Sparring

The idea of organizing a boxing club emerged out of curiosity as to how boxing – when defined as physical play and not as competition – might allow us to rehearse ways to relate to each other in other areas. Central to this undertaking was the shift in the concept of competition highlighted by performance scholar and martial art practitioner Janet O'Shea. She observes in her book *Making Play Work: Competition, Spectacle, and Intersubjectivity in Hybrid Martial Arts* that martial arts entail elements of competitive pleasure and competitive spectacle. Competitive spectacle hinges on an outcome, i.e. winning or losing, whereas competitive play "highlights the physical, contestatory, and exploratory interactions between people" resisting a "societal overemphasis on winning", as too much attention on winning turns sports into work, as she argues. (O'Shea 2018)

It's interesting to connect O'Shea's distinction between *play* and *work* with questions of authorship and outputs raised earlier in this PhD inquiry, for instance in the book chapter "Confronting Authorship, Constructing Practices" that examines the relationship between *verb* (practice) and *noun* (outcome). Initially, I was not able to articulate the actual affinities, overlaps, and connections to my overall PhD inquiry. However, on reflection, it is apparent that the way Rosalie and I conceived the boxing training dealt with exploring the pleasure of competitive physical play while not buying into the notion of the fixed outcome, such as fighting for victory or defeat. Still, it seems, competing without aiming to win presents a contradiction.

→ see project: Boxing and Unboxing

→ see book chapter: Confronting Authorship – Constructing Practices

→ see input: Collective Situated Authorship at *Authors of the Future* study day, Constant Brussels, 2019

Sparring is an example of bodily interaction that differentiates itself from fighting and violence. The experimental learning in the boxing classes that we organized involved a constant changing of the sparring partner, requiring an immediate adaptation to your partner's body size, weight, ability, and tactics. It requested an instantaneous navigation between your partner's vulnerability and her force, fierceness, and speed. O'Shea describes sparring as moments where "nobody declares a winner, no-one keeps a score, nobody is watching. In sparring, we compete without needing to win and can disagree with respect".^[47]

This is why one refers to "sparring partner" and not "opponent". The sparring can be described as an exercise of intersubjective exchange – a process of action and reaction, adaption, and anticipation. This unconditional alertness to your partner's moves, either triggering attack or defense, constructs a unique interdependent relationship. It is as you were moving together. You are working together while you compete. For example, we spent lots of time rehearsing defense tactics by learning to anticipate your partner's moves to either block the punches or evade them. To give an example, there are two ways to confront a quick right-hand jab: you either block it with your gloved fist, or you duck under it, letting it hit the void.

Part of the exhilaration I experienced during the sparring sessions had to do with the necessity to act on my feet. "Don't overthink. Be present. Always maintain eye contact with your opponent. Stay focused." This was the mantra of our boxing teacher. Indeed, the moment you were trying to make sense of what is happening you got dragged away and missed out.

4.1.1 Sparring: Transgressing identity categories

During sparring it did not matter who you are, who your parents are, where you were born, what color your skin is, what you have achieved in your profession or merits or authority gained. These predefined identity categories were left behind in the changing room. On the mat, in artist Anna Zett's words "I have no name, no gender, I do not listen to anyone's prayers, I speak no language, I have no genealogy." (Zett 2016). The only thing that matters is your vulnerability and your ability to interact with your partner. This liberating experience was possible during our self-organized and informal sparring classes, of course – for professional boxing and the marketable spectacles of international prize-fighting the set-up is very different. With the rise of international championships in the early 20th century, for example, the boxing ring had become an important arena for transnational debates over the political and social divisions between white citizens and nonwhite, colonial subjects. "Since boxing involved unscripted, man-on-man confrontations between symbolic representatives of the races" (Runstedtler 2011, 662) and the British Empire had to confront a symbolic defeat

of its white supremacy in the boxing ring, an act of racial segregation was issued by the British Home Office banning interracial fights via a "colour-bar" lasting from 1911 to 1947.^[48]

"Leaving everything behind" meant for us, the artist organizers, that we did not take on the role and authority of the artist-curator. This liberating moment allowed us to be equal learners on the gym mat and to hand over the responsibility to the boxing teachers. Actually, it hardly occurred to anyone in the boxing class, that the training was organized and funded by an art institution. We introduced the project as part of Marabouparken Guestroom residency and were keen to keep this experiment as autonomous as possible, because – as already explained – we were wary of it becoming an "art piece" with all its complicated framing and conceptual load.

4.1.2 Sparring: learning as "the beginning of something"

It seems paradoxical, but in my experience the playful and combative contact of the boxing sessions yielded an extraordinary sense of trust and support, whether or not we knew each other beforehand. From the beginning, we had to trust each other that everyone would stick to the rules. The rules were the basic agreement for getting on the mat with people you have never met before, with the intention to punch each other. Because participants were more or less beginners it was a common journey without many displays of already acquired expertise. The feedback of participants reflected on the importance of being invited into a safe and non-competitive space to be able to learn something new.^[49] Ar Parmacek, an intern at Marabouparken at the time, reflects on this aspect in more detail:

"Throughout the entire period of boxing training, the exciting atmosphere of beginning affected everything. Even as someone who observed, for the most part, I felt that I was in the middle of the beginning of something every session. At the beginning of a collective and individual learning experience, witnessing other's beginnings: beginning to box, beginning to know each other, beginning to get to know the space, and so on. I realise how much I miss this particular joy. How rare it is, at least in adult life, to access the joy of beginning something, be it a skill, a friendship, taking a route to a new place, seeing a new part of the city, etc. etc. This also made me think about how beginnings like these are full of joy because they are still open. Roles haven't yet been 100% cemented. (Maybe they can't solidify for as long as the beginning and position of beginner last? The cemented roles, in other words, mark the end of a beginning?) Activities haven't yet become laden with expectations of advancing, of growing pressure.

Professionalism. These things circulate, hover above our heads, for sure, but it feels like as long as the beginning state is present they can't take over. Being a beginner in this context allowed for mistakes and for laughter, not sideways glances or reprimands." (Parmacek 2018, 71)

4.2 Boxing and Unboxing – community, immunity and the figure of the "proper"

On reflection, I wondered why my sparring exercises on the boxing mat were such a liberating and exhilarating experience. I think it has crucially something to do with me giving up my immunity. Fitted with boxing gloves I get into sparring, and I expose my physical integrity and allow myself to be vulnerable. Could landing punches and receiving them be a method for or an essence of community?

The Italian philosopher Roberto Esposito has worked a lot on the subject of *immunitas* and its relationship to *communitas*. "Although immunity is necessary to the preservation of our life, when driven beyond a certain threshold it forces life into a sort of cage where not only our freedom gets lost but also the very meaning of our existence – that opening of existence outside itself that takes the name of *communitas*." (Esposito 2013, 85)

But what does immunity really mean? It has to do with "the figure of the proper" (Esposito) and possessive individualism (Macpherson). With his analysis of possessive individualism formulated in the early 1960s, Canadian political theorist C.B. Macpherson critiques modern liberal-democratic theory (Hobbes, Locke) claiming that it fails to understand its possessive quality. This possessive quality

is found in its conception of the individual as essentially the proprietor of his person or capacities, owing nothing to society for them. The individual was seen neither as a moral whole, nor as a part of a larger social whole, but as an owner of himself. (Macpherson 1962, 3)

This possessive individual is defined by property, "that what belongs to me: my identity, my ethnicity, my land." Each of these spheres turn into "a form of property that must be immunized, often in contradictory ways, from external appropriation" by producing boundaries and exclusionary mechanisms." (Bird and Short 2013, 7).

In order to be immunized, the modern individual surrounds itself with boundaries, it protects itself, it isolates itself. The mechanism of immunization, therefore, tries to minimize contagion and to reach invulnerability by erecting exclusive mechanisms against any foreign element that appears to threaten from outside.^[50]

But this immunity only works if the individual frees itself from the obligations it has towards others. These obligations and moral debts to be in relationships with others present a kind of contamination, claims Esposito.



Boxing and Unboxing calendar, 2018

This is where “boxes” come into play, as boxing is not only a martial art but also an activity of putting things into a container to protect them from humidity, from dirt and dust, from outside influences. By doing so, immunization takes place which protects the inside from the outside. The possessive individual (inside the box) must protect itself from everything outside of the box and must not enter into any connection to the outside (the other) in order to achieve immunity.

Roberto Esposito has made an interesting discovery. He explains how the word “munus”, which is contained in both *immunitas* as well as in *communitas*, combines these two concepts. The Latin word *munus* has two meanings, firstly obligation and secondly protection. The verb “*munio*” means to fortify, to protect, and secure. But *munus* means also “duty” and Esposito emphasizes that a community based entirely on protection misses out on the most significant aspect of a community. For him, as Isabel Lorey explains, the meaning of community “lies in the fact of sharing certain dues and precisely not in erecting walls for the

protection of one's own. [...] Munus is here understood as a gift that one must not refuse, as an obligation, a compulsory mutual debt, as a duty that connects." (Lorey 2013, 261)

The particularity of this understanding of community is that the giving and sharing create a dependency on others, a mutual debt, and consequently, as Esposito argues, dispossession.

Community, he proposes, is exactly "what is not one's own". Community can only be experienced as a "loss, removal, or expropriation". (Esposito 2013, 48–49). Therefore such understanding of community rather voids one's identity rather than fulfills it. The common, according to Esposito, is not characterized

by what is proper, but by what is improper, or even more drastically, by the other, by a voiding, be it partial or whole, of property into its negative; by removing what is properly one's own that invests and de-centers the proprietary subject, forcing him to take leave of himself, to alter himself. (Esposito 2010, 7).^[51]

Now it becomes clear how the activity of boxing (the wrapping, protecting) and boxing as a martial art (a bodily dialog) and unboxing (an activity to cut up protective boundaries) relate to concepts of community, immunity, and the figure of the proper. While Esposito's ideas sound rather theoretical with regard to a bunch of self-defining women throwing boxing punches at each other, they help to understand and articulate the sport's transgressive nature: to expose oneself to hitting and being hit. It can be described as a moment of "border-swerving, border-linking and border-spacing" between the I and non-I, that Bracha L. Ettinger elaborates from a psychoanalytical perspective.^[52] The boxing renders permeable the borderlines of our "proper" subjects. As a nonverbal bodily dialogue, it transgresses the very boundaries that we elsewhere seek to protect. During sparring, I deliberately forgo this established immunity – my contours become vulnerable through the mutuality of the touch: My fist touches and is being touched at the same time.

4.3 Wrap-Up (Boxing and Unboxing)

In this reflection on the performative project Boxing and Unboxing I showed how sparring could be a method to learn bodily negotiation, which is not aiming for victory or defeat. I described how the liberating experience to be in the moment on the mat created an almost utopian space of an identity-suspended physical encounter (undoing boxes). I detailed the effects of making myself vulnerable and suspending my immunity, creating an extraordinary sense of community. Theorizing these discoveries with Esposito's thinking around the relationship between immunity and community, I see potential in the Boxing and Unboxing

experiment to serve as a technique for unlearning the building blocks of possessive individualism and for making more porous the borders of our "proper" self that we elsewhere seek to protect.

5 What's next

The purpose of this chapter 05*Reflection and theorization of projects is to unpack the complexities and contradictions of each of the practice projects through a process of reflection. This is to establish what the practice experiments did and how they potentially contribute to a critical understanding of the micro-politics at play when we create and share knowledges under institutional conditions. This chapter reflects on the tactics developed within the practices/experiments by attempting to "do things differently". It assesses what I hoped to achieve, what was possible to achieve. It lays out the blockages and contradictions that emerged while wrestling with systems of validation, authorship and ownership, the concept of the "finite" discrete object, and the authority these discrete objects produce.

The following chapter 06*Analysis will revisit the initial research questions and distil a range of topics, struggles, and double-binds that emerge from the five practice projects. It also analyzes the fact that this PhD submission is a form of publication in its own right, and the experiment with using a wiki as publishing method that to some extent challenges the dominant assumption that a PhD is an individually authored, original contribution to knowledge.

6 Notes (Reflection, theorization of projects)

1. "SCUB Manifesto" invokes Valerie Solanas' "SCUM Manifesto", known as the "Society for Cutting Up Men". Remedés published the manifesto in the inaugural issue of LTTR (Lesbians to the Rescue), an annual publication by the feminist genderqueer artist collective consisting (in different constellations) of Ginger Brooks Takahashi, K8 Hardy, Emily Roysdon, Ulrike Müller, and Lanka Tattersal. (Remedés 2002).
2. This conversation took place on July 8, 2015 at Chelsea College of Art and Design during Study Day – Why Publish?, the University Gallery and Archives, a joint research by Joyce Cronin (Afterall), Karen Di Franco (Chelsea Space) and Eva Weinmayr (AND Publishing). Funded by Curriculum Development, Student Enterprise and Employability (SEE), University of the Arts, London.

3. OOMK (One Of My Kind) is an art collective and biannual publication run by Heiba Lamara, Sofia Niazi, and Rose Nordin. OOMK ZINE explores themes surrounding women, art and activism engaging particularly with the work of women of color and faith. See *The Library Was* (OOMK 2017).
4. It is interesting to observe that the printed posters and their online versions that circulated in my immediate environment at HDK-Valand triggered much interest and, therefore, contributions. The shared interests of the community of practice at the art academy were critical as a vehicle for bonding and creating trust. People who already knew me personally or knew about my work felt invited to contribute. (My position within the institution, as a doctoral researcher, also provided some degree of respect or even authority, which people felt they could trust and rely on.) Besides, a large number of contributions arrived from people who had worked with me previously or knew of my involvement with AND Publishing and the Piracy Project in London. It seems that both characteristics, my position as a doctoral researcher employed at the art academy as well as my previous work provided some context and legitimization.
5. See also Emily Roysdon and Katie Geha, "Interview with Emily Roysdon." *Glasstire*, November 11, 2012. <https://glasstire.com/2012/11/11/interview-with-emily-roysdon/>.
6. The interview with Ann Butler, Head of Libraries and Archives at the Centre for Curatorial Studies Bard (CCS Bard) was conducted during my visit to the CCS Bard library on September 6, 2017.
7. Drabinski points here to the contingency of any classification scheme, but her emphasis on the subjective agency of the worker should be treated with some caution, because the subjectivities in question are themselves produced in the same processes. (Drabinski 2008, 198).
8. Melvil Dewey, *Decimal Classification and Relative Index*, page 43. Dewey applied his urge for efficiency also to a proposed spelling reform, as the unusual spelling of this paragraph indicates. He explains in length that as president of the Efficiency Society and of the National Institute of Efficiency, and as chairman of the committee of each on "Efficiency in English writn and spokn" there was an "almost unanimous agreement as to imperativ need for radical improvement [...] and a urjent need of speling reform." He identifies that English language has 40 sounds, but over 500 symbols or combinations to represent these 40 sounds, a fact that according to Dewey, cries out for simplification. Likewise Dewey complains that the Webster Dictionary identifies 30 different spellings of the name "Shakespeare". To tackle this "criminal waste of money and skool time" he came up with a long list of rules to simplify the use of vowels and consonants. Dewey also demonstrates clear colonialist tendencies, when he lays out that "English is betr fitted than any other languaj for universal use." Due to its simple grammar, it has all the properties to become the "world languaj." (Dewey 1932, 49–63).
9. The ten main groups are: 000–099, general works; 100–199, philosophy and psychology; 200–299, religion; 300–399, social sciences; 400–499, language; 500–599, natural sciences and mathematics; 600–699, technology; 700–799, the arts; 800–899, literature and rhetoric; and 900–999, history, biography, and geography. These ten main groups are, in turn, subdivided again and again to provide more specific subject groups. Within each main group, the principal subseries are divided by 10; e.g., the history of Europe is placed in the 940s. Further subdivisions eventually extend into decimal numbers; e.g., the history of England is placed under 942, the history of the Stuart period at 942.06, and the history of the English Commonwealth at 942.063. *Encyclopedia Britannica*, <https://www.britannica.com/science/Dewey-Decimal-Classification>.

10. Shiyali Ramamrita Ranganathan outlines the "Five Laws of Library Science."
1. Books are for use.
 2. Every reader his [or her] book.
 3. Every book its reader.
 4. Save the time of the user.
 5. The library is a growing organism." (Ranganathan 1931).
- See also David Senior (2008), "Infinite Hospitality"; and Eva Weinmayr (2016) "Library Underground – a reading list for a coming community".
11. Situated in a different context, one of indigenous knowledge practices, Linda Tuhiwai Smith (2008, xi) provides a crucial critique of potentially exploitative exchange economies of research. Being Maori herself, a people that had been extensively researched by (Western) social scientists, she argues that in the indigenous community tends to prevail a perception that research is "something that is done to people by outsiders and from which there is no apparent positive outcome" for the indigenous community itself. This is to an extent applicable to some instances of artistic practice where the "participation" serves the artist's project rather than the participants, a distinction that is not always clear-cut.
12. As a historical note, it is interesting that 40 years earlier, not far from the site of the Byam Shaw School of Art in North London, students and staff of Hornsey College of Arts occupied their school in spring 1968 demanding a radical rethinking and reorganization of art education. During this six-day sit-in, students and associated staff took control of the entire building – including its kitchen and switch-board – and produced a range of demands and manifestos that have been described as the starting point for an entire student protest movement across the UK. On May 28, 1968, the Student Action Committee (SAC) called for an all-night meeting over the freezing of Union funds by the school's Bursar. Unlike earlier protests such as against the planned merger with Middlesex University that eventually petered out, this particular call to action resulted in a lengthy sit-in that had could only be ended by police intervention. A multiplicity of papers, declarations, proposals, and requests that were circulated through independent channels and the press originated from these 24-hour meetings ranging from concrete changes on how to run the courses, to the demand for representation in boards and selection committees, to the conceptualization of new learning outcomes. It was a profound and fundamental rethinking of what art education should be, as is highlighted in one of the published manifestos:
1. *A person who designs should be a person who is capable of having meaningful relationships; a person with imagination; a person with insight into and an understanding of the world around him, and an ability to communicate.*
 2. *This individual should have these qualities first, and be a designer (or anything else) second.*
 3. *The fact that he may direct himself and his capabilities within a particular limited context (i.e., design) should be purely incidental.*
 4. *However, if this "designer" does not have these qualities, he will not be able to relate what he produces to his social environment, and hence to himself.* (Students and staff of Hornsey College of Art 1969, 35).

13. In his essay "Life amongst the pirates," Daniel Alarcón reports from his visits to Peru's notorious pirate book markets in Lima that according to the author can sell up to three times as many copies of a book as the authorized publishers.

Oscar Colchado Lucio, one of a handful of Peruvian writers who actually make their living from book sales, told me of the time he'd gone to the town of Huancayo to do a reading at a very poor school. He signed some 300 books without coming across a single original. The authorized version simply wasn't available – there were no bookstores in Huancayo. [...] In some cases, pirates have rescued work by writers the formal industry has forgotten. For example, the story of Luis Hernández, a little-known avant-garde poet with a cult following among university students. Photocopied versions of his out-of-print collections have been passed around for years, but no publisher had bothered to reissue his work – until a vendor from downtown Lima recognized the need, partnered with a press and came out with his own, unauthorized edition. (Alarcón 2010)

As Alarcón mentions, some texts get abbreviated, a few chapters arbitrarily taken out to save printing costs – without any notice for the reader. The possibility of such unacknowledged modifications triggered our imagination. But Alarcón also describes an interesting tension: On one level, there is a romantic idea of "a poor, developing country with a robust informal publishing industry, the pirate as a cultural entrepreneur, a Robin Hood figure, stealing from elitist multinational publishers and taking books to the people. The myth is seductive and repeated often: book piracy in Peru, the story goes, responds to a hunger for knowledge in a country that throughout its history has been violently divided between a literate upper class and the poor, unlettered masses." And on the other hand, there are the pirates' ruthless capitalist operations. Alarcón recounts how the state infiltrated the pirate book markets to control what is being printed. As a cultural artifact, the book has undeniable power, which was used by the Fujimori government to fight its critics – most prominently novelist Mario Vargas Llosa, who had run for president but lost by a slight margin. After the Fujimori administration dissolved the Congress and announced to rewrite the constitution in 1992, Llosa declared him a dictator in his weekly column in *El País* – a characterization that instigated Fujimori to silence Vargas Llosa. The government invested in large-scale into pirate presses and swamped the markets with state friendly, uncritical literature – making it difficult for Vargas Llosa's publishers to survive economically. As Alarcón states, "over the next few years, book piracy became a project of the state." (Alarcón 2010).

14. The library space was used for a range of activities – some directly related to printed books, and others not at all – including an artist residency, yoga classes in between the bookshelves, as an assembly room, a chill-out space, for book launches, self-organized lectures, and workshops. Students and staff signed up to work inside the library to avoid that the books be lost and managed a simple book lending scheme.
15. The Showroom, a publicly funded art space in London, offered to host the PP right after the books had to leave the art school library space. Funded by an Arts Council grant, the PP organized a series of workshops and debates at the Showroom in spring 2013, next to an accessible Piracy Project Reading Room during Showroom opening hours.[1] (<http://www.theshowroom.org/events/and-publishing-residency>).

16. I use the term "queer" (from German "quer", meaning "cross") here in its old meaning of something being strange, odd or unusual, something that does not fit into a category and therefore destabilizes the category itself. The verb queering stands here for interfering with, dismantling, destabilizing. This is distinct from the more recent use of the term queer referring to identity categories falling outside the of the gender binary or the heterosexual mainstream.
17. It might be no coincidence that Roland Barthes' seminal short essay "Death of the Author" was published in *Aspen Magazine* in 1967, around the same time when the Xerox photocopy machine has become widely used in libraries and offices. See Eva Hemmungs Wirtén (2004, 57–75).
18. Think of Riot Grrrl, in Kate Eichorn's words, "a movement defined by an explosive repertoire of gestures, styles, performances, rallying cries, and anonymous confessions reproduced on copy machines." (Eichhorn 2013, 9).
19. The early releases include interviews with Regine Basha, Celine Condorelli, Katya Sander, and Carey Young, as well as texts by Michel Bauwens, İsmail Ertürk, David Graeber, Lawrence Liang, Matteo Pasquinelli, Elizabeth A. Povinelli, Dieter Roelstraete, Joshua Simon and Slavoj Žižek – but this is always subject to change. The update to version 0.1.7 of the reader includes the addition of interviews with artists Carey Young and Annika Eriksson, texts by Alexandru Balasescu, Federica Bueti, Eva Weinmayr, and an artist project by Burak Delier.
20. See the Piracy Project catalog: Neil Chapman, *Deleuze, Proust and Signs*, http://andpublishing.org/PublicCatalogue/PCat_record.php?cat_index=69.
21. Of course, unconventional publications can and are collected, but these are often more arty objects, flimsy, oversized, undersized, etc., and frequently end up in the Special Collections section, framed and categorized "as different" from the main stack of the collections.
22. Camille Bondon, *Jacques Rancière: le maître ignorant*, Piracy Project catalog. http://andpublishing.org/PublicCatalogue/PCat_record.php?cat_index=19. Rancière's pedagogical proposal suggests, that "the most important quality of a schoolmaster is the virtue of ignorance." (Rancière, 2010, 1). In his book *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Jacques Rancière uses the historical case of the French teacher Joseph Jacotot, who was exiled in Belgium and taught French classes to Flemish students whose language he did not know and vice versa. Reportedly he gave his students a French text to read alongside its translation and, without mediation or explanation, and allowed the students figure out the relationship between the two texts themselves. By intentionally using his ignorance as a teaching method, Rancière claims, Jacotot removed himself from the center of the classroom, as the one who knows. This teaching method arguably destabilizes the hierarchical relationship of knowledge (between student and teacher) and, therefore, "establishes equality as the center of the educational process." (Krauss 2017, 113).
23. One of the more notorious cases includes the litigation between photographer Patrick Cariou and Richard Prince that began in 2009 and took several years – and had an unexpected outcome – that I analyze in the submitted book chapter "Confronting Authorship – Constructing Practices" (Weinmayr 2019).
24. The advising scholars and lawyers were Lionel Bently (Professor of Intellectual Property at the University of Cambridge), Sergio Muñoz Sarmiento (Art and Law, New York), Prodromos Tsiavos (Head of Digital Development at the Onassis Cultural Centre Athens, at the time Legal Project Lead for Creative Commons, England, Wales, and Greece).

25. The legal concept of fair use has been introduced to allow for copyright exceptions in order to balance the interests of exclusive right holders with the interests of users and the public, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research. "In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include – (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes; (2) the nature of the copyrighted work; (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and (4) the effect of the use upon the potential market for or value of the copyrighted work." US Copyright Act of 1976, amended 2016, <https://www.copyright.gov/title17/>.
26. See Karaganis (2011); and "The Piracy Years", American Assembly, <http://piracy.americanassembly.org/>.
27. Femke Sneltink (Constant) circulated a letter to the participants of the research project "Interfacing the Law," (Piet Zwart Institute, Rotterdam, 2019) as a response to the Custodians Online letter "In solidarity with Library Genesis and Sci-Hub" (2015) and Letter "Alexandra Elbakyan to Mr. Robert W. Sweet" (2015). See letters here: http://constantvzw.org/w/?u=https://pzwiki.wdka.nl/mediadesign/Interfacing_the_law.
28. In an open-ended reader, published in 2014 by AND Publishing, each of the terms was to be explored over time from different perspectives and fields of knowledge. *Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating* [2] (<http://andpublishing.org/borrowing-poaching-plagiarising-pirating-stealing-gleaning-referencing-leaking-copying-imitating-adapting-faking-paraphrasing-quoting-reproducing-using-counterfeiting-repeating-cloni-2/>) is an open-ended book, that develops over time. The first version included a range of essays, while other chapters were still to be written and terms to be explored. It was an attempt to use the publication to initiate thinking and have the thinking feed back into the book. This approach was supported by an inventive funding model. People bought shares in the essay (exploring one of the terms) they wanted to be written and thus financed the prospective author fee. In the end, however, we never managed to publish a further version of this book. We were excited about the idea of ongoingness, but practicalities, the shift of interests, as well as precarity directed our energies to new projects and occupations.
29. See Hall (2016, 16); and "Etymology of Pirate", *English Words of (Unexpected) Greek Origin*, March 2, 2012, <http://ewonago.wordpress.com/2009/02/18/etymology-of-pirate>.
30. It is important to note that the Piracy Project catalog lists the pirate as the author of the (pirate) book, followed by the source, and the strategy, in order to describe the relationship between the three. Based on the questions the framing and cataloging raised, we organized a cataloging workshop "Putting the Piracy Collection on the shelf" at Grand Union gallery in Birmingham, where we experimented with the help of archivist Karen DiFranco, with new cataloging terms for selected cases in the collection. See <https://grand-union.org.uk/gallery/putting-the-piracy-collection-on-the-shelves/>.
31. The choice to group the pirate books according to their modes of distribution was informed by the one-month workshop we organized as part of the Piracy Reading at Kunstverein Munich – researching, visiting, collaborating with independent publishers, bookshops, archives located in Munich that operate off the mainstream and developed alternative ways of distribution. See pamphlet produced by participants of the workshop "One Publishes to Find Comrades", Kunstverein Munich, Nov 2014. See publication documenting this local archive research, http://wiki.evaweinmayr.com/images/7/71/Piracy_Project_Kunstverein_Munich_One_published_to_find_comrades%

32. Di Franco (2014, 80) refers to Aby Warburg's (1866–1929) unfinished "Mnemosyne Project" and Marion Mitchell Stancioff (1903–1994) "Lost Language" index card project, claiming that the "Warburg Institute looks not to follow standards but to set them, testing the fixed nature of standardization with material that moves across art historical boundaries."
33. During its first two years the project was embedded into the daily practice of an art college community. It drew inspiration from people regularly popping in, joining the workshops or coming to the lectures. Many incidental chats and encounters took place in the corridors, in the yard or café, which contributed immensely – indirectly and socially – to the project, through daily presence alone. When the library was eventually closed (and converted to offices) we moved the pirated books to The Showroom in London, a publicly funded art space, which is invested in stretching the boundaries of traditional gallery work by focusing on collaborative and process-driven approaches as well as building relationships with local groups in its neighborhood. This one-year residency at the Showroom allowed us to conceptualize a new set of events, apply for funding and get to know the new situation. AND publishing also ran evening self-publishing courses, Working in the Edges, over a couple of months, which helped to connect to and develop publishing practices and discourse in the Showroom community. After the end of the residency, when we were invited by several art institutions to set up temporary reading rooms (mostly for a one-month period), our work tended to become more of a deliverable, a service.
34. Teaching to Transgress Toolbox (TTTT) is a collaboration between HDK-Valand Academy of Art and Design, École de Recherche Graphique (erg) in Brussels, and Institut Supérieure des Beaux-Arts (ISBA) in Besançon to collectively address questions of inclusive learning and teaching in an environment in which tendencies towards polarization and discrimination in wider society have a perceptible influence on attitudes and behaviors within education more broadly, and in our classrooms in particular. In an attempt to meet these contemporary threats to diversity, questions about pedagogical inclusivity rose to the forefront. Intersectionality asserts that oppressions (based on racism, sexism, homophobia, classism, etc.) are interconnected and cannot be examined separately from one another. Critical intersectional feminist pedagogies have, by now, been proven to provide valuable conceptual and practical tools with which to focus on inclusivity. This is particularly true in the field of art, where teaching is known to be open to devising and applying new critical frameworks, tools of analysis, and creative practices. The program seeks to foster inclusive pedagogies, and question the so-called neutrality and equality in systems of schooling, production and consumption in the arts. How can people from various backgrounds, fields, abilities, gender identification, sexual orientation, ethnicity, and religion collectively explore how intersectional and decolonial approaches can activate and spread embodied and theoretical knowledges.
<http://www.ttttoolbox.net/>.
35. I borrow this quote by Philippe Kinoo, with a slightly amended translation, from Laurence Rassel's talk at a public seminar at Goldsmiths, London in 2018.

36. Some recent examples of institutional analysis for contemporary institutions include for the techno-sociological aspects of infrastructure "Affective Infrastructures", Transmediale, Berlin, 2019, <https://transmediale.de/content/study-circle-affective-infrastructures>. For an analysis of educational institutions via institutional psychotherapy see Laurence Rassel, "Rethinking the art school," a conversation between Laurence Rassel (director, erg, Brussels) and Cornelia Sollfrank (Creating Commons), ZHdK Zürich, 2018, <http://creatingcommons.zhdk.ch/rethinking-the-art-school/>. For the broader field of institutional politics from the perspective of art, curatorial, educational, and research practices see *How Institutions Think* (O'Neill et al. 2017) (building on sociologist Mary Douglas' lecture (1986) with the same title). For "unlearning institutional habits" see Annette Krauss (2017). For the field of small-scale independent (feminist) institutions see Johanna Gustavsson and Lisa Nyberg (2011).
37. In a meeting with the prefect possible precedents, such as the Serpentine Galleries Marathon in London, were discussed, in case questions were asked by the superordinate university procurement.
38. While being aware of some administrators' support, it was difficult to receive consistent information on what could and could not be done within the remit of the various academic procurement policies. The information provided was fairly vague. This left us sometimes in a state of uncertainty, constantly guessing, and relying on hearsay. We were always hoping, without really knowing – this created tension within the group as well as with the administration. We found ourselves also affected by anxieties that "this will not be possible" as the inflexibility of the administrative apparatus might not allow it to happen. For example, just three days before the event, we received an email from an administrator stating that preparing food for 120 people in the academy building would breach the Health and Safety regulations of the university. Two days later another administrator brought us – as a gesture of acknowledgment and support – a monstrous squash vegetable grown in her garden to cook for the communal dinner.
39. In the text "Let's Mobilize Revisited" (Appendix 1) written one year after the event, members of the working group (Rose Borthwick, MC Coble, Andreas Engman, Eva Weinmayr) reflected on process, hopes, and results of the mobilization by commenting on the original text "Mapping the concepts and ways of working for Let's Mobilize" in the *Let's Mobilize: What is Feminist Pedagogy?* workbook (Feminist Pedagogy Working Group 2016, 1–4).
40. "I do always wonder how as hosts, undertaking so much care work and logistical preparations, we are able to engage with everyone and the discussions without burning out?" Frances Stacey, Collective Gallery Edinburgh, email May 1, 2017.
41. "First of all, I want to express my deep gratitude and joy for the Femped mobilization. Thank you for arranging this fantastic event! It was inviting, relaxed, intelligent, critical, playful, generous. It was also wonderful to meet all these people in this setting – I think it made everyone go off-guard. Even though the atmosphere was friendly and allowing, there was also room for criticality – especially during the Thursday session before lunch. That was very valuable! [...] If femped is to serve as a role model for the Academy – and in many regards, it should – I cannot stress enough that the work required to arrange an event needs to be acknowledged by the institution as work. Anything else is unsustainable, unethical, and excluding. To define what work is and how it is valued has occupied feminism for decades." Ann-Charlotte Glasberg Blomquist, Lecturer Hdk-Valand, email November 15, 2016.

42. Impact evaluation, as I will discuss in chapter 06*Analysis, is a complicated and contested matter, as the ongoing controversies around the Research Excellence Framework (REF) in the UK evidence. The problem with impact measurement, whether qualitative (narratives and accounts describing how it benefits the public outside academia) or quantitative (publication metrics or impact factor counting the publication "outputs" of a researcher) is that in both cases evaluation focusses on the published outputs and not on the ways research is being done. Another problem of judging impact in the UK Research Excellence Framework has to do with timing. First, the expectation to be operational or impactful within a short timespan potentially discourages research that might have value in the long term. And second, full-time employees can submit up to four outputs every four years. This time schedule might lead researchers to shy away from riskier research that could take longer or not lead to publication at all.
43. The activation of historical sources has been important in an attempt to not reinvent the wheel in every new generation, but to build upon what previous generations have already established.
44. See Aïda Vasquez & Fernand Oury, "Vers une pédagogie institutionnelle" (Paris: Maspero, 1968). Aïda Vasquez & Fernand Oury, "De la classe coopérative à la pédagogie institutionnelle" (Paris: Maspero, 1971). Aïda Vasquez & Fernand Oury, "The educational techniques of Freinet" in *Prospects in Education: A Quarterly Bulletin* Vol. 1 (Unesco, 1969).
45. Quoted from a What's App Message Group in 2018, set up for the boxing training United Voices of the World organized, <https://www.uvwunion.org.uk/>.
46. See Solstar: <https://solstarsports.org/>.
47. Janet O'Shea (2016) goes on to describe sparring as a technique to learn to compete and collaborate at the same time.
48. See Therese Runstedtler's (2010) in-depth study of the controversies around the canceled fight between African-American world heavyweight champion Jack Johnson and English champion "Bombardier" Billy Wells scheduled at the Earls Court Empress Theatre in London in 1911 that resulted in racial segregation in early twentieth-century British prizefighting. The prospect that Johnson might defeat Wells, the "White Hope", a former soldier in the British Indian Army representing the British Colonial Empire, triggered two kinds of anxieties. "The possibility of a black man shaming white British honor in the heart of the empire" (665) was seen as a potential threat to racial logics of imperialism. Secondly one was cautious to fuel the antagonism between the two races and to encourage colonized peoples to insurrect. A reporter at *The Cleveland Gazette* declared, "the plain fact was ... that the spectacle of a Negro whipping a white man would give too much encouragement to the blacks of the English provinces [colonies], in several of which that country was and is having more or less trouble to keep them subjugated." (*The Cleveland Gazette* 1911, as cited by Runstedtler) Several national and international campaigns against this fight made Winston Churchill, British Home Office secretary at the time, call the fight off and institute a ban of interracial British Championship fighting until 1947.
49. From the written feedback we received at the end of the program we understood the importance of providing a safe and accessible space for female boxing since boxing still appears to be a much a male-dominated sport – female boxing was first included in the Summer Olympics in London 2012. Feedback from a participant: "My friend told me about the boxing training and I have always been a little bit interested in boxing since my dad boxes and it just seems really cool to learn how to hit people in a sportsmanlike way (and maybe a little for self-protection and stuff). I have never actually done any boxing since it seems so intense and quite competitive, but from reading the information for Box Me In it seemed laid back and a place where I and other women could spend time learning in a safe space not having to worry about the competitiveness that often comes with men doing sports."

50. This is true for medical immunity, juridical immunity and, as Isabel Lorey (2013) suggests, for a "constitutive immunity."
51. Isabell Lorey (2013, 261) summarizes Esposito's notion of *Communitas* as being "based on a lack, a loss and a "subtraction": munus always also means minus."
52. I am borrowing these three terms from artist, psychoanalyst, and feminist theorist, Bracha L. Ettinger (2006, 63–64) who defines (in contrast to Lacan and Levinas) the matrixial space of the feminine uterus as "not a symbol for an invisible, unintelligible, originally, passive receptacle onto which traces are engraved by the originally and primary processes, rather, it is a concept for a transforming border space of encounter of the co-emerging I and the neither fused nor rejected unrecognized non-I". She takes "the feminine/prenatal meeting as a model for relations and processes of change and exchange in which the non-I is unknown to the I (or rather unrecognized: known by a non-cognitive process), but not an intruder. Rather the non-I is a partner-in-difference of the I. [...] It can serve as a model for a sharable dimension of subjectivity in which elements that discern one another as non-I, without knowing each other, co-emerge and coinhabit a joint space, without fusion and without rejection."

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This page was last edited on 6 October 2020, at 13:37.

6 Analysis: Micro-politics of Publishing

In this chapter, I will revisit the initial questions that triggered this research and analyze how these shifted and reframed themselves through the five projects. I started from a set of concerns regarding the political and emancipatory nature of the book, an aspect that is often understood as limited to the political nature of its content. I set out to explore the possible ways in which a book might be produced (authored, edited, printed, bound), disseminated (circulated, described, cataloged), and read (used) in political and emancipatory ways. Departing from the notion that knowledges are socially constructed, contingent, and situated, the project aims to investigate the act of publication as a social and pedagogical, and as such, a political process.

At its core, this inquiry aims to expand and test the normative criteria of what constitutes a publication. One of the emergent questions was whether publishing might be seen as a verb (a process) rather than a noun (i.e., the finished object). Could practice itself be understood as a form of publishing? A teaching situation, for example – a workshop, seminar, or group dialogue, where knowledge is collectively created and shared at the same time – could this also be considered as publishing? What kinds of publics are necessary or relevant to a publication process? A collaboration, a collective, a scene, a process, a dynamic, a method – can we frame any such situation or process as "publishing"? How fixed or stable does a transmission of knowledges need to be in order to be called a "publication"? And what is the function and effect of such stability?

Initially, I had seen publishing as an outright positive and constructive act, as a tool for having voice and developing emancipatory agency. However, as the research progressed, this view became complicated by certain insights achieved through the inquiry. These insights recognize the limits and contradictions of collective knowledge practices (in institutional contexts but also outside them) and develop possible pragmatics and tactics to negotiate these contradictions – not as a universal solution, but in the form of contingent and situational approaches.

In the following sections, I will identify and analyze the paradoxes, conflicts, and contradictions facing an emancipatory and intersectional approach to publishing, caused by (i) systems of validation and audit culture, (ii) the stasis of the "finite" object, (iii) the authority these discrete published objects produce. The discussion then leads to broader questions of the coercive mutual reciprocity between authorship, authorization, and authority, and the effects of this entanglement on

my practice, and the writing of this kappa in particular. The series of bullet points below capture the main conflicts, contradictions and other findings which are expanded in each of the numbered sections that follow.

1

- Collectivity does not stand for a harmonic idea of togetherness.
- Collectivity is distinct from collaboration, co-operation, or collegiality.
- The messiness in collective work can be unpredictable, exhausting, irritating – but it is worthwhile.
- Working collectively is political, as it deviates from the individuating societal default.
- Institutional efficiency appears unable to properly afford and account for collective work adequately – hence it tends to be precarious.
- Collective work, though intended to be created on equal terms, can nevertheless spawn unintended hierarchies.

2

- Classifying, naming, and framing, have the structural feature that each approach valorizes one point of view and silences another.
- Library classifications are not as neutral and universal as they appear.
- Rather than being a neutral search tool, the catalog is a cultural object.
- The catalog is itself a meaning-making structure.
- The catalog and its records are best approached as sites of local knowledge and negotiation rather than authoritative and stable bibliographic descriptions.

3

- Knowledges fixed in print or code produce authority.
- Unfixing can happen in the form of oral and discursive practices, versioning, unbinding and unboxing.
- Fixity creates accountability as a valuable facet of authorship but it tends to be unnecessarily merged with ownership.
- Unfixing means to understand publishing as a verb (a process) rather than a noun (the finished object).

4

- A publication can function as a currency in systems of audit and cultural capital.
- A publication can function as a mediating "third object" in the context of institutional pedagogy.
- A publication can function as a prop that moves the reader into new forms of thinking and being together which is, ultimately, more important than the prop itself.

5

- Citation, as a key mechanism to acknowledge, critique and build on other knowledges, struggles to deal with non-stabilized utterances or practices – e.g. those that are in flux, oral, "unauthored" or not published.
- By creating new relations, bringing resources, thinkers and practices in new arrangements citation can produce these resources, thinkers and practices anew.
- Citation is an act of validation.
- Citation as an act of relationality can also create concentrations of power.
- Citation can operate as a reproductive technology, reproducing certain knowledges around certain bodies and excluding others.

6

- There is no quick, simple or universal way to come to terms with the entanglement of authorship and private ownership as constructed by copyright.
- Authorship without ownership can be imagined.
- Authorial responsibility and authorial credit are two distinct facets of authorship.
- Collectivizing authorship helps to unsettle the individuating apparatus, but still has to deal with questions of ownership once it enters systems of validation (publisher, institution, book market).
- Authorship – from a feminist decolonial perspective – can be an important device for accountability that aims at decentering the universalism of the Eurocentric canon.

7

- We need an altogether more flexible idea of authorship, rethinking the author as an instigator, maker, doer, teacher – somebody who "causes something".
- Such redefinition expands the role of the author beyond a creator of discrete objects that are bound to a tangible and fixed form.
- Such an understanding of authorship requires new criteria of evaluation: criteria that pay attention to the ways we publish, the inclusivity of our tools, and who is encouraged to speak or remain silent.
- This shift would also entail a rethinking of "what can be measured" into "what we most value".

8

- To envision authorship and citational ecologies differently, the metaphor of a compost heap could be helpful, with its economies of feeding, digesting, excreting, and transforming.
- Authorship here is decentralized since a multiplicity of agents is at work to create this nutrient-rich milieu.
- In such decentralized ecologies, authorial practice would be fundamentally collective and in motion.
- Decentralized ecologies would include open-source and resource sharing, and licenses that permit re-use.

- These ecologies would also need to overcome the binary "open" (free culture, copyleft) versus "closed" (copyright, intellectual property).

9

- We need a less technical understanding of "distribution". See compost heap.
- The sharing of my research findings in the format of a thesis is an act of publishing in its own right; it turns itself into an experiment.
- Using the open-source MediaWiki to develop the thesis "in public" emphasizes the dialogical character of knowledge practice. It is simultaneously production and dissemination.
- There are dilemmas and double binds that I have to negotiate when, as an individual subjected to an exam protocol, I try to migrate collective work into the institutional context of academia.
- As I am authorized by a research institution to "author" this thesis, there is a danger that my individual framing could historicize and cement these dialogical, intersubjective, unstable, and contingent collective practices.

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Notes (Analysis)

1 Collectivity

This PhD project set out to explore the micro-politics of publishing and its implicit "blockages" for emancipatory, collective knowledge practices. One assumption was that working collectively could be a method to resist the pervasive neo-liberal regime that encourages cultural workers to operate, as Susan Kelly (2013, 53) notes, "as hyper-individuals in a competitive and brand-oriented set of institutional and market hierarchies."

There is a difference between working collaboratively and collectively. Collaboration could mean two or more people working towards a specific goal. It does not necessarily imply that the work is collective since each could carry out discrete tasks individually, that are later brought together to form a common outcome. In a similar vein, collectivity in an academic institution should not be confused with collegiality. Grounded on collaboration and constructive cooperation within the institution, collegiality "can be associated with ensuring homogeneity, and hence with practices that exclude persons on the basis of their difference from a perceived norm."^[1] It can also be seen as merely "working together" to advance efficiency and productivity – in competition with other universities. But it is worth emphasizing that what I outline here are tendencies rather than binaries – collegiality, in the sense described, can be understood as a particular form of collective work, which does of course overlap with more resistant forms of collectivity and may also allow for their emergence.

To clarify the difference I identify between these overlapping tendencies, I would propose that collectivity is most often based on a specific political approach. It tends to be noncoercive. It may be hard to achieve when whatever goal is collectively sought is grounded in wage labor relations with allocated tasks, roles, hierarchies, and individual responsibilities. Collectivity is contingent. It is not stable. It can dissolve at any moment if actors prioritize different matters and move on to other things. It can produce moments of great happiness and utter trouble.

The collective work in the various projects that form part of this PhD often began with a specific idea, but the actual steps on this journey were not known in advance. Likewise, no specific roles or tasks were assigned at the beginning. I believe that this is the value of it. There was mostly a trigger event^[2] or a shared concern, which was then developed over time through exchange and thinking together. The motivations, concerns and desires of those involved were often not fully articulated at the beginning. A shared excitement to start a common project was, however, tangible. Still, what actually drove those involved was only revealed gradually, when propositions or steps taken by one of the actors came as a surprise to the others. These were moments of discovery of each other's positionalities and subjectivities. They reveal where "somebody comes from" (literally and metaphorically) and they expose the unspoken assumptions we sometimes make of each other when working together. To give an example: before embarking together on the five-year-long collective work Piracy Project, Andrea Francke and I did not know each other, but we often did not have to explain much to each other because our perceptions of many situations aligned. But there were moments when they did not. These were instances where Andrea's cultural and heritage (coming from a post-colonial society and sociability, growing up under various dictatorships, settling in London as a middle-class Latin American migrant) embodied a position that was different from mine (growing up in politically more stable but haunted-by-its-past Germany, settling in London as a

middle-class European migrant). Such differing positionalities, caused by differing cultural backgrounds and ages,^[3] make a collective inquiry complex and messy. They come with unexpected baggage, concerns and questions. Therefore, I would assert that collectivity does not stand for a romantic, harmonic idea of togetherness. Rather, collectivity implies facing each other's subjectivities, and diversities; producing agreements and disagreements. This can be a transversal moment, one of dialogue, negotiation, and learning to transgress one's own horizon and boundaries. Artist and activist Susan Kelly (2002) describes such moments of transversality as

a conceptual tool to open hitherto closed logics and hierarchies and to experiment with relations of interdependency in order to produce new assemblages and alliances. [...] It is a tool to experiment with different forms of (collective) subjectivity that break down oppositions between the individual and the group.^[4]

I would propose that this form of generative messiness is at the core of collectivity. It is a constant back and forth between different knowledges and ways of knowing (following the distinction by de Sousa Santos)^[5] and between the "we" and the "I".^[6]

This poses a certain challenge since it makes the boundaries of each member porous and vulnerable: I can be touched, I can be moved. This movement could be described as a process of de-immunization – something that is at stake, very tangibly, during the sparring exercises in the “Boxing and Unboxing” project (as discussed in chapter 05*Reflection).

It is revealing to reflect on how my role shifted throughout the different projects. “Boxing and Unboxing” as well as the “Piracy Project” originated in a shared idea and developed with similar commitment by those involved. In contrast, the “Let's Mobilize: What is Feminist Pedagogy?” workgroup was more fluid with various members dropping in and out. Here a core workgroup formed that kept the ball rolling. The “Library of Inclusions and Omissions” was again different in that I invited people to submit books and materials that were important to them to add to the Reading Room collection. The fact that it was conceived as a community library, as well as, to some extent, an art project, created a problem in that there was a clear delineation between me as the instigating artist and a public invited to contribute. Thus the project fell short of mobilizing what a collective, non-institutionally affiliated project might have been able to mobilize, namely a collectively sustained project.

Instigating a supposedly collective project and situating it at the same time in the economies of cultural capital (by framing it as art) poses a fundamental conflict. I "owned" the project, and others contributed. In order for a collective project to be sustainable, the framework must be built collectively, as an act of instituting. Laurence Rassel explains this in relation to a workplace, like an art school. "On


Another thought complicates a potential romantic conception of collectivity. It is related to the power dynamics of the "we" in contrast to the "they". Who decides who can participate in the "we" and who is excluded? (I am thinking of all sorts of essentialist communities, nation states, etc.) Since the sphere of the "we" can easily turn into a community that inadvertently or deliberately immunizes itself from alterity, often in contradictory ways, by producing boundaries and exclusionary mechanisms.

Annotated by EW

→ see chapter 05*Reflection: Boxing and Unboxing – community, immunity and the figure of the "proper"

the one hand, institution is a creative process, apt to institute, to found, to establish. This is “instituting”, a process described in the present tense. On the other hand, “the instituted” is the result of a creative process. The instituted is what is crystallized, frozen and established. Alienation occurs when the instituted takes precedence over the institution.” (Rassel and Gorgol, 2019). This claim can be applied to collective work more broadly. If processes are “instituted” collectively, there is no need for one instigating artist, a project leader, or similar, but there is a need to collectively institute a structure, one that can be adapted and adjusted according to need.

2 Politics of Naming

When knowledges are collectively constructed, how do we attribute roles, authorship and ownership? During the years of my publishing activity, writing the colophon at the end of a collective process always presented deep trouble. The colophon is a mechanism of liability and credit. It marks the temporality and context of the book. It specifies and acknowledges the contributors and their respective roles. It provides all these data for bibliographic practices that will be replicated (presumably) in perpetuity. These specifications appear as metadata in library catalogs (MARC records), research repositories, archives, and the book trade (ISBN). These international standards have created a rigid set of form fields and categories capturing the book's provenance. These inflexible categories seem to produce a clash with the valuable messiness of collective practice and collectivized outcomes, as described above. 

Connected to the question of attribution are the power dynamics and implications of classifying, naming and framing. Scholars that critically studied the concept and history of classification (Ranganathan 1931; Star and Bowker 1999; Drabinski 2008, 2010, 2013; Berman 1971; Olson 2000, 2001, 2007; Knowlton 2005; Senior 2008) revealed the implicit biases and dilemmas of fundamental and structural classification principles: each standard and each category valorizes one point of view and silences another. Despite the claims of neutrality and universality – often attached to classification schemes – they are socially produced and embedded structures and they “carry traces of all the intentional and unintentional racism, sexism, and classism of the workers who create them.” (Drabinski 2008, 198). That ultimately means that any efforts to “fix” the terminology are necessarily restricted by the dilemmas of classification itself. “It is not possible to do classification objectively. It is the nature of subject analysis to be subjective.” (Drabinski 2008, 198).

Yet the projects in this inquiry also would accept that forms of classification are deeply embedded in almost all knowledge practices, from large-scale universalist systems to more flexible ad hoc arrangements. And that there can much value in

→ see appendix 2*Interview with Femke Snelting

Interestingly, Rosemary who works at MayDayRooms (https://maydayrooms.org/archive_home/), an archive for social movements in London, told us in a workshop that in MayDayRooms' catalog "the author field hardly gets filled in". Since the pamphlets, flyers and leaflets in the archive mostly stem from collective political protests and campaigns, they were produced as part of the movement, and no individual authorship is assigned. "Unbound Libraries" (Constant, Brussels, June 1–5, 2020) (<http://constantvzw.org/site/-Unbound-Libraries,224-.html>)

Annotated by EW

→ see chapter 05*Reflection, theorization of projects: Perspectives and framing under the disguise of neutrality

classification systems for developing knowledges. On this basis, and understanding that the project of classification is impossible to do objectively, it may be said that the projects in this inquiry have explored and developed alternative approaches and possible frameworks for non-objective classification systems.

→ see presentation: [Radical Publishing Practices Demand Radical Librarianship](#)

The experiments with the changing organizational categories when displaying the pirated books on the reading room shelves have shown that the different categories used produced on each occasion different entry points and varied perceptions of the books and what they do. This tactic has an eye-opening effect, and can be applied in small scale projects, but is not feasible when it comes to big repositories, due to the labor involved in constantly re-organizing large amounts of books.



Piracy Project Reading Room
Kunstverein Munich, 2013

The LIO showed that the book record itself could become “writeable” by asking the contributors for a rationale as to why they added this specific book to the community resource, and why they wanted to share it with others. Here the record is not an authoritative and neutral bibliographic description of the books’ content, but a trace of the readers’ meaning-making process and a description of the books’

agency, from the perspective of a particular reader. To share this process, to disclose what the book moved or opened up for the reader can be seen as a mechanism to find affinities, to socialize reading by connecting the library users through their readings, their discoveries, desires, struggles, and hopes. As such I would identify the insights that emerged from these projects as being: (i) naming and classifying are political endeavors; (ii) as a representation of what is cataloged, the catalog itself forms a meaning-making structure.

Rather than constituting a mere search tool the catalog and its records are cultural objects that invite examination, critique, and negotiation. Both projects, in their distinct ways of provisional system-making demonstrate that it is not the books’ content alone that determine how knowledges are created and shared, but also the protocols and ecologies that are created around it.

3 Politics of Fixing

The assumption that stability is a key property of a book (and also a precondition to its inclusion into library catalogs) generated a whole set of questions and attempts to explore this fixity's implications and limitations further. I have previously examined the perception that publishing means temporarily stabilizing knowledge by fixing it to a material form (paper, ink, screen, code). As an object, detached from its makers (people) as well as its historic moments (time) and ecologies (context) of production, it can circulate and spread into different regions, circumstances, and epochs.

But what is the problem with this fixity? The book, as a discrete object, turns knowledge via authorship into private property based on copyright and the related claim of originality. In systems of audit this knowledge, in its fixed form, tends to turn into an asset, a proof of excellence that gets authorized and validated due to the fact that it has been turned into a document.^[7] As an end product of a process, it is this discrete output that can be audited and therefore fed into systems that are based on a logic of calculation (discussed below). It is not necessarily the stabilization per se – the book itself – that is here deemed problematic, but the status, value, and authority a publication is given within the wide field of knowledge practices. On the other hand, fixing knowledges in publication form also produces accountability. This was important, for example, for university reformers from the 18th up to the 21st century who have celebrated the act of publication as a means to help minimize bulging concentrations of power and unsustainable systems of patronage, which were prevalent in the early modern university. They saw publication as an efficient vehicle to bring more transparency and objectivity into systems and networks of power patronage based on familial status, inheritance or personal connections.^[8]

Likewise, multiple revised editions of books with new introductions and commentators challenge in part the assertion that the book is a finite and resolved object. Yet the problem remains, that in today's culture of new public management its asset-like character privileges publication over most other utterances and processes of creating and sharing knowledge, a development in Western modernity that has been conceptualized by many decolonial and critical theory scholars.^[9]

The Piracy Project's tactics of "versioning", of reproducing, copying, emulating, modifying and pirating existing works as a mechanism to question the property form of the book, and of knowledges more widely, point towards two facets of fixity: the premise of permanence and stability of the printed book, and that of authorship. Both are discussed in the chapter 05*Reflection, in *Queering the authority of the printed book, and in *Unsolicited Collaborations: queering the authorial voice.

→ see chapter 05*Reflection, theorization of projects: Piracy Project: Queering the authority of the printed book

→ see co-edited book: Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating



Piracy Project Reader, AND Publishing, London, 2014

The Piracy Project Reader *Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating,* for example, applies a strategy of versioning, that ultimately attempts to test how a publication can grow and change over time. The first version of the book was published with a

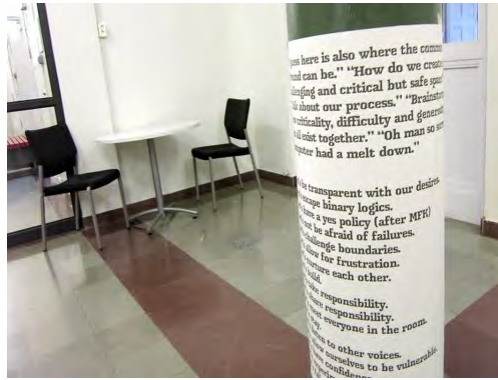
number of chapters – each exploring one of the terms above – to be written in the future. The book's purpose was to initiate thinking and have the thinking feed back into new versions of the book. “This book is not finished. It is the start of a dialogue that will grow as we go along.”^[10] This open-endedness attempts to debate the assumption that a book is an endpoint of a process – instead it conceives publication as an instigating medium, similar to a prop.

4 Politics of Mediating: the prop, the third object, and institutional pedagogy

I started this inquiry by asking how publishing can create spaces (in the figurative and physical sense) for better mutual understanding and rethinking relations between people. I knew well from my prior experiences of teaching critical (feminist) strategies of publishing that the process of collectively working on a publication can be a pedagogical and, as such, a political process – but more exploration was required.

Analyzing the the experimental production and dissemination of the *Let's Mobilize* workbook however showed that the pedagogical and political agency of a publication is its function to act as a "prop". This concept proposes a fundamental shift from valuing the object (as discrete countable and accountable output) for what it does, for its agency to move into new relations, and as a tool for thinking together. Ultimately, as Moten and Harney (2013, 106) state, this new way of being and thinking together is more important than the prop itself.

In referring to pedagogy above, I am not referring to the transfer of skills. Of course, learning how to do a layout, prepare a prepress file, processes around printing, paper, and binding are useful skills to acquire, but I was much more interested in the function of *this object* that we were making together, its function as an initiator of collective practice itself. Therefore it could also be said that a publication can operate as a "mediating third object", as conceptualized in institutional pedagogy and institutional psychotherapy, laid out in the chapter 05*Reflection.



A walkable book, *Let's Mobilize* workbook, HDK-Valand, 2016

The *Let's Mobilize: What is Feminist Pedagogy* workbook is a good example of a "mediating third object". This term was conceptualized by Gary Genosko (2002, 9) as an object that "exists outside of face-to-face relations and upon which work is done cooperatively, and for which responsibility is collectively assumed, through a series of obligatory exchanges."

The workbook, as mediating third object, therefore had two functions. Internally, it acted as a material site and an occasion for the group to come together, and through the practice of sharing, articulate and crystalize ideas and concerns. For instance, by producing a piece of collective writing – "the Glossary" in the workbook – the working group's thoughts materialized in a concrete way. Externally these thoughts acquired a social existence in the form of the disseminated workbook and the posters on the walls that turned the academy into a walkable book. This served as an invitation to the school community for a critical discussion and reflection on prevailing institutional habits, practices of learning and teaching, and also to prepare the ground for the collective analysis of these topics during the three-day event (mobilization). Here the publication, situated and contingent, was a means and not an end.

Therefore, the *Let's Mobilize* workbook had to some extent a real-life effect in attempting to rethink relations between members of the art school. It "instituted", to a certain degree, modes of being and working together, of learning and teaching, which disrupted or at least initiated a rethinking of institutional habits at the art school. The invitation to do this – via the workbook and its experimental dissemination – was taken up by the art school community and the workbook was subsequently used in a range of courses at the art school.

5 Politics of Citing

As I have shown, a publication's capacity to act as a "third object" with others builds on my initial assumption that knowledge is socially constructed. Knowledge, according to this understanding, is built on sharing, imitation, and dialogue, and is fundamentally relational and collective. Citation, therefore, is a key method of acknowledging relationships and interdependencies. When I cite, I make visible: with whom I am in dialogue, what I am referring to, whether human agents, non-human agents, tools or practices.

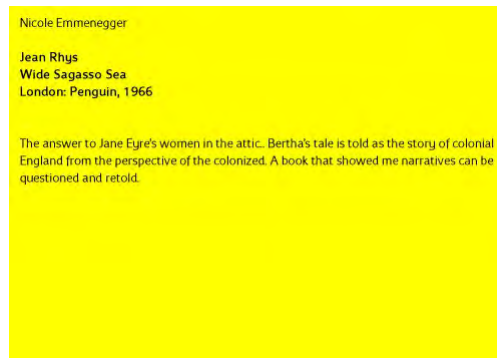
Citation is however not just about disclosing such dialogue, it is also generating new relations, and as Karen Barad would claim, it generates the cited elements to an extent anew. This generative aspect of bringing elements in relation, what Barad calls "infra-action" is the topic of the conversation with Femke Snelting (Appendix 2). The significance for the discussion of

citation here lies in the generative agency of "re-inventing" specific elements by the way they are brought together through citational practice.

Citation, of course, can also work as contraposition – as a site of citational contestation that can be generative through revealing potential omissions or claims to be disputed, as I will show in section 6.2*It does matter who is speaking: a feminist, de-colonial perspective.

Such relationality is at the core of the Library of Inclusions and Omissions, that, via the book records, connects the reader (contributor) to the book (in the beginning I used to name it "patronage" or "homage", a description that did not hold up over time to describe the quality of this relational aspect), and through the book (and its rationale for sharing) to other readers – their hopes, desires and struggles. I would claim that this act of connecting could be a form of citational practice – in an expanded sense.

With a different approach, citation and relationality, are also asserted in the Piracy Project. Here, via "unsolicited collaborations" in the form of unauthorized modifying, reproducing, and intervening into the authority of published books, a new and at times contested relationship between the source and the pirate is set up. With its main focus in investigating the enclosures that arise from intellectual property and copyright protection, the Piracy Projects consequently also examines the complexities and conflicts of the grey zone that emerges through the project,



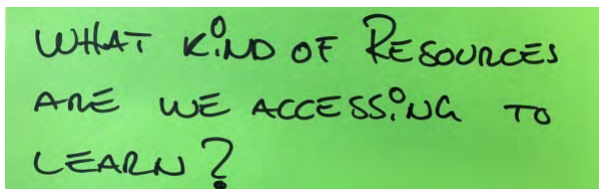
Library of Inclusions and Omissions

where citation, cultural appropriation and plagiarism cross over. It is the practice of "teasing, making an attempt, contending with", and to some extent "to give trouble," as I framed it in the chapter 05*Reflection, theorization of projects, section 2.4*The social agency of piracy, that tries to unpack the potential of finding new ways of sharing and relating, but also the dangers of such practice when unauthorized "re-use" might oppress others.^[11]

→ see chapter 05*Reflection, theorization: The social agency of piracy

How do I relate to somebody else's work? What are my rights, and responsibilities, when I refer to, use, cite or pirate somebody's work? Is it an act of borrowing, poaching, plagiarizing, pirating, stealing, gleaning, referencing, leaking, copying, imitating, adapting, faking, paraphrasing, quoting, reproducing, using, counterfeiting, repeating, cloning, or translating?

Citational politics turn complicated when it comes to questions of concentration of power, visibility and authority. In a seminar during the first year of my PhD studies, a question was put to us: "Which material do you access for your research? What sources do you consult? And where do you find things?" One of my peers responded: "In a phone call with my mum." It sharply made apparent the contrast between formalized and established academic knowledge-formation mechanisms and the informal and unpredictable learning methods rooted in friends, allies, and family. The three questions pointed at the politics of citation. They raised the possibility of bringing on board the voices, sources, and other forms of utterances that, due to academic convention, are less liable to be acknowledged.



WHAT KIND OF RESOURCES
ARE WE ACCESSING TO
LEARN?

Let's Mobilize: What is Feminist Pedagogy?

Throughout my research practice, I experienced the tension between informal ways of knowing and the institutionally authorized canon of the colonial Modern Project. This experience triggered, on the one hand, the need to examine the field in between the two. This includes, on the one hand, the interactions and multiple power relations, reinforcements, convergent oppressions, violence, and exclusions that can occur within the spectrum of knowledge practices, and, on the other, the desire to look for methods to foster dialogue and articulations between different kinds of knowledge.

Citation, a key technology for knowledge practices, can sometimes prove problematic. For instance, as I have shown, my practice tends to develop in dialogue. I use dialogue here in the Deleuzian sense, as the ability to "populate"

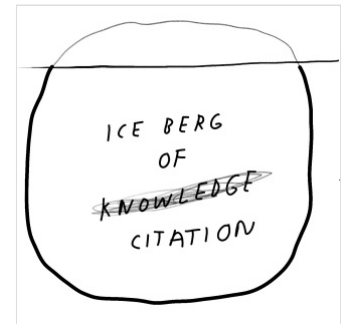
and "be populated by others." (Deleuze and Parnet 1987, 9). References and connections, therefore, emerge from encounters, from "doing together" and "thinking with." As Gilles Deleuze describes:

You encounter movements, ideas, events, entities. All these things have proper names, but the proper name does not designate a person or a subject. It designates a zigzag, something which passes or happens between the two. (Deleuze and Parnet 1987, 6),

But how to reference a zigzag? How do you name, cite or refer to knowledges that are in flux, oral, not "authored" or published? How would you potentially reference a situation, an encounter, an environment, or the tools you are using? What counts as a citable "publication"? What counts as citable at all? Academic style guides give an idea of how to reference personal communication^[12], but the questions I am asking above seem much more fundamental.

For example, artist and researcher Femke Snelting pointed out in a conversation with me that Donna Haraway (2015, 161) refers in one of her texts to anthropologist Marilyn Strathern's study of Melanesian sociality.^[13] Haraway acknowledges the Melanesians first (as authors of their culture and society, so to speak) and then Marilyn Strathern's analysis of it second. This seems a significant shift. 💬

This analysis of the politics of citation is also relevant to my practice of writing this PhD thesis. In Western academia, citational ecologies are tightly connected to regimes of authorship, a discussion that unfolds throughout this PhD. Citational methods do not operate the same way in different disciplines, but it is important to register that there are politics at play, since citing can be, according to Sara Ahmed (2013), a "rather successful reproductive technology, a way of reproducing the world around certain bodies."



Annotated by [RS](#)

During a conference held at HDK-Valand to mark the 150th anniversary of art education in Gothenburg, the keynote speaker happened to reference well-known white Western male authors, artists, and theorists exclusively in his contribution. This is not an unfamiliar situation, even today, but is perhaps all the more troubling for the fact that it takes place in the context of a celebration of art education and reinforces the sense that education is (still) mainly for and about this one dominant demographic. It shows that citational structures can construct a disciplinary cosmos that excludes all sort of other bodies and knowledges – a cosmos, as Sarah Ahmed says, in which other bodies do not exist (Ahmed 2013).

Citing can also be seen as a strategic and/or necessary approach to claim a space in academia. The mechanism is simple and tempting. I put myself in relation to and in proximity to validated voices, hoping that my own writing might get similar recognition. I first map the field. I demonstrate that I am knowledgeable about the

→ see [interview with Sarah Kember: Rethinking where the thinking happens](#)

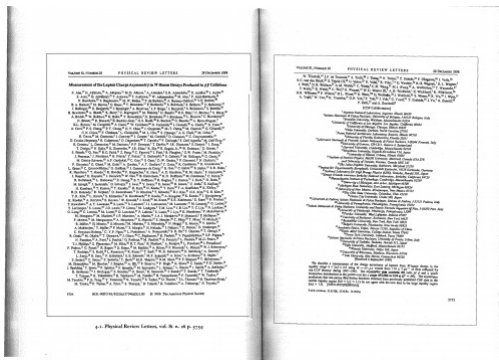
established authorities in the discipline, and then I craft my contribution in relation to them. I reference, I cite the orthodoxy in order to be taken seriously. This bears the risk that I inherit and, critically or not, reproduce this tradition – I cite myself “into an academic existence.”^[14]

Reflecting on my own citational practice throughout the different sections, I am not free of this risk. My references are partly based on personal relationships, direct encounters, conversations, workshops, or discussions, and partly on reading. Here, most sources are published books that have attained a position of some authority within their respective disciplines. Such institutional validation tends to produce structural exclusions and omissions. In the Humanities, for instance, we can observe a striving for institutional power that goes hand in hand with oligopolistic tendencies in the publishing industry, as a recent study shows.^[15]

6 How could we imagine authorship without ownership?

When I set out to explore the micro-politics of publishing, I stated that rather than being interested in the book as a discrete container for radical content alone, I was interested in the potentially radical, political, and emancipatory ways it is made and shared, as well as “owned”. In the previous sections, I have discussed the messy relationships within my collective practices, and I have shown how “fixing” produces an object that easily turns into an asset when it enters regimes of validation and audit. In this section, I will discuss the interplay between authorship and ownership and the attempts in the projects to find ways to imagine the former without the latter. Ownership is, of course, challenged by Free Culture advocates and the open-source and copyleft movement who abandon the property form entirely (copyleft) or develop licenses that allow for re-use (Creative Commons, Free Art License, etc.). Artist, musician and media researcher Aymeric Mansoux (2013) sees the strength of free culture and open knowledge not so much in “being a technical tool that can solve copyright problems,” but in their function to “suddenly make tangible the obfuscation and secrecy found in art practices and art preservation”. This is in my opinion a very important step, although it would be necessary to direct the focus of the debate not exclusively on ownership questions, but on questions of individual (human) authorship that precedes ownership.^[11]

As I have referenced earlier, there are two facets to the term authorship. One is the activity of authoring (making, writing, etc.). The other is the attribution of the authors' names to what has been done. In my inquiry, a range of functions related to authorship became apparent: (i) as a mechanism to be referred to (visibility, citation, responsibility, accountability) in the Library of Inclusions and Omissions, (ii) as a concept that is tightly connected to ownership (intellectual property, copyright, cultural capital, institutional audit) in the Piracy Project, (iii) relating to activities that don't produce an object (organizing practice, developing methods) in Let's Mobilize, and (iv) relating to moments of learning and dialogue (performative, sparring) in Boxing and Unboxing. The puzzle that gradually surfaced throughout this research was: when does authorship turn into "Authorship" with a capital A? Or put differently: what are the circumstances in which is something validated as authored, and by whom? And if we could eventually do away with the author figure altogether, what would we stand to win or lose? [16]



Multiple authorship in science, indicating actors involved in research and addresses of their institutions.

In contrast to authorial discourse in the Arts and Humanities, in scientific authorship, the distinction between authorial responsibility and authorial credit is much more important. Mario Biagioli demonstrates the interaction of these two facets in scientific authorship and lays out the complexities of demarcating and acknowledging multiple agents and actors in large science projects raising a comprehensive set of questions:

How are institutional evaluators and funding agencies supposed to assess the credit to be attached to each name listed in the byline? How is that credit to be weighed according to these names' placement and modalities of order? How does the name of the journal in which an article is published affect the credit to be bestowed on the name of the author? How can readers be sure that those long strings of names are neither too inclusive nor too exclusive? Are senior practitioners given authorship without having done the work, and are junior researchers unjustly denied it? And, if a paper is deemed fraudulent to whose name should that responsibility fall? (Biagioli 2006, 131)

In science, we find sometimes over 100 author names, listing the different actors behind the publication of an article in the by-line; and again, in contrast to artistic or literary authorship, "the scientific author needs to have a real name (not a pseudonym) and a real address to be included in the article itself" (Biagioli 2006, 140). Biagioli brings to light the complexities of multi-authorship, and attempts to demarcate which agents to acknowledge in the constructive process (the lab work) and in writing the scientific paper. Should referees and editors of the paper be assigned author function? What is the role of lab workers who contribute to the constructive process? Should those be attributed an authorial function?

Important for the analysis of the author-function in the context of this artistic research is the insight that in contrast to scientific authorship – concerned with finding truths – artistic or literary authorship is attached to an artifact ("of original expression", as defined by copyright). The collaborative projects in this research have triggered a range of co-authored writing experiments. One instance is the essay "The Impermanent Book," which consolidates Andrea's voice and mine into an apparently single voice. Here the authors' dialogue – the process of going back and forth when shaping the writing, the mutual revisions, critical comments, the adding and removing parts to clarify claims and positions – is not visible to the reader. The text appears to have been written by a single hand.

In contrast, in the introduction to the book *Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Translating, Cloning*, Andrea and I used the form of a written dialogue that allowed us to present disagreements without consolidating the authors' stances and different positionalities into one consonant voice. It is a conversation, where one picks up on or responds to the other, in which who said what remains visible.

The third experiment, "Revisiting Let's Mobilize" (Appendix 1) is a densely woven piece of multi-layered commentary across four columns that allows the different viewpoints and experiences of the contributing authors to stand for themselves. Commentaries on commentaries spin a nested fabric of layers that link observations, frustrations, hopes, and desires of contributing authors – without trying to conceal any contradictions.^[17] The Feminist Mobilization working group made this choice because the technique of multi-layered commentary allowed us to reflect on the jointly organized mobilization event without needing to be in agreement with each other.

→ see essay: The Impermanent Book, co-authored by Andrea Francke, Eva Weinmayr

→ see introduction to: Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Translating, Cloning, co-authored by Andrea Frankcke, Eva Weinmayr

→ see appendix 1*Revisiting Let's Mobilize, multilayered commentary

6.1 It doesn't matter who is speaking

These collaborative writing experiments describe the activity of authoring: the making, the doing, the "verb". Once it is done, it turns into a "piece" of writing, a "noun" or in legal parlance "an original expression". When this "noun" enters a specific context of dissemination it is most commonly signed by one or more authors. I have discussed this second aspect of authorship – the demand for an author's name to which the work can be attributable and its close ties with ownership in form of intellectual property and copyright, and the stifling effects these legal constructs have on collective knowledge practices – in the chapter "Confronting Authorship-Constructing Practices – How Copyright destroys Collective Practice". Towards the end of that book chapter, I ask what would happen if I did not attach my name to the text – if it went "unauthored" so to speak.^[18]



000Kitap, Ahmed Şik, *000Kitap, Dokunan Yanar*, İstanbul: Postacı Yayınları, 2011.
Piracy Project Collection

What if anonymity replaced the designation of authorship? How would the non-visibility of the author matter to the reader? What would such an orphaned text trigger within dominant infrastructures of publishing and validation? How would bibliographers catalog such a text? How could it be referenced and cited? [...] How would such a text, non-attributable as it is, change the policies of evaluation and assessment within the knowledge economy? Would the lack of an identifiable name allow the text to resist being measured as (or reduced to) a quantifiable, auditable "output" and therefore allow the issue of individualistic authorship to be politicized? (Weinmayr 2019, 298–300)

Much thinking and conversations, however, prompted the insight that if not attributing authorship remained an individual and one-off act, it would again subject me to regimes of individualization that could only be countered by a widespread and possibly unionized practice, when broadly accepted procedures that acknowledged the complexity of collective creation could be put in place.

One tactic of "unionizing practice" can be seen in the use of collective pseudonyms ("Anonymous", "Luther Blissett", "Karen Eliot", "Monty Cantsin") that I discuss in more detail the same book chapter.^[19] Collective pseudonyms select one joint signature name for multiple identities and authors who publish, perform or

exhibit under this multiple-use name, a strategy that has been adopted by many radical and cultural groups to protect their anonymity.^[20] The collective pseudonym could be seen as a construction of a "communal being."^[21] Here, identifiable roles and identities are refused,^[22] and the individual and the collective are no longer placed in a dichotomous relation – as Nicholas Thoburn (2016, 179) explains, each individual is a product of collective relations.

Therefore, one could say that joint pseudonym practices constitute an implicit critique of the construction of the "possessive individual," a concept coined by sociologist C.B. MacPherson that I have discussed in chapter 05*Reflection: Boxing and Unboxing – community, immunity and the figure of the "proper". While anonymity and conceptualizations of "communal being," as I have shown, can have a tactical value in confronting the individuating apparatus at play in textual media and publishing, there is a different consideration, which complicates the argument – this time from a feminist and decolonial perspective.

6.2 It does matter who is speaking: a feminist, decolonial perspective

The pseudonymic practices concerned with anonymity in the 80s and 90s in Europe and North America may be connected with Roland Barthes' and Michel Foucault's seminal critique of the author-function.^[23]



A range of tactics have been tested to escape authorship-related prosecution under oppressive regimes. One recent example that forms part of the Piracy Project, exercises the "I am Spartacus" strategy. After the release of an unpublished manuscript, *000Kitap, Dokunan Yanar*, presenting links between the Gulen movement and the Turkish police forces, the author, independent journalist Ahmet Şik and his colleague Nedim Sener, were imprisoned before the book could be published. The banned manuscript had been posted on the Internet and got downloaded over 100,000 times. During his time in jail, facing charges of terrorism, a printed copy of the book circulated attributing authorship to 127 names listed on the back cover. Here the dispersal of authorship becomes a tactic for free speech in oppressive regimes.

→ see chapter 05*Reflection, theorization of projects: Against immunization and the figure of the proper

Foucault, by focusing his critique on the author function (as a means to reveal the logic of discourse as something that does not proceed from the subject at its center of intention and logic) tends to obscure, if not fully abandon, the scene of writing. The author-function for him "does not refer purely and simply to a real individual." (Foucault 1980, 130). The task that he set himself is precisely to avoid this scene: "I had no intention of describing Buffon or Marx or of reproducing their statements or implicit meanings, but, simply stated, I wanted to locate the rules that formed a certain number of concepts and theoretical relationships in their works." (Foucault 1980, 114). For Foucault, the name of the author (unlike a proper name, which points to the real person who produced it),

remains at the contours of texts – separating one from the other, defining their form, and characterizing their mode of existence. It points to the existence of certain groups of discourse and refers to the status of this discourse within a society and culture. The author's name is not a function of a man's civil status, nor is it fictional; it is situated in the breach, among the discontinuities, which gives rise to new groups of discourse and their singular mode of existence. (Foucault 1980, 123)


This critique of the author seems to be in tension then with the demand from those previously excluded and held in subaltern positions to achieve voice, and produce knowledge that is centered elsewhere than in European "Man." Sara Ahmed (2004, 124) responds to Foucault by asking: "If the relationship between the author-function and a 'real individual' does not take the form of pure and simple reference, then what form does it take? How does the individual or empirical writing subject participate in the institution of authorship?" What Ahmed picks up on here with "empirical writing subject" is what may appear as Foucault's tendency towards a certain universalism expressed as "indifference." If one acknowledges that knowledges are situated – as are publishing practices – a potential "indifference" becomes problematic. Recognizing the positionality of a speaking subject seems an important task to account for the often unacknowledged Eurocentrism of Western philosophy.^[24]

Foucault, however, is not proposing a universal dispensation (he is explicit on this point) but describing a changing economy of authorship: "the 'author-function' is not universal or constant in all discourse. Even within our civilization, the same types of texts have not always required authors; there was a time when those texts which we now call 'literary' (stories, folk tales, epics, and tragedies) were accepted, circulated, and valorized without any question about the identity of their author."^[25]

There is a difference between the project of describing the changing function of authorship in different historical contexts, seeking to dismantle its function in a bid for an emancipatory utterance, and the project of seeking a mode of "situated"

authorship as an emancipatory act, against a history of repressed authorship (exclusion from writing, exclusion from access to publishing, exclusion from recognition when published, exclusion from citation when published, etc.). Decontextualized, these statements on authorship may appear fundamentally opposed. However, read in their situatedness with respect to different political tasks, what emerges is a difference in strategy, not necessarily a dichotomy of position.

Nonetheless, we are still left with a tension between, on the one hand, a pull towards recognizing the author function as a regulative structure of the discourse, as part of an analysis of the regularities of the discourse of “Man”, and, on the other hand, the power-knowledge couplet, a pull towards claiming authorship and authorial voice so as to enact the situatedness of knowledge and counter the universalism of the discourses of “Man”.

Similarly, a tension can be identified 

between the desire to undo the dichotomy between the individual and the collective, and to recognize the importance of acknowledging the situated empirical subject. On various occasions when workshopping these topics as part of this inquiry, interlocutors who had previously been marginalized, challenged my problematization of attribution practices. Often there was fierce advocacy for the prominent appearance of the individual's name attributed to the work as a way to gain acknowledgment.

This raises again the question of who can actually afford to renounce this facet of cultural capital, not only in a monetary sense, but also in terms of being visible and being acknowledged as contributing to discourse. We need to identify this double-bind in order to be able to invent modes of being and working together that recognize the problematic of the possessive individual and at the same time acknowledge the difference of the “who” that writes. Then we might be able to move on from the question "how can we get rid of the author" to inventing processes of subjectivation that we want to support.

Experimentation in my practice is connected to a particular problem in a specific context and time. It is an attempt to find approaches and ways of acting in a situation when the available or conventional modes of doing things don't work anymore. Implicit in practical experimentation is a potential failure, and the need to adjust. Nonetheless, experiments are a force for not getting stuck between "pure positions," as George Lipsitz proposes.^[26] As an "experiment", I will propose in the following section an alternative understanding of authorship.



Annotated by [RS](#)


→ see [presentation: Experimental Publishing #1, Critique, Intervention, Speculation](#)

7 A more flexible idea of authorship altogether: from

"output" to "input": contingent, contextual

A new question that emerged through my research is how we might create an altogether more flexible idea of authorship. The etymology of the term "author" provides a hint. Deriving from Latin "augere", to increase, to augment, the "auctor," "autour," "autor" was somebody "who causes to grow, a promoter, producer, father, progenitor,^[27] an instigator, maker, doer – a responsible person, or a teacher, a person that invents or causes something."^[28] An understanding of the author, as an instigator or teacher, as somebody who "causes something", expands the concept of authorship beyond a so-called "output" that is bound to a tangible and fixed form. Hence an understanding of authorial practice as instigating would be fundamentally collective and in motion.

Such an expanded conception of authorship, however, seems complicated in our current institutional environments (New Public Management), which measures the impact factor of authorial practice according to a logic of calculation: "How many books, how many articles, how many papers, how many citations? "If you are being cited, you have an impact."^[29] (See discussion around citation above.)

The question that emerged through this research that had not been at all obvious at the start of my inquiry is: How can we, as institution, rethink how actual impact is evaluated and consider all the "not measurable practices" that determine how we actually meet in higher education institutions to create knowledge, such as peer-support, teaching and mentoring? These practices form the underacknowledged foundation of academic culture, in contrast to the recognition bestowed upon academic outputs. The organizing of the three-day Feminist Mobilization is a good example to demonstrate impact, which is however hardly measurable with the prevailing taxonomies. The labor here went into fundamentally rethinking how we meet, which bodies, and how bodies can be in one room together. How can we set up the temporal, spatial, and material aspects of such encounters to exchange and create knowledges? How can we listen to each other? How can we disagree respectfully? It was an enormous amount of work to organize the Mobilization – the working group acted for more than a year – but when it came to the institutional research evaluation, the institution had no adequate evaluation parameters, and in the audit it scored very low in terms of research points.^[30] 

→ see project 4*Let's Mobilize:
What is Feminist Pedagogy?

Annotated by RS

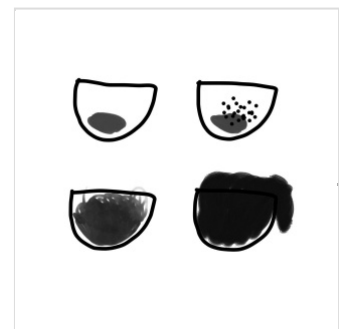
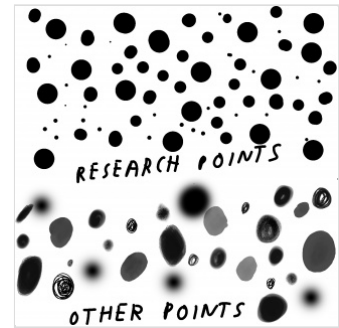
Furthermore, we can observe an energetic take-up of all the work invested in the project. The published workbook has been used as course literature for teaching at HDK-Valand and other art academies. It found its way into many international libraries and has been read and discussed in Feminist Reading Groups.^[31] The international circulation of the book resulted in a range of invitations to both academic and non-academic events across Europe. ^[32] Likewise, we saw

increasing awareness amongst colleagues and students with regards to privileging white male, Eurocentric or North-American references and artworks in teaching. We also saw student initiatives exploring self-organized modes of collective teaching and learning within the academy.^[33]

Of course, this is not all due to the Feminist Mobilization. The Mobilization was just one public "mobilizing" event amongst many others that tried to tackle structural inequalities at our art school.^[34] But still, the university has no formalized criteria in its evaluation framework to acknowledge and value such non-measurable inputs. Therefore, it became clear a rethink of the instituted taxonomy of values dominating our academic institutions was necessary, leading to a whole set of new questions:

What if we shifted the focus from "what can be measured" to "what we most value"?" What, if we evaluated scholarship according to criteria such as "equity, openness, collegiality, quality, and community?" as the human metrics initiative asks.^[35] What would that mean for publishing practices? We need to value and give formal merit to all the processes and ways of publishing. We need to assess how inclusive our tools and protocols are, how open, enabling, and diverse our knowledge practices are. Christopher Kelty rightly asks what would happen if we valued not solely the content of utterances that are freely and openly circulated, but also the ways in which they are uttered. His most challenging demand is to ask ourselves "who is encouraged to say them [the utterances] and who is encouraged to remain silent?" (Kelty 2018).

In such a scenario, we wouldn't have "outputs," instead, we'd have "inputs".[💬] But what exactly does "input" imply? It means I put something into something. For example, I put yeast in the dough to make the dough rise. Input has a concrete agency within a specific context or community. The contingency and situatedness and the particular methods of production and circulation of the *Let's Mobilize: What is Feminist Pedagogy?* workbook, for instance, can be seen as an attempt to treat publication as input rather than an output.




Annotated by [RS](#)

8 Milieu: Compost. Feeding, digesting, excreting

The input/output binary, however, seems too simplistic. If we imagined knowledge practices not to be housed in a university building, but in a compost pile, we might be able to imagine a different ecology. One that turns the directional forces of "in and out" into a multi-directional thicket of turning over and over again, or in Karen Barad's words

We might imagine re-turning as a multiplicity of processes, such as the kinds earthworms revel in while helping to make compost or otherwise being busy at work and at play: turning the soil over and over – ingesting and excreting it, tunneling through it, burrowing, all means of aerating the soil, allowing oxygen in, opening it up and breathing new life into it. (Barad 2014)

This kind of decentralizing ecology Barad describes here (to illustrate her theory of diffraction)^[36] could help to rethink both authorship and citational ecologies as *distributed* in economies of feeding, digesting, excreting, and transforming. Authorship here is decentralized, as a multiplicity of agents are at work to create this nutrient-rich milieu. Femke Snelting explains that such decentralizing practices could, for example, entail open-source and resource sharing, licenses that permit re-use, or documentation of practice. What is interesting with her feminist interpretation of "response-ability" is that it implies two-way interaction. It has a strong dialogic force. 

It is not "making this patriarchal move of making the one responsible *over* the other." (Appendix 2*Interview with Femke Snelting) Referring to Donna Haraway, she states that for Constant's collective research practice it is important to create situations, obligations and objects in the world that allow for a response. To be responsible with materials, she says, means to allow people to figure out their own ways and also run with them – in ways that you might not have foreseen. In addition, for Snelting, response-ability is integral to tactics like publishing the sources that are used, or using free software tools, for example, which are in themselves response-able because they are read- *and* writeable.

→ see appendix 2*[Interview with Femke Snelting](#)



Annotated by [RS](#)

9 Authorship, authorization, authority: remarks on the collaborative wiki

What would "response-ability" mean for sharing this research, given that this PhD submission constitutes a form of publication itself? How can I publish it whilst evading the very pitfalls that I address with this research project?

Building on the practice-based insights of this PhD, there was a need to develop an epistemic method to write and disseminate the kappa of this thesis that could potentially act "response-able". At this juncture the problem that emerged was that this research describes and analyses a set of long-term collaborative practices. The chapter "Reflections, theorization of projects" discloses the context for each project and how they developed over time, and how the individual actors or collaborating teams approached their practice and involvement. Inevitably, this

goes along with a personal framing process. One of the results of my being "authorized" by a research institution to "author" this thesis, is that my individual framing could historicize and cement these dialogical, intersubjective, unstable and contingent collective practices. (See section: Politics of Fixing above.)

The Mediawiki I chose as a format and tool for writing this thesis is an experiment in how other voices could be invited to add different perspectives and disagreements and how several layers of commentary could respond to each other. Nonetheless, I inevitably make individual decisions or Baradian "cuts," in that I set the structure of this text.^[37] Still, by inviting my collaborators and peers who have a stake in our shared collaborative practice to add to this wiki, I multiply the number of those being able to make cuts and to make them differently.

Choosing the format of a wiki that operates simultaneously as a production and dissemination platform generates a non-linear form of writing – and reading. It offers different entry points, and it can link to its outside. It can embed multimedia, such as audio recordings, and moving images, and in this way mitigate the strictness and potential "monumentality" of more traditional forms of academic writing and reading. Furthermore, the Mediawiki, as a co-authoring platform, may create productive friction with the standard parameters of PhD examination, which are based on individual performance and on an authoritative act of analysis based on "autonomous" authorship. The syllabus of doctoral education is very clear on this: it uses the word "autonomously" no less than nine times.^[38] If this "wiki experiment" gets legitimized by the university, it could introduce a method of inquiry and disclosure that establishes routes towards alternative institutional processes of collaborative and dialogical knowledge formation and validation.

However, there is a caveat. If successful, I will be awarded a PhD title, but others have helped me to achieve it. Even if I credit all the contributors to this wiki alongside all collaborators in the practice projects, by definition, there can be only one name earning a PhD. Of course, a PhD is always a collective effort based on the "thinking together" with supervisors and peers, the organizational support by administrators, and the institution's funding. It is, however, complicated and potentially close to an extractive process, when I try to migrate collective work that happened elsewhere – in an "extititutional" context, in precarious communities – into the institutional context of academia.

The publicly accessible wiki might help to feedback into the compost pile, to the earthworms and bacteria, as Snelting suggests:

The fact that you are writing on a wiki for me is significant. Because it means not just me, but others will be reading this. And this means it is not going to be locked up in only one environment. So I know whatever I contribute is going to be part of that larger pool, it flows

back to the field and is, therefore, in some way resisting this centralizing force [of academia]. And this is why I can think with you without feeling abused. (Appendix 2*Interview with Femke Snelting)

Another form of redistribution can, I would argue, be seen in my activities as the provision of a service of thinking, connecting different fields, and archiving. The laborious task of sharing bibliographies and uploading sources as well as compiling the images, posters, documents – ephemera that got dispersed and almost lost over time. As they are now available online, these resources can be useful "to show and tell." (Remember – Lisa Gitelman's definition of the document function?) The reflections, insights, and connections that this kappa offers can – and hopefully will – be challenged and built upon.

10 Notes (Analysis)

1. "The invocation of "collegiality" may also threaten academic freedom. In the heat of important decisions regarding promotion or tenure, as well as other matters involving such traditional areas of faculty responsibility as curriculum or academic hiring, collegiality may be confused with the expectation that a faculty member display "enthusiasm" or "dedication," evince "a constructive attitude" that will "foster harmony," or display an excessive deference to administrative or faculty decisions where these may require reasoned discussion. Such expectations are flatly contrary to elementary principles of academic freedom, which protect a faculty member's right to dissent from the judgments of colleagues and administrators." While I do not agree with the conclusion of this statement, it is helpful to distinguish the nuances between collegiality and collectivity. See "On Collegiality as a Criterion for Faculty Evaluation", American Association of University Professors, 1999, <https://www.aaup.org/report/collegiality-criterion-faculty-evaluation>
2. These trigger moments for collective practice are often grounded in a common experience of something going wrong and in the desire to address it, adjust or develop an alternative. For example, events at HDK-Valand mobilized a group of staff and students to form a working group on Feminist Pedagogies that subsequently grew into a long-term project, and the experimental organization of the three-day mobilization Let's Mobilize: What is Feminist Pedagogy?. The trigger moment for the Piracy Project happened when Peruvian artist Andrea Francke approached me requesting an interview about AND's publishing practice. In this conversation, we talked about her research into book piracy in Peru, and thus the Piracy Project was born. It was congenial to connect the concept of book piracy fighting enclosures with the occupation of the Byam Shaw School of Art Library that I was involved in at that moment.
3. For example, Rosalie Schweiker and I recognized the intergenerational aspect of our collaboration only when we discovered that Rosalie's mother is a couple of years younger than I am.

4. See also Gerald Raunig's description of transversal activist practice: "There is no longer any artificially produced subject of articulation; it becomes clear that every name, every linkage, every label has always already been collective and must be newly constructed over and over again. In particular, to the same extent to which transversal collectives are only to be understood as polyvocal groups, transversality is linked with a critique of representation, with a refusal to speak for others, in the name of others, with abandoning identity, with a loss of a unified face, with the subversion of the social pressure to produce faces." (Raunig 2002)
5. De Sousa Santos makes the distinction between knowledge and ways of knowing in his conceptualisation of epistemologies of the South. These epistemologies focus on "nonexistent knowledges, deemed as such either because they are not produced according to accepted or even intelligible methodologies or because they are produced by absent subjects, subjects deemed incapable of producing valid knowledge due to their subhuman condition or nature." (de Sousa Santos 2018,2). He argues that in processes of social and political struggle knowledge is "lived performatively" and tends not to have an "individualizable subject". The knowledges here are intrinsic to certain practices of resistance against oppression. They live embodied in social practices and emerge and circulate mostly in a depersonalized way. "While knowledges appropriate reality, ways of knowing embody reality." (de Sousa Santos 2018,3).
6. The relationship between the "we" and the "I" in collective practice could be explored further in future. For example, how one's positionality conditions one's subjectivity and how group subjectivities are being formed – including the question of exclusions when it comes to inclusions.
7. What constitutes a document has been the topic of a vivid scholarly debate in the early 20th century across sociology, ethnography, anthropology, and media and communication studies. Michael Buckland provides a detailed study mapping the efforts to come up with a satisfactory definition. "Any expression of human thought" was one common definition, but it could not be agreed whether a document should be limited to texts, let alone printed texts (Buckland 1997, 805). Paul Otlet extended the definition of document in his "Traité de documentation" (Otlet 1934) by claiming that "graphic and written records are representations of ideas or objects." And even the objects themselves can be regarded as documents if one is informed by observation of them (ibid). According to Otlet, this includes "natural objects, artifacts, objects bearing traces of human activity (such as archaeological finds), explanatory models, educational games, and works of art." (Otlet 1934, 217) A more technical definition, which notably refers to the aspect of authority, was developed by the International Institute for Intellectual Cooperation: "Document: Any source of information, in material form, capable of being used for reference or study or as an authority. Examples: manuscripts, printed matter, illustrations, diagrams, museum specimens, etc." (Buckland 1997, 805). What everyone seems to agree on is that documents are epistemic objects. As Lisa Gitelman shows, the term document comes from the Latin root "docere," "to teach," "to show" or "to cause to know." Gitelman defines documents as "evidential structures, recognizable sites, and subjects of interpretation across the disciplines and beyond." (Gitelman 2014, 1) Sociologists since Max Weber have considered documents as crucial technological elements of bureaucratic organization. (Weber 1968, 66–77). Since documents administer knowledge in a material form, they play a crucial role in colonial epistemic modernity. The stability and reliability of documents create value for the bureaucratic organization and therefore override other kinds of knowledge that are based in orality, in common experience, in lived collectivity.

8. Published texts, according to Simon Shaffer and Steve Shapin (2011, 60), constituted "a virtual witness that was agreed to be reliable." And Wellmon and Piper argue:

In the light of being published, the value of a scholar's work was visible to all because it was subject to more public and, therefore, so went the reasoning, more rational standards. Published writing could be accounted for, whereas charismatic teaching or speaking was more difficult to evaluate and compare. [...] The authority of printed writing lay in its capacity to circulate more freely, unencumbered by the idiosyncrasies of the local and peculiar (Wellmon and Piper 2017).

9. Michel de Certeau, for instance, claims that the oral and temporal experience of sociability and discourse has been overwritten by "forms of transport," by a practice (writing, publishing) that was seen as more legitimate than "doing" whether in science, politics or the classroom (De Certeau 1984, 134). He declares: "Thus one can read above the portals of modernity such inscriptions as "Here, to work is to write," or "Here only what is written is understood." Such is the internal law of that which has constituted itself as "Western." (De Certeau 1984, 134). Decolonial scholar Boaventura de Sousa Santos asserts that colonial knowledge practices caused an epistemicide by destructing a variety of ways of knowing that prevailed in the colonial societies and sociabilities. Western concepts of authorship, according to him, have "little validity in the epistemologies of the South insofar as, for them, the most relevant knowledges are either immemorial or generated in the social experiences of oppression and the struggles against it. In any case, they are rarely traceable to a single individual. (de Sousa Santos 2018, 54). And Annelise Riles (2006) claims that exactly because documents can strip away context, because they draw their legitimization and authority from their permanence, transferability, facelessness and because they can be combined and organized in a number of different ways they are "artifacts of modern knowledge", a tool of accountability, and of social control.
10. Quoted from the Piracy Reader, *Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating* (Francke and Weinmayr 2014, 7). See Piracy Reader (http://wiki.evaweinmayr.com/index.php/4_Summary_of_projects_and_submitted_material#Borrowing.2C_Poaching.2C_Plagiarising.2C_Pirating.2C_Stealing.2C_Gleaning.2C_Referencing.2C_Leaking.2C_Copying.2C_Imitating.2C_Adapting.2C_Faking.2C_Paraphrasing.2C_Quoting.2C_Reproducing.2C_Using.2C_Counterfeiting.2C_Repeating.2C_Cloning.2C_Translating.2C_co-edited_with_Andrea_Francke_.28book.29)
11. Both the Free Culture and copyleft movement are grounded in the conviction that knowledge is a collective effort, however, they still rely on property and individual (human) authorship as a framework. Another issue, as the license working group at Constant (Brussels) points out is that the Free Culture ideology potentially obscures issues of cultural appropriation by aligning to some extent with the interests of extractive platforms (platform capitalism). Constant are currently working on a draft for a new license "Collective Conditions for re-use (CC4r)" that "asks you to be attentive to the way re-use of the materials released under this license might support or oppress others – even if this will never be easy to gauge. This involves inclusive crediting and speculative practices of referencing and resourcing. It means to take into account the need for opacity when accessing and transmitting knowledge, especially when it involves materials that matter to marginalized communities. It asks you to refrain from circulating it on commercial platforms or to contribute to otherwise extractive data practices. Platform capitalism appropriates and abuses collective authorial practice." This new license, still in work, is an adaption of the Free Art Licence (<http://artlibre.org/licence/lal/en/>).

12. It is interesting that the Chicago Manual of Style actually includes personal communication. Hamersly Library at Western Oregon University suggests in their "Style Guide on Citation of Personal Communication: "Citations of personal communications should always omit any personal data (email address, cell phone number, etc.). Personal communications are typically also left out of the bibliography. Instead, include resource information in the footnote. Western Oregon University, Hamersly Library, accessed November 2019, <https://research.wou.edu/c.php?g=551307&p=3785503>.
13. Marilyn Strathern, *The Gender of the Gift, Problems with Women and Problems with Society in Melanesia* (Berkeley: University of California Press, 1988). Strathern's study shows the limitations of Western epistemologies, since as she claims, a range of Western concepts are inadequate for a genuine understanding of sociality in Melanesia. These include an understanding of personhood as fundamentally gendered, the distinction between commodities and gifts, the relation between individual and society. She points out that according to Western thought models, persons own themselves, their minds, their bodies, actions, and the products of their labor (John Locke, MacPherson). Such possessive individualist concepts do not exist in Melanesian thought, Strathern's claims. The importance of this study lies in its critique of the universal applicability of categories central to social science that reveals the ethnocentrism in dominant anthropological representations of the "other".
14. "Women too, people of color too, might cite white men: to be you have to be in relation to white men (to twist a Fanonian point). Not to cite white men is not to exist, or at least not to exist within this or that field." (Ahmed 2014). Sara Kember calls such reproductive structures "a boys' citation club" and even toyed in the planning phase of a new, experimental university press in the UK, with ideas to introduce a female citation policy. This plan, ultimately, could not be implemented as a policy due to legal reasons (Kember and Weinmayr 2015).

15. In a recent study called "Publication, Power, Patronage," Chad Wellmon and Andrew Piper (2017) reveal the inequalities of scholarly publishing in terms of institutional diversity and gender equality. Conducting quantitative analysis, they studied four leading US-based humanities journals between 1970 and 2015 (Critical Inquiry, New Literary History, PMLA, Representations). They found that gender equality had slightly improved (39.4% of articles published by female authors between 2012–15). However, the concentration of power in the hands of prestige universities had actually increased: authors with a PhD from just two elite universities, Yale and Harvard, accounted for 20 % of all articles published in the studied journals. Similarly, a study by Posada and Chen (2018) of Knowledge Gap – a collective of researchers studying the underrepresentation of Global South academic knowledge in the global publishing system, and the various mechanisms through which such structures of inequality and exclusion are produced and reproduced in paradigms of openness – evidences disproportionate ownership of academic journals and papers in natural and the social sciences by the top five academic publishers in the Global North. They cite a study by Lavier et al. suggesting that the top five publishers (Elsevier, Wiley-Blackwell, Springer, and Taylor Francis and Sage) accounted for more than 50% of all papers published in 2013. This concentration of power puts not only economic pressure on independent academic presses, but it also, as the researchers argue, poses an increasing pressure on Global South scholarship "to adapt to the Western forms of scholarship and an increasing allure for global south journals in joining a global north publisher. Joining a global north publisher, in particular, serves as a form of academic neocolonialism, as the global north firm will have a direct influence upon the policies of such journals; while the adoption of western forms of scholarship merely enhances the hegemonic effect of global north academia." (Larivière et al. 2015) For Knowledge Gap, see also "The Geopolitics of Open," *Radical Open Access and the Ethics of Care*, Centre for Postdigital Cultures, Coventry University, 2018. <http://radicaloa.disruptivemedia.org.uk/conferences/roa2/the-geopolitics-of-open/>.

16. Mark Rose provides a detailed historical inquiry into how the concept of authorship developed in Europe as a result of the spread of the book printing business following Johannes Gutenberg's invention of the movable type printing press. Two forces came into play with the printing press in the early modern period. One had to do with accountability and liability because one tended to "think of texts as actions." Because texts were valued "for what they could do" (Rose 1993, 13) and because printed books were assigned more authority than speech, legislation was put in place that each printed book needed an accountable author name assigned to it. In England, booksellers, printers, and authors needed to apply for "printing privileges" for each title. Via the guild, the so-called Stationers Company, the English crown was in control of what was deemed acceptable for publishing and circulation. Through a royal charter (1557), the crown granted the guild a monopoly on printing. However, according to Rose, "the primary interest of the state in granting this monopoly was not, however, the securing of stationers' property rights, but the establishment of a more effective system for governmental surveillance of the press." (Rose 1992, 12). Or in Mario Biagioli's words, "Books could not be published without the name of the author, of the printer, and the printer's address because the police needed to know on what door to knock if that book was deemed subversive." (Biagoli 2006, 140). Only a later development, turned texts into "aesthetic objects." Here an individual "someone" was needed, a creator that came to be attached to notions of originality, genius, and therefore property. See: Mark Rose, *Authors and Owners, The Invention of Copyright* (Cambridge, MA and London: Harvard University Press, 1993). For further exploration of the relationship between authorship and ownership, intellectual property and copyright see Aufderheide, Patricia, Peter Jaszi, Bryan Bello and Tijana Milosevic "Copyright, Permissions, and Fair Use Among Visual Artists and the Academic and Museum Visual Arts Communities: An Issues Report" (New York: College Art Association, 2014). Lionel Bently, "Copyright and the Death of the Author in Literature and Law," *Modern Law Review* 57 (1994): 973–86. Carys J. Craig "Symposium: Reconstructing the Author-Self: Some Feminist Lessons for Copyright Law," *American University Journal of Gender, Social Policy & the Law* 15.2 (2007): 207–68. Deborah J. Halbert, *Resisting Intellectual Property* (London, Routledge, 2005). Eva Hemmungs Wirtén, *No Trespassing, Authorship, Intellectual Property Rights and the Boundaries of Globalization* (Toronto: University of Toronto Press, 2004). Jennifer Nedelsky, "Reconceiving Rights as Relationship," *Review of Constitutional Studies / Revue d'études constitutionnelles* 1.1 (1993): 1–26, <https://www.law.utoronto.ca/documents/nedelsky/Review1.1Nedelsky.pdf>. Nicholas Thoburn, *Anti-Book, On the Art and Politics of Radical Publishing* (Minneapolis and London: University of Minnesota Press, 2016). Martha Woodmansee and Peter Jaszi, eds., *The Construction of Authorship, Textual Appropriation in Law and Literature* (Durham and London: Duke University Press, 1994).
17. Such nonlinear literary experiments had been employed in the past, for instance, in Pierre Bayle's "Historical and Critical Dictionary" causing major disruptions in the understanding of authoritative texts at the time (1737). Likewise, Arno Schmitt used it as a literary device in Zettel's Dream (1970) to create several parallel-running narratives on one page.

18. In the chapter I argue:

This text is informed by a myriad of encounters in panel discussions and debates, as well as in the classrooms supported by institutions, activist spaces and art spaces. All these people donated their valuable ideas to its writing. Various drafts have been read and commented on by friends, PhD supervisors and an anonymous peer reviewer, and it has been edited by the publishers in the process of becoming part of the anthology you now hold in your hands or read on a screen. In that light, do I simply and uncritically affirm the mechanisms I am criticizing by delivering a single-authored text to be printed and validated within the prevailing audit culture?" (Weinmayr 2019, 297-98)

19. "Luther Blissett" is a multiple-use name that was informally adopted and shared by hundreds of artists and activists across Europe and the Americas since the 1990s. Luther Blissett first appeared in Bologna, Italy, in mid-1994, when a number of cultural activists began using it for staging a series of urban and media pranks and to experiment with new forms of authorship and identity. "Karen Eliot" is a "name that refers to an individual human being who can be anyone. The name is fixed, the people using it aren't. The purpose of many different people using the same name is to create a situation for which no one, in particular, is responsible and to practically examine western philosophical notions of identity, individuality, originality, value and truth." [...] Anyone can become Karen Eliot simply by adopting the name, but they are only Karen Eliot for the period in which they adopt the name. "When one becomes Karen Eliot one's previous existence consists of the acts other people have undertaken using the name. Karen Eliot was not born, s/he was materialized from social forces, constructed as a means of entering the shifting terrain that circumscribes the 'individual' and society." (Döderlein 2013). See also Nicholas Thoburn's (2016, 168–223) research into the political agency of anonymous authorship.
20. We see these tactics used by underground movements across the political spectrum, from the radical left, anarchist as well as more recently by the far-right. See "Infiltration" (Cramer, Home and Bazzichelli 2018); and *Post-Digital Cultures of the Far-Right: Online Actions and Offline Consequences in Europe and the US* (Fielitz and Thurston 2019).
21. Nicholas Thoburn points here towards Marx's thinking about "communal being" in "On the Jewish Question." Thoburn refers to Marx's conceptualization of a political sociality of the communal or the common. "The bourgeois individual of the modern state – the 'citizen,' the subject of the 'rights of man,' the 'possessive individual' as we know it since C. B. MacPherson – is premised on an opposition between individual and social existence." (Thoburn 2016, 178).
22. Anonymous started on 4chan, an online imageboard where users post anonymously. "The posts on 4chan have no names or any identifiable markers attached to them. The only thing you are able to judge a post by is its content and nothing else." (Coleman 2014, 47). See also John Cunningham (2010).
23. Barthes' influential claim about the "Death of the Author" proposes to shift the agency of a text from the author to the reader, from intention to interpretation or in Barthes' words: from "writerly texts" to "readerly texts." For Barthes neither the author's personality nor his/her history or empirical body, is in focus, instead "it is language which speaks, not the author; to write is [...] to reach that point where only language acts, performs, and not 'me'". (Barthes 1974; 1990, 143).

24. This feminist and postcolonial perspective criticises the detachment of writing from the empirical body:

the universalism of the masculine perspective relies precisely on being disembodied, on lacking the contingency of a body. A feminist perspective would surely emphasize the implication of writing in embodiment, in order to re-historicize this supposed universalism, to locate it, and to expose the violence of its contingency and particularity (by declaring some-body wrote this text, by asking which body wrote this text). (Ahmed 2004, 123)

25. Foucault explains

The 'author-function' is not universal or constant in all discourse. Even within our civilization, the same types of texts have not always required authors; there was a time when those texts which we now call 'literary' (stories, folk tales, epics, and tragedies) were accepted, circulated, and valorized without any question about the identity of their author. Their anonymity was ignored because their real or supposed age was a sufficient guarantee of their authenticity. Texts, however, that we now call 'scientific' (dealing with cosmology and the heavens, medicine or illness, the natural sciences or geography) were only considered truthful during the Middle Ages if the name of the author was indicated. Statements on the order of 'Hippocrates said...' or 'Pliny tells us that...' were not merely formulas for an argument based on authority; they marked a proven discourse. In the seventeenth and eighteenth centuries, a totally new conception was developed when scientific texts were accepted on their own merits and positioned within an anonymous and coherent conceptual system of established truths and methods of verification. Authentication no longer required reference to the individual who had produced them; the role of the author disappeared as an index of truthfulness and, where it remained as an inventor's name, it was merely to denote a specific theorem or proposition, a strange effect, a property, a body, a group of elements, or pathological syndrome. At the same time, however, 'literary' discourse was acceptable only if it carried an author's name." (Foucault 1980, 125–26)

26. George Lipsitz says "Living with contradictions is difficult, and, especially for intellectuals and artists employed in academic institutions, the inability to speak honestly and openly about contradictory consciousness can lead to a destructive desire for "pure" political positions, to militant posturing and internecine battles with one another that ultimately have more to do with individual subjectivities and self-images than with disciplined collective struggle for resources and power." (Lipsitz 2000, 80).
27. See Mario Biagioli's discussion of the analogies between the concept of the author and the father/progenitor in the framework of patriarchy. Biagioli investigates plagiarism not as a violation of intellectual property but of the kinship relationships between the author and his work. He traces back historical instances where plagiarism was perceived as the loss of the ownership (sic) of a child, "not just as a biological father but as paterfamilias." Hence, "the author is not simply deprived of an object of property but 'loses control' of the child, with a subsequent reduction of his personhood." (Biagioli 2014, 67)

28. See Hensleigh Wedgwood, *English Etymology*, (London: Trübner & Co, 1872), 32. Walter W. Skeat, *Oxford Concise Dictionary of English Etymology* (1882), republished (London: Forgotten Books, 2013), 32. And for a more detailed discussion, see *etymonline*, <https://www.etymonline.com/word/author>.
29. These current politics of metrification have been criticized by many scholars in the Humanities and Sciences as too restrictive and inadequate to fully capture the impact of research. The argument goes that only a limited set of academic journals are considered as a source for citation statistics. Therefore some scholars engaged in the arguably progressive step of widening the range of sources to be evaluated and counted by launching "Altmetric". Altmetric measures a broad spectrum of "web reactions" to publications by calculating the attention score on social networks such as Facebook, microblogging services such as Twitter, video platforms such as YouTube, and other media outlets. Based on an undisclosed algorithm, the Altmetric score is visualized in the form of so-called "badges" that quantify responses to and interactions with published material. While this innovation certainly opens the convention of what can be validated as output, I would claim it still adheres to a logic of mere calculation. <https://www.altmetric.com/>
30. The point system laid out in the steering document for artistic research at Gothenburg University (2018) lists:
 Book (or equivalent), published by national or international publishers > 5 points
 Artistic work (peer reviewed) > 5 points
 Article, peer-reviewed (scientific / artistic) > 3 points
 Conference contribution (scientific / artistic) peer reviewed > 2 points
 Article (scientific / artistic) > 1 point
 Research Summary > 1 point
 Chapter in book (or equivalent), published by national or international publisher. Also editorial for book > 1 point
 Artistic work > 1 point
31. The contexts I am aware of in which the book has been used include "Feminist Arts Education" (<http://www.laborfuerkunstundforschung.de/#works> hops), at the Institute for Art and Art Theory, Cologne University, 2017. And "Feminist Pedagogies" at Cologne University, Madame B Reading Group, Central Saint Martins, University of the Arts London (<https://www.arts.ac.uk/colleges/central-saint-martins/whats-on-at-csm/lethaby-gallery/lethaby-gallery-2019/madame-b-explorations-in-emotional-capitalism>)
32. For instance, "What is an Artschool", Symposium, Chelsea College of Art, London, 2016; "Exploiting Justice", Symposium, Centre for Interdisciplinary Gender Research, University of Gothenburg, 2016; "Feminist Arts Education", Workshop, Institute for Art and Art Theory, Intermedia / Artistic Media Practice and Theory, Cologne University, 2017.
33. Student initiatives include the Autotheory Inquiry Group, the Queer Reading Group, Color Island working group, to name just a few.
34. A range of public events focused on decolonial and intersectional feminist topics in pedagogy. They include "Critical Practice" conference (2015); KUNO seminar "Inclusive Actions—Art Schools Imagining Desegregation?" (2017); PARSE Biennial Conference "Exclusion" (2016); "Decolonising Film Education" (2019).

35. The Humane Metrics Initiative (HuMetricsHSS) at Michigan University proposes to evaluate scholarship along five criteria that are central to all humanities and social science disciplines: "equity, openness, collegiality, quality, and community." They propose to develop dense networks of reciprocal mentoring through which senior scholars nurture the success of their junior colleagues. <https://humetricshss.org/> See also Christopher P. Long, "Toxicity, Metrics and Academic Life," *Human Metrics, Metrics Noir*, edited by Meeson Press, Eileen Joy, Martina Frantzen, and Cristopher P. Long (Coventry: Postoffice Press, 2018). Published on the occasion of the conference *Radical Open Access II – The Ethics of Care* taking place June 26–27, 2018 at the Centre for Postdigital Cultures, Coventry University. <http://radicaloa.co.uk/conferences/ROA2/> Download publication (<https://core.ac.uk/download/pdf/159489475.pdf>)
36. Barad explains, "It might seem a bit odd to enlist an organic metaphor to talk about diffraction, an optical phenomenon that might seem lifeless. But diffraction is not only a lively affair but one that troubles dichotomies, including some of the most sedimented and stabilized/stabilizing binaries, such as organic/ inorganic and animate/inanimate. Indeed, the quantum understanding of diffraction troubles the very notion of dichotomy – cutting into two – as a singular act of absolute differentiation, fracturing this from that, now from then." (Barad 2014, 168).
37. See Barad (2012, 46) and Appendix 2*Interview with Femke Snelting. See also Kember and Zylinska (2012).
38. Revisiting the syllabus for doctoral education at Gothenburg University, I find the contested paradigms of monumental knowledge nested in the rules and regulations document of the university. As a feature required for the award of a PhD degree, the syllabus talks about "intellectual autonomy," "disciplinary rectitude," "to independently and autonomously pursue artistic research." See "Doctoral Education PhD syllabus," (Gothenburg: Gothenburg University, 2015). http://wiki.evaweinmayr.com/images/3/36/General-syllabus-PhD_in_Artistic-Practice.pdf.

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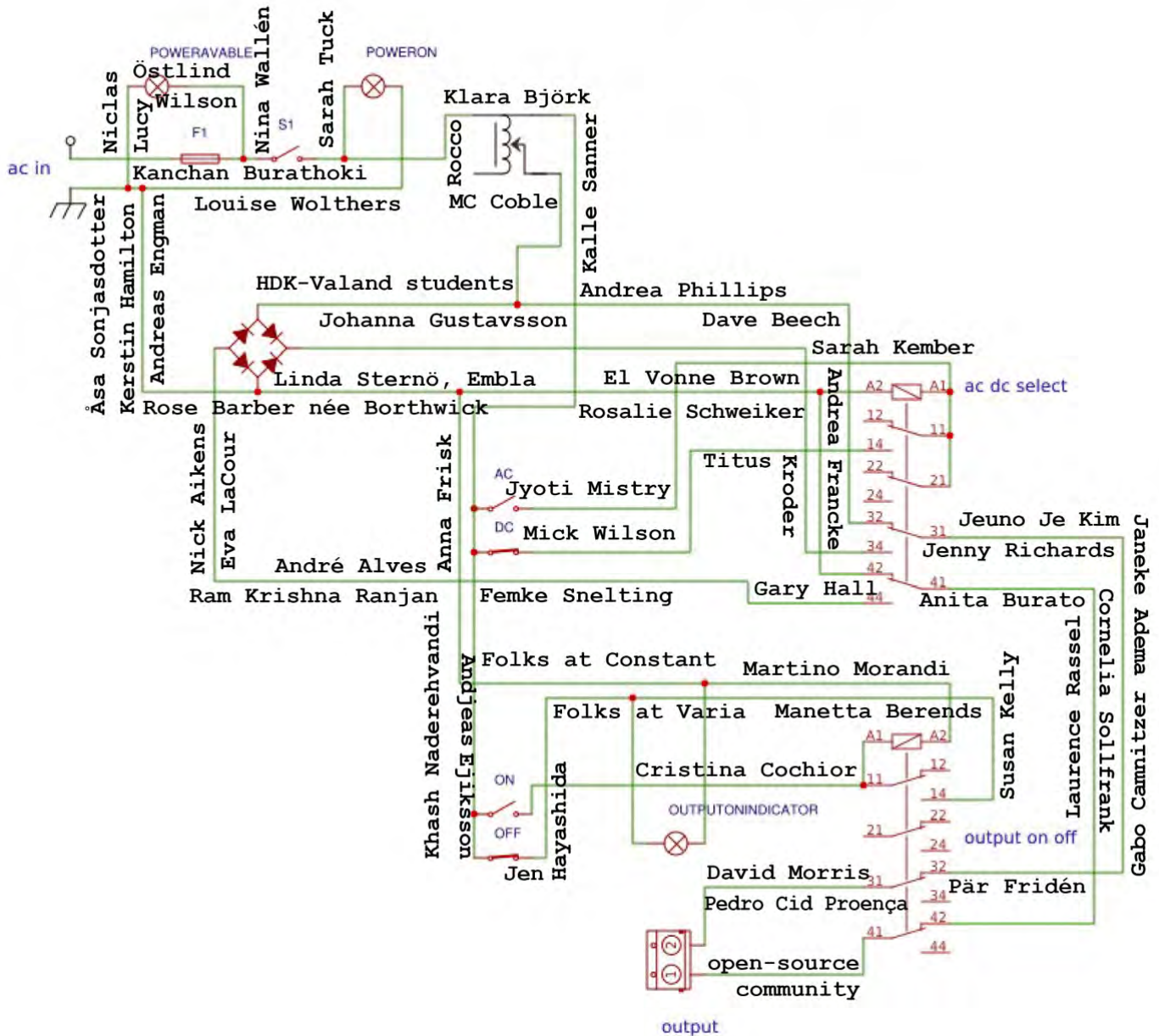
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<u>An- nota- tion</u>	<u>Exclusion: "we" and "they" +</u> , <u>Social movement +</u> , <u>Iceberg +</u> , <u>Fighting arguments +</u> , <u>Re- search points +</u> , <u>Input yeast in dough +</u> and <u>Feedbackloop +</u>
<u>An- nota- tor</u>	<u>EW +</u> and <u>RS +</u>

This page was last edited on 6 October 2020, at 13:10.

8 My integrated circuit

A big thank you to all capacitors, conductors, diodes, transistors, isolators, circulators, resistors, switches, and amplifiers, for keeping the wires humming.



I would like to thank in particular my supervisors Jyoti Mistry and Mick Wilson

for accompanying me through this electrifying journey and for the rigorous tire-kicking and trust throughout. You have taken on, at different stages, most of the roles listed above. I wished I could credit you as co-authors!

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This page was last edited on 10 October 2020, at 18:04.

Appendix 1*Let's Mobilize Revisited

This annotation experiment was co-written by the Feminist Mobilization Working Group at HDK-Valand Academy of Art and Design in Gothenburg. It revisits one chapter ("Glossary: "Mapping the concepts and ways of working for Let's Mobilize") in the workbook *Let's Mobilize: What is Feminist Pedagogy?* that has been collectively written by the same authors, published two years earlier. The act of revisiting the original text allowed the group to reflect with hindsight on the three-day event and the process of working together. By using the method of layered commentary, we preserved each author's voice instead of streamlining the writing into one voice. Here the collective writing of a text becomes a place for dialogue and disagreements. It builds on experiments of nonlinear writing done by Arno Schmidt ('Zettel's Dream', 1970) and Pierre Bayle ('Historical and Critical Dictionary', 1737).

Rose Borthwick, MC Coble, Andreas Engman, Eva Weinmayr, 2017, for the forthcoming book *Decolonialism after the educational turn*, HDK-Valand, University of Gothenburg.

Draft version

Mapping the concepts and ways of working for Let's Mobilize.

This glossary is an attempt to challenge and shift our own ways of working and the language we use to describe it. We hope the proposed terms can act as a starting point for conversations.

It is an act of transparency.

It is fluid. It is a collective process. **(1)**

We hope that this vocabulary will be developed, amended, edited, supported and expanded upon. **(2)**

“Something queer can happen, where the norm is refused or revised.”

Judith Butler, in *Notes Towards a Performative Theory of Assembly*, 2015

<p>Feminist (3) Pedagogies</p> <p>We use a plural. We need to look at ideas, ways of interacting, working and thinking which may not already be a part of our small communities and networks. (4)</p> <p>There are many forms of pedagogy, such as critical, radical, queer, feminist. (5)</p> <p>At times, these overlap and</p>	<p>1 "Is collegiality to collectivity as friendship is to love, blander but safer, steadier but less intense, more likely to endure but less likely to innovate and transform?" (A)</p> <p>Judith Kegan Gardiner. Published in „Symploké 13. 1/2, 2006, 108-20.</p> <p>2 "What is the most unproductive thing I can do in this neoliberal institution take care of things when they break instead of making them not break."</p> <p>Sophie Erlandsson, "Notes from the dispatch", written in response to Let's Mobilize.</p> <p>3 Feminism. There are many different feminisms in the world. A hard thing when having an extended conversation about a topic together</p>	<p>(A) Collectivity in an academic institution should not be mixed up with collegiality. Grounded on collaboration and constructive cooperation within the institution, such as covering for a faculty member or job help in a pressured environment, collegiality is a complicated concept: "It can be associated with ensuring homogeneity, and hence with practices that exclude persons on the basis of their difference from a perceived norm." It can be seen as "threatening academic freedom" or free speech when "the faculty member's right to dissent from</p>	<p>(i) "Collegiality is depending on suppositions of equality and attitudes of respect."</p> <p>(Gardiner 2006)</p> <p>(ii)The goal in our case was the organising of a three day "mobilization" (our term for "conference") at Valand Academy based on a</p>
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support each other or they challenge each other and are in conflict. In our view feminist pedagogies start from an intersexual, intersectional, intergenerational and interdisciplinary attempt to face and change living in inequitable societies.

This is not a luxury problem.

Our commitment to feminism is far from an essentialist or separatist

... conversation about a topic together with different communities is that it is easy to take the understanding and the use of a concept for granted. Like feminism. **(B)** This became specifically evident when visiting Hajar Alsaidan, a member of a woman's collective called Hoppet for a conversation about the history of their group and their current practices. **(C)** An excerpt of this conversation was published in the mobilization reader. After a long and very interesting conversation we literally tripped on the word feminism and couldn't get past it. We as the mobilization working group coming from the university had a somewhat consensual understanding of the concept, which was problematized by Hajar. We took for granted that speaking about Hoppet's work in feminist terms was self-evident, which turned out to be a clumsy assumption. Hajar opposed the term feminism and said that she didn't feel comfortable using it and that it wasn't synonymous to their practice.

the judgments of colleagues and administrators" is replaced by (forced) co-operation. (American Association of University Professors, 1999 On Collegiality as a Criterion for Faculty Evaluation.) Collegiality can also be seen as sheer "working together" in order to merely advance the efficiency and productivity under a neoliberal regime - in competition with other universities. **(i)** Feminist, decolonial or queer collectivity is deliberately based on a specific political approach to collegial relationships. It is non-coercive and non-conformist, it is intensive and committed to collective organisation. **(ii)**

(B) "I perhaps missed a discussion about the basic question of the meeting: what is feminist pedagogy. I realise that in the limited time we had this would only be possible on a very theoretical, abstract level, and also realise that you probably hoped to establish a common ground for all

based on a widespread desire for a different way to meet and exchange/create knowledge. It was a response to a prior conference (critical practice), which we criticised in terms of format, the use of language, and a keynote exclusively based on Western white male references. We are grateful to work in an institution, that took our critique seriously, providing funding for the event as well as (to a certain degree) administrative support.

1

understanding of sex and gender. It is based on struggles against racism, classism, ableism, weightism, xenophobia, homophobia, transphobia and neoliberalism.

Our social, cultural and economic successes are based on structures of care **(6)** and support, on reproductive as well as immaterial labor, which need to be acknowledged and turned into non-exploitative relationships across families, corporations and governments.

To her the word felt too liberal, too white and wasn't useful in the "real" life of the women within their community. She was hesitant to the way which one encounters feminism in current popular and academic debates and meant that first we need to fight for the basic right of these women as human beings, then we can start talking about feminism. She felt that the word has been co-opted by privileged academia. Instead they had come up with their own term that better fitted the local realities of their struggle, "Kariokism", referencing the for them emancipatory practices of belly dancing connected to the famous Egyptian belly dancer Theyya Kariokka.

4 We were keen to invite voices which do not form part of the institutional culture or had experiences of being racialized within institutions **(D)**. There has been recently much criticism of Swedish institutions co-opting marginalised communities by establishing relationships on the institution's terms **(E)** ignoring the desires and needs of the invited. We

participants with the glossary and the reader, but in practice, in the way the discussions were going, it seemed that those very basic terms, like education, were used by many (including me) in ways that presupposed we all talk about the same thing."

Mobilization participant (Thea Hvala in email)

(C) *Hoppet för kropp och själ* (The Hope for Body and Soul). Hoppet, an Arabic, Iraqi, Kurdish and Persian women collective based in Gothenburg's suburb Hammarkullen, which started a catering business to gain financial independence from their husbands, to support women in the community and donate money to kids with blood disease in Iraq. **(iii)**

(D) Let's try imagining a kind of teaching, a form of pedagogy, that makes no use of a center, that makes no use of a measure. As if admission were not about admitting difference, different people into a centre. The centre cannot hold difference without overseeing, holding back, oppressing, fetishising, using or colonizing this difference."

(iii) Our initial idea was that these women spending all their time inside their homes and being abused by their husbands, these women, who are not allowed to "be more" than their cooking, their role as mother but who are so much more - these women should have a space of their own. [...] There is so much talent and knowledge hidden away because it doesn't fit the system. I was just thirteen when we started and I felt so silly. Like a little kid going out and

Practicing a feminist pedagogy is a good starting point to counter white, patriarchal, profit-oriented, euro-centrist academia. (7) It is also a step towards policy-making, which does not privilege individual authorship and merit on the back of collective efforts.

“Patriarchy has no gender.” — bell hooks, *Teaching Critical Thinking: Practical Wisdom*, 2010

Mobilization

started early conversations to be able to plan this together. Ethnic minorities being part of academia were interested and constructive proposing for example a workshop for racialized teachers; the activists' responses were tentative or negative, possibly just assuming this to be another instance of co-option.

5 ...and Poetic: "The possibility of understanding admission work and pedagogical work not as two different practices, but rather as one entangled practice best described as poetic pedagogy." (F)

Jenny Tunedal, Khush Naderehvandi, in: "Admitting To", Forum What's the thing about diversity?

6 Care was (during the mobilization) and is (while now we are in the process of writing and reflecting upon this exact text) a word that has consistently been referenced. We have cited it as being urgent and fundamentally important to us. We've mentioned times where we have aimed to pay special attention to care. There are moments we have succeeded or feel we have failed at following through with the care we wanted to provide or receive. We have used this terms with the adamancy that it is important and

understand

Jenny Tunedal, Khush Naderehvandi, in: "Admitting To", Forum What's the thing about diversity?

(E) "“Oh I thought this conversation was going to be about class. Ahhh asshole! Drop dead. Then I'm back on that level, and with that language you can just imagine who the idiot is. Then there are those who really want to know what I mean when I talk about class and they ask about it and they want me to explain it like it's a damn equation to be solved, but I'm not an equation, I can't be solved, I don't have one name and I'm not just loud and aggressive and uneducated and when I talk about my old man it's experience and memories of warmth and love and it's not just a slang expression to be translated father or dad, it's a rough man with big hands which smell of smoke. No, just fucking quit! Back off motherfucker. Look, you just don't understand certain things and I say this with love, believe me, there is something between us that we just can't resolve by talking or with silence or by hugging. That's what keeps me away from you sometimes. I've learned to live with it and I suggest that you do the same because your attempts are not bringing us closer together. It's causing more abuse. Okay?" (iv)

Johanna Gustavsson, excerpt

saying I need a space to meet because I just started a women's organisation. But we made it happen!

Hajar Alsaidan "I Conversation with Hajar", in: Let's Mobilize: What is Feminist Pedagogy? Workbook

(iv) As this feminist mobilization is an example of, today's institutions are sites of contestation, difference and precarity. That is why it's problematic to only view institutions as these monolithic sites for consensus coopted by a neoliberal logic and fail to recognize the different subjectivities inhabiting them, with all the different desires they carry with them through their daily lives

It is a hands-on, process based and experimental practice that maps and discusses contemporary political issues, which are pressing to us. It is an opportunity to gather people from various backgrounds, fields, abilities, gender identification, ethnicity and religion in the same room (8), where we can collectively unpick, address and experience specific

should therefore try to describe what we mean by care.

- not to be confused with making everyone happy
- takes time, attention, focus outside of yourself
- advance empathy
- caring for conflict
- breaking with the western elites contemporary tendency to industrialize and outsource "emotional labour"; Nannies, cleaners, care-workers and sex-workers etc.

(7) "Fanon told us in 1963 that decolonizing the mind is the first step, not the only step toward overthrowing colonial regimes. Yet we wonder whether another settler move to innocence is to focus on decolonizing the mind, or the cultivation of critical consciousness, as if it were the sole activity of decolonization; to allow conscientization to stand in for the more uncomfortable task of relinquishing stolen land. We agree that curricula, literature, and pedagogy can be crafted to aid people in learning to see settler colonialism, to articulate critiques of settler epistemology

from theatre script (2016) Read between the lines comma bitch, they relate to it like it's ok and we can think differently but NO some things aren't ok, liberal fucking ideological bull shit, performed during Forum What's this thing about diversity?

(F) open your eyes for a moment the moment breaks in a moment we are extended the not beginning what someone has learned already someone else's knowledge

Is this the poetic pedagogy

Sophie Erlandsson, "Notes from the dispatch", email written in response to Let's Mobilize.

(G) "Even though some might condemn it as a mere theory, I believe that no change in society is possible

navigating the institutional settings they are in. The binar position of inside or outside the institution is a too simplistic one many of the people inhabiting institutions today are both at the same time, inside and outside are not a dialectic subject position but a complex simultaneity that in many situations could be contradictory and quite hard to manoeuvre. One of the most important tasks for us who daily construct these institutions, with our work and our bodies, is to constantly desegregate the institution in all our

and experience specific topics (9). We hope to activate and spread embodied and theoretical knowledge (10), share experiences, develop tactics and find joint strategies for change (11).

“As artists we were tired of being expected to passively reflect society. We wanted to make art and we wanted to make political change.” — Johanna Gustavsson, Lisa Nyberg *MFK Manual*, 2011.

As artists we are tired of being expected to passively reflect society. We want to make art and we want to make political change.

Forum

We have a series of forums, in which we aim to create a space that allows for different positions, conflicts and contradictions. Each forum looks at questions, which are urgent to us. Here, various activities can take place, allowing for queer

unproductive critiques of settler epistemology, and set aside settler histories and values in search of ethics that reject domination and exploitation; this is not unimportant work. However, the front-loading of critical consciousness building can waylay decolonization, even though the experience of teaching and learning to be critical of settler colonialism can be so powerful it can feel like it is indeed making change. Until stolen land is relinquished, critical consciousness does not translate into action that disrupts settler colonialism.” (G)

Eve Tuck & K. Wayne Yang. "Decolonization is not a metaphor", *Decolonization: Indigeneity, Education & Society* (Vol. 1, No. 1, 2012, pp. 1-40).

8 'I am interested in attending the conference LET'S MOBILIZE: WHAT IS FEMINIST PEDAGOGY? For this, I would need to travel from Stockholm in order to attend the event, and wish to bring my two-year old toddler with me. Will they be childcare services offered onsite?' (H)

Who? email, date

9 (Logistically- thinking through formats and if we were to attempt again- what did we learn?) The last forum was a time when the whole room was introduced, the microphone was passed around and everybody spoke. This now seems an obvious oversight- why was this not done earlier? The problem of having too much to do and to fit. (I) Concerns about us introducing OURSELVES to the room perhaps led us to forget the simple act of hosting and ensuring everyone is aware of

without a discursive premise”.

Susan Rubin Suleiman. "Subjectivity in Flux", *Mobile Fidelities: Conversation on Feminism, History and Visuality* (n paradoxa online issue no.19, May 2006)

(H) The mobilization planning group did not prioritize providing child care. Was that because none of us are parents? Was it because that was a battle that feminist in the 70's fought? That is a problem. Thanks to queer family structures I am somewhat involved in the lives of children I care about yet still considering that there would indeed be parents who would need support in order to attend the mobilization did not come up until we were asked about it from a potential participant who also sent us links to Cultural ReProducers. (iv)

(I) Yes, we wanted to fit a lot! The meetings and conversations over the year brought up so many themes, that it was hard to edit down to seven Forums. We decided to use the limited time

activities. THIS WORK needs to take place in everything from writing curriculums to working with admission policies. We need to communicate the institution as a space of difference with resources both financial and intellectual to be "used" by multiple communities in society. The often static and invisible walls between institution and society must be perforated at first and demolished later for this to happen so that a collaboration with the institution isn't seen as flawed and compromised subject position for marginalized groups in society but rather as potential site for transformative action

(iv) "The art world, as it is currently structured, doesn't know what to do with mothers. Or children Or fathers actively raising their kids. This affects all of culture: the making, curating, reviewing, experiencing and feeling of it." [...] Successful

each other.

10 When addressing these different kinds of knowledges and critical positions I find it interesting to think along with Irit Rogoff's ideas on "embodied criticality" which to me resonates profoundly with my desires working with the mobilization:

"Unlike 'wisdom' in which we supposedly learn from our experience, criticality is a state of profound frustration in which the knowledge and insights we have amassed do very little to alleviate the conditions we live through. So, you might well ask, what is the point then? Well, I would answer, the point of any form of critical, theoretical activity was never resolution but rather heightened awareness and the point of

of the mobilization days most efficiently. Now - efficiency is a complicated concept! While it is nice to be "efficient" with sorting out practical stuff or doing the tax return, it certainly becomes more complicated, when wanting using time during a conference "efficiently". Efficiency is a measurable concept – quantitatively determined by the ratio of useful output to total input. But wait: who defines or even measures the output? We know this from learning and teaching experiences: wanting to get through the session's syllabus hardly allows deviations no matter how urgent they are and therefore potential learning moments are lost on the way. (G)

artists, writers, curators, performers, choreographers, critics with children rarely discuss this aspect of their lives, since the nature of such success has always been centered around the model of the single (and historically male) cultural producer working alone. This has kept us re-inventing the wheel again and again. Let's change it."

Excerpt from the Cultural ReProducers Manifesto, <http://www.culturareproducers.org>

(v) "I always remember in

temporalities and which are not necessarily predominantly based on spoken language. (12)

There will be ruminations, storytelling, informal conversations, repeated readings, performances, workshops and hands-on exercises such as preparing and eating food together (13), going for a walk, experiencing non-normative uses of the teaching spaces in the academy.

(quote about embodied knowledge, limits of speech?)

Extended learning sessions

We want to expand normative concepts of when and where we learn through

an experimental overnight session. This is an opportunity to experience a day-to-day classroom in a new way exploring in practice when, where, how and what do we learn. This forum starts in the evening and continues with breakfast

criticality is not to find an answer but rather to access a different mode of inhabitation. Philosophically we might say that it is a form of ontology that is being advocated, a 'living things out' which has a hugely transformative power as opposed to pronouncing on them. In the duration of this activity, in the actual inhabitation, a shift might occur that we generate through the modalities of that occupation rather than through a judgement upon it. That is what I am trying to intimate by 'embodied criticality'.

Irit Rogoff. "Smuggling" – An Embodied Criticality (Transversal - epcp multilingual webjournal, 2006).

11 Gothenburg University allows only state-approved caterers to cater for university events. For ideological reasons we wanted to order food from Hoppet in order to support their project.

We had to do lot's of arguing work, the involvement of Hoppet being a conceptual part of the mobilization in order to get granted an exemption from the standard university policies. This 'doing things differently' from normative university procedures (J) generated a lot of work, stress and frustration. It was difficult to receive consistent information on what could be done within the remit of the policies. Information given was vague, which left us in a state of uncertainty. It was this constant guessing and hearsay, which created tension. In order to deal with standard policies in a creative and productive way one must know them. We never got to the bottom of it – always hoping, but never knowing.

While we were fully aware of some administrators' support we were in a state of awe – fearing a "this is not possible" generated by the potential

inflexibility (K) of the administrative apparatus. I wished we had worked more closely with administrators, and had them as subjects, allies and co-authors in the mobilization. (L) Our effort to question the limitations of institutional procedures was acknowledged (and to a certain degree welcomed) the task to find creative solutions was criticised because of the resulting extra labour for the administration at the academy.

12 "the collectively cooked meals and yoga were great. but these experiences were

moments are lost on the way. (v)

(J) "Queer activist and legal scholar Dean Spade argues that policy and administrative systems are the invisible disciplinary forces that generate our experiences as subjects, thus they are key areas for enacting political transformation. By reflecting on the usually anonymous subjects (administrators) that generate and enforce those systems we aim to unleash awareness of their political power and potential to enact change."

Andrea Francke, Ross Jardine, Bureaucracy's Labour: The Administrator as Subject in Management Parse issue 5

(K) For example just three days before the event we received an email from an administrator stating that preparing food for 120 people in the academy building (iii) would breach

about 1980 when I was working as part of a group setting up what became the Women's Art Library, we held a conference and one of the workshops was run by the art historian Pam Gerrish Nunn. The room was like a Victorian classroom and I think we were all sitting on the floor – it was pretty full. And she asked us each to introduce ourselves.

It took all the time allocated and was one of the best 'classes' I've ever been to. It was exactly what we needed then – to feel known, recognised, to see the threads of our connections, to find a network, to build one from the other in how we spoke about ourselves.

It took a long time before realised that we weren't going to get to a formal presentation, and that this would be it.

I don't know if Pam intended it like that, but I guess she must in any case have taken a decision at some point to let it be that. It ended on time, shortly after the last person had introduced herself. It felt so radical!"

Felicity Allen, email 1 11 2016

(vi) "How could you invite the administrators into the conversation? Especially because the administrative body consists mostly of women, for a feminist mobilisation it could be a idea to work out the

4

Health and Safety regulations of the university. Two days later another administrator brought us – as a acknowledging and supportive gesture – a monstrous squash vegetable home-grown in her own garden to cook for the communal dinner.

(L) "To be deemed successful in their task the administrator must adhere to a range of standards and style guides that masks their identity with that of the institution through policies of best practice and standardisation. [...]"

concrete and specific conflicts on site in form of role play involving the actual post holders. Legislative theatre for example [a form of Augusto Boal's Forum Theatre] could be a good approach: we have the professor, the administrator, the policy maker and they together with the audience try to work out the very conflict they are having. It would tackle a specific local problem, but these

the next morning. Please bring anything you might need for an overnight session, a sleeping bag, pillow, warm socks, soft matt and earplugs, in case you fall asleep. (14)

Language

Let's experiment with modes of translation and mediation. (15) English and Swedish will be the most commonly used languages.(16) There may be various other languages used which will be encouraged and supported as part of a communal effort to understand each other. (17)

Instigator

A person or group invited by the working group to prepare a contribution that will activate each forum and its topic during the mobilization.

potentially treated as peripheral (M) to the more academic forums. I don't think it was intentional to reinforce a hierarchy between explicit and more experiential learning, so I wonder how this can be pushed further in other events?"

Frances Stacey, Collective Gallery Edinburgh, email, date

13 Eating is from the start a radical act. One takes an object of the world and by making it transgress the liminal threshold of one's body, it becomes a part of it. An object of the world becomes your body. There is of course great risk involved in doing this; the event itself could be pleasurable and nourishing but it could also potentially kill you if the object you ingest is misrecognized or wrongly prepared. Eating together is today a normative activity and the affects of doing this are often taken for granted. While the concept of risk is at the forefront of eating, it is not something that we are consciously reflecting on while at a casual dinner (except the many people suffering from food allergies), unconsciously the embodiment of risk is still foundational when eating today and this becomes risking something in public when we're eating together.

The radicality happens with the social configuration of subjectivities in a group when the group is risking something together, in the act of coming together through eating food a specific bond of care for the other is created out of necessity of the risk involved in this act. Therefore cooking and eating together installs a foundation of care in a group from which a different kind of conversation and interaction can arise generated by the commensal experience.

Care is intrinsic to feminism and so cooking and eating together becomes embodying feminisms! This is even before we start to reflect

Actions become attached to roles instead of individuals." (vi) [...] "By recognising the subjects that author, perform and enact them (the policies) and their implication in the construction of the world, we can discuss these processes with all their ideological implications. For revolution to happen we need administrators on our side."

Andrea Francke, Ross Jardine, Bureaucracy's Labour: The Administrator as Subject in Management Parse issue 5

(M) It's interesting, that some participants enjoyed (vii) the collectively preparing food session very much, but perceived it as peripheral. It was meant (and declared) as autonomous forum: *When do we learn? Collectively preparing food*. I think that it has to do with the implicit authority and importance we automatically give to more formal sessions based on discourse and language.

problems are universal, a most institutions share this basic structure and the problems, which arise from it. It's a common problematic."

Maxi Baumgartner, recorded reflection on the mobilization, 18.10.2016

(vii) For me the forums that I felt stood out - that engaged the participants and generated discussion was *When Do we Learn?* A space where everyone got involved working together chopping and prepping the food. This created a buzzing atmosphere, have fond memories of both the sight and the smells of the parade of food entering the glasshouse and then the elongated tables with descriptions of the contents of all the dishes (including allergy information and disclaimers regarding the possibility of a broken plastic fork potential hidden somewhere). *When do we learn?* – *collectively preparing food* was one of the Forums which explored formats and temporalities of learning. Participants in small groups collectively prepared

Invited Participant

A person or group invited by the working group to attend and participate in the

on the symbolic act of blurring the boundaries between the domestic and the professional which becomes apparent when claiming space for cooking, cleaning doing the dishes together in the context of the professionalised university today.

14 We had a sleepover! "Sleeping over" is not permitted at the

eight vegan dishes in the various academy kitchens for the communal dinner – recipes and ingredients were provided.

and participate in the mobilization. We invited practitioners and theoreticians, who are inspiring to us and who we think do great stuff. They don't have a particular role or task, but we hope they contribute through their knowledge and experience informally.

Participants

Refers to everyone who attends the mobilization (18) and spends the days helping to work out stuff with us. Some people will be active and vocal, some will be active and quiet. (19) That's OKAY! We hope everyone (20) is committed to being present. (21)

Economy

Let's be transparent with our budget. We initially received a budget of 100.000 SEK from Valand Academy. We

over is not permitted at the University so we used a linguistic shift from "sleepover" to "extended learning session" in order to open up a significant set of new possibilities of where and when we learned. After dinner hours brought together smaller groups, energy levels in flux, the dimming of lights, communal dental care, drifting off as someone read out loud, the intimacy of sleeping close to other bodies, waking up to a chorus of snores and breakfast shared in pajamas.

15 Language is a question of care. I care when I want you to understand, what I am saying. I am not "delivering" a paper. I am not delivering – I am in dialogue with you. I propose something and invite you (N) into the discussion.

16 grief anger sinkholes shines through when using my language when using my language every letter is seen, on X-rays

translating myself all the time all of the time but, rewind remind; To exist is beneficial

shifting gifts of motion emotion makes the language change in time traces of the present in the past the rise and fall of language structures

we are not perfect in any language I write in a language that is not mine that is, my gift to you and that is enough.

Sophie Erlandsson, "Notes from the dispatch", written in response to Let's Mobilize.

17 "Taking her cue from Spivak, the black feminist Abena Busia (1989/90, 84) focuses on the deliberate 'unvoicing' of black women in colonial texts. Busia thereby shifts the focus away from the question whether the subaltern can speak towards the fact that when she speaks, her text is simply not understood, not heard. This implies that instead of focusing on the supposed voicelessness of the marginalized, it is more crucial to scandalize the inability of the 'dominant' to listen or their 'selective hearing' and

(N) We have a language dilemma at Valand Academy. Being located in Gothenburg Sweden it actively attracts students and staff "from different countries, cultural heritages and perspectives". (Valand website, 2017) This multi-culturalism shifts the communication in many courses and meetings to English. It requires an effort to be made from many Swedish speakers and produces sometimes discomfort, insecurities and anxieties. Because several staff in leading positions communicate mainly in English the term "colonisation" had come up. It's complicated. While I fully acknowledge the extra effort and insecurities (often English speaking staff speaks English as a second or third language) in order to speak to each other, I wished we could find a more playful and experimental way to the problem. It is a problem of power, when at big meetings native English speakers speak up naturally and confidently, whereas others don't take the mic, because it is hard to debate publicly in a language you're not at home with. Running a multi-cultural, multi-language program without colonising certain communities requires a much more open, creative and playful approach to the problem. (viii) And – we need funds to employ an interpreter, so that public meetings can be truly public - not excluding the ones or the others. It's a question of equality. (ix)

(viii) In a big all academy planning meeting, the feminist pedagogy organising group together with participants reflected on the power and exclusionary effects of "the language problem" at the academy. One of the subsequent speakers taking up our points quickly copied his in Swedish designed Powerpoint presentation quickly into Google Translate which he screened instead, so the non-Swedish speaking members of staff could follow. This spontaneous act in front of the whole academy was an improvised and touching gesture of inclusion.

(ix) During forums which were spoken in English (and where possible) a live translation, interpretation, documentation was attempted. Rita Nettelstad, Mathilda Ljungqvist and Anna Nygren literally typed a live flow of Swedish translation, which was screened real-time in the room. One way to highlight the labour of those translating English.

later applied for further financial support from the

'strategic deafness'.
Nikita Dhawan. "Hegemonic Listening and Subversive Silences: Ethical/Political Imperatives"

Valand Academy Research Board and received 50.000 SEK.

We decided to pay a honorarium of 3.000 SEK, alongside travel and accommodation to our instigators, who prepare for the forums and who are not salaried by Gothenburg University. We partly offered exchanges of time and teaching for those working within Gothenburg University. We try to pay for travel costs or host invited participants, who we want to be present, but who may live in precarious conditions (i.e. not salaried).

The working group made the decision to not pay itself for the planning and organizing of the event out of the attributed budget.

(22) For some members, but not all, their time will be partially paid by their Valand Academy teaching/working hours.

We will seek to source and borrow materials in order to limit waste. We also hope

Ethical-political Imperatives ,
Destruction in the Performative. (Eds.
Alice Lagaay and Michael Lorber,
Brill/Rodopi, 2012).

18 We had over 100 participants attending the three days, a third of which visiting from nine European countries, such as Austria, Denmark, England, Germany, Netherlands, Norway, Republic of Slovenia, Scotland, Switzerland.

19 "When is speech politically enabling, and when does it become repressive? Can silence be subversive? If so, when is silence a performance of power and/or violence? If discursive violence is inevitable, why not give preference to silence over discourse? Lastly, why should one not avoid speaking? [...] Silence here is a practice of confrontation, a "counter-discourse." It can function as a variation in the eternal repetition of discourses by causing a rupture in language, a subversion that turns language against itself. It is not just that one is silenced and thereby rendered invisible; rather, one can strategically choose to be silent by boycotting discourses, by refusing to participate in them. Ironically, dominant discourses require counter-discourses to continually reinforce and strengthen their hegemony. Silence is not necessarily a passive act of submission or repression. It can be a challenge to the monologue of dominant discourses that ruptures the power play between speakers and listeners, and creates conducive conditions for the "invisible," the "unsaid" to emerge. This approach shifts focus from the traditional logocentric strategies of resistance to possibilities of subversion through listening that transforms the power dynamics between active speaker/passive listener and is a crucial aspect of the postcolonial feminist politics of recovering marginalized perspectives".

Nikita Dhawan. "Hegemonic
Listening and Subversive Silences:
Ethical-political Imperatives",
Destruction in the Performative. (Eds.
Alice Lagaay and Michael Lorber,
Brill/Rodopi, 2012).

20 "One of the things that I keep thinking about, possibly also because it very much it

to be supported by volunteers from Valand Academy who may be in the position to help us with their time and expertise.

Hosting

We will try to house most of our instigators and invited participant with hosts in our Gothenburg community. This decision reflects our conviction that hospitality helps form community. (23) Opening our private homes during the mobilization has the potential to blur the lines between the domestic and the professional with the desire to build trust through generosity and sharing. (24)

Reader/Workbook

We are circulating resources prior (25) to the mobilization to create a common ground for all the participants. —This is what you're reading now. — The workbook includes excerpts of texts we have been reading over time,

relates to my own work, is Rosalie's question that was heard after the enactment of "Strike while the iron is hot", – "Where are all the men? So, why weren't the men present in the audience of ours that day? Or for that matter, the entire conference? [...] And suddenly I felt singled out. The following reaction was that I in some way felt responsible, as a man, for being a man, for what men do. But what are the consequences if being singled out and what are my own responsibilities towards those feelings and actual circumstances? When can we talk about you, me and us in relation to a subject as feminism? What are men's individual as collective responsibilities in relation to feminism? [...] I think that much of the reason why men don't talk about feminism is due to loss in one's own power. Voicing "I'm privileged", seconds for me a responsibility"

KUNO participant Elias Björn, email, date??

21 "listening hard to what is not being transmitted feeling stupid excluded trying to decolonize the communication

time is of the essence we all have several hours of our life that will not come back

I admit that I do not know anything maybe something about nothing I have committed to presence not pretense

Is this an unsafe classroom but with trust

Note to self: Do not forget about the importance of stupidity Raise your hand if you are sure you are not Ballet dancers are not deprived of language"

Sophie Erlandsson, "Notes from the dispatch", written in response to Let's Mobilize

22 "If femped is to serve as a role model for the Academy - and in many regards it should - I can not stress enough that the work required to arrange an event needs to be acknowledged by the institution as work. Anything else is unsustainable, unethical and excluding. To define what work is and how it is valued has occupied feminism for decades." (0)

Ann-Charlotte Glasberg Blomqvist, email, date??

23 Cooking and eating together created a convivial platform for the extended learning sessions after the dinner and highlighted through doing aspects of care (P) I believe important to the mobilization. On reflection this doing together could have perhaps been expanded

(0) As a working group we did not prioritize paying ourselves for the work of organizing the mobilization. We could have chosen to write an application to the academy's Research Board for extra funds to do so. I was disturbed that the academy would not automatically consider it a priority to pay us. I thought the strategy of refusing to spend the time to write an application and being vocal about this would be a stance that could create change for those in similar future situations. I also wanted some kind of autonomy that I believed that this refusal could facilitate. In hindsight 'opting out' without direct conversations and challenges to this lack appears to be unsuccessful. I do not think this strategy thus far has had an impact on how the institution thinks about work.

contributions by instigators, participants, staff and students and other forms of utterings. (26) We hope, that it can serve as a tool to inform and share (27) the discussions the working group has had prior to the mobilization. It is also meant as a resource (28) to facilitate critical reflection in the student body at the art academy. (29)

The printed version will be collectively assembled (30) by its readers prior to the event. The pdf version can be downloaded at <http://www.whatisfeministpedagogy.tumblr.com>

Mobilization Kit

In an effort to think about waste and the world we are asking everyone attending the mobilization to bring a kit along. We want to reduce the typical amount of waste that a conference normally produces.(31) This includes, but is not limited to: A cup, plate and eating utensils. Remember, for the extended learning session you may also want to bring a pillow, sleeping bag, a soft matt and

further- and the lines between hosting and guests blurred even more. Collective agency and responsibility was encouraged with the instruction to bring your own utensils and then wash, however it was members of the core group who reconfigured the spaces for new forums and small things like this (the shifting of furniture in between sessions, preparing coffee) could have perhaps happened together – increasing the feeling of a horizontal structure. **Revocation? (LINK to AND quote) (Q)**

24 "From the street to the home, domestic space too must not escape our tentacles. So profoundly ingrained, domestic space has been deemed impossible to disembody, where the home as norm has been conflated with home as fact, as an unremakeable given. Stultifying 'domestic realism' has no home on our horizon. Let us set sights on augmented homes of shared laboratories, of communal media and technical facilities. The home is ripe for spatial transformation as an integral component in any process of feminist futurity".

Laboria Cuboniks. *Xenofeminism: A Politics of Alienation*.
<http://www.laboriacuboniks.net/>
2017-07-23

25 The workbook was launched four weeks before the event. The timing was really important, because we wanted to introduce the topics and concerns as a springboard for the mobilization and invite others to prepare for it. It worked well: staff at the academy used even selected texts as course readings in their classes as introduction as well as follow-up to the event. In a way we published our own textbook.

26 The workbook is a temporary stabilization in time. It captures one moment of a process of connecting and mobilizing: it maps a field of current struggles and questions: our own, the ones we encountered when meeting up with groups and activists we were keen to invite, (R) and from our readings throughout the year. It puts voices into dialogue with each other (S), both during the editorial process and in the edited book, which now turned into a discrete and fixed object to develop a social life on its own.

(P) "start(ing) with wanting to find an alternative to the imposed order and by doing that build a community that us invested in continuing it... Enjoy(ing) organising, hosting, feeding people, and generally caring for others... At the moment we are living inside a very clear art structure that has an incredible amount of expectations on how art works, what authorship and ownership are, and how to navigate expectation. Reflecting on the types of spaces and relations that are generated in them. Consciously creating a space for people to enjoy themselves". (x)

Discussion between Andrea Francke, Eva Rowson and Andy Abbott:
<https://www.youtube.com/watch?v=Tqic0P0JRbM> 2014

(Q)*Asking and Seeing and Seeding and Hacking and Dancing and Walking and Moving and Caring and Commoning and Healing and Resting and Resisting and Dreaming and Tasting and Communizing and Cooking and Baking and Sprouting and Planting and Scavenging and Composting and Permaculturing and Sewing and Discoursing and Feeling and Printing and Proposing and Propagandizing and Manifesting and Militating and Writing and Storytelling and Translating and Listening and Defacebooking and Decolonizing and (de)Constructing and Singing and Striking*

(AND, AND, AND on Commoning
www.andandand.org)

(R) These early conversations with potential contributors were very precious to us, because they scrutinized our initial thinking, critiqued and clarified some vague or half-cooked ideas.

(S) "My practice, like that of many others, often involves putting fragments in relationship to each other, so that the cumulative sum of these things – words, ideas – somehow proposes something that each part alone could not; through this I speak, not so much through an individual authorial voice, but through a multiplicity of voices. I find my position by collecting and navigating through material, and I try to make work that speaks in the same way, that works by articulating a complexity of material, explicitiv in both form and

(x) Wish you'd been here, a collaboration between Andrea Francke, Eva Rowson investigates hosting, socialising and partying as a framework to reflect on contemporary art practices through DIY collectivism and friendship.

earplugs in case you fall

27 While the workbook is published in an academic context it resists

content. Perhaps this is a way of working that creates close ties and

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asleep.

Feminist Pedagogies Working Group

The work group was triggered by the desire to articulate and create space for a queer and feminist perspective on learning and teaching inside and outside of the art academy.

It builds on and responds to the *Critical Practices: Education from Arts and Artists Conference at Valand Academy* (October 2015) and the *Meaning Making Meaning* exhibition at A-venue (March 2016) in Gothenburg. (see ii) All students and staff at Valand Academy were invited to join this open work group. Over the past year we held lunchtime meetings, dinners at homes, met in bars or over skype, in our studios and offices, went for walks and field trips, held day-long sessions,

quoting the usual suspects. (T) This is key. There has been much discussion (Butler, Spivak, Kember, Ahmed) about the importance of not continuously "citing dead white men"(U). Citing is a process of establishing proximity to somebody else. In academia it's a procedure to become part of the established discourse. It cries for acknowledgement: I too, am part of this already validated high-profile discussion. What's left out are practices and voices, which operate locally, that are too experimental or not safe enough (V) for academia. It also means committing to the 'extra' work of digging deeper beyond the established canon to find non-mainstream and not yet validated sources.

28 The inclusion of historic sources like the sex questionnaire "Yes, No, Maybe – A Sexual Inventory Stocklist" from Heather Corinna and CJ Turett (scarleteen.com) written in the 70s, or the inclusion of Peggy McIntosh's "White Privilege: Unpacking the Invisible Knapsack" is an attempt "not to re-invent the wheel" (Kate Walker, 1985) in every new generation of feminists, but to build upon what previous generations have already established. (W)

29 Every page of the workbook was printed large scale and distributed amongst the walls of the school. Working in teams we aimed to cover as much area as possible – thinking of spaces with heavy footfall (main entrances, kitchens etc) as well as toilets where people would have time to sit and read the content. These large scale printed pages plastered around the school left a physical trace around the academy long after the event had passed. (X)

30 The physicality of the workbook, I felt, was one of the most successful aspects of the mobilization. Constructing the book became a social activity and introduced a different way of doing things in the Academy. One whole day, a month before the mobilization, the working group occupied the main entrance

connections between things, people, and myself, and more often than not this feels like a friendship of sorts."

Celine Condorelli – Notes on Friendship (p 64)

(T) "It's interesting that you decided not to have many prominent names in the workbook"

Dave Beech, conversation, [date](#)

(U) As happened in a prominent keynote at the opening conference of the anniversary of 150 years of Art and Education in Gothenburg - a keynote which referred exclusively to Western, white male (mostly dead) men. Publicly critiquing such ignorance is often seen as old fashioned assuming times have changed since second wave feminism and is often perceived as archaic or out of date. It is not. There are still some lessons lying there to decolonise the patriarchal canon.

(V) In a recent conversation with a friend who started a PhD in Latin-American studies in the UK pointed out, that she was advised by her supervisors to omit a major part of her references and replace them with sources from recognised "high-profile" journals published by high-ranking universities in order to guarantee academic rigour. If this is common practice in academia, we will just keep feeding into and reproducing the enclosed patriarchal system which we are criticising with our research.

(W) "How, as someone who was there – young - during second wave feminism, can I be accommodated in this 'wave' now? This is always a question. [...] What do I do with having been through that experience when others, younger, are discussing it as historical, or saying things now that I heard then? [...]
In fact, of course, one of the things that hits you at some point in your late 50s and early 60s (or whenever you're forced as a woman to confront issues of age and the 'redundancy' in which older women have been culturally cast) is how little culturally we know

invited guests to brainstorm with and to learn from. We have been reading texts, sharing experiences, raising

and transformed it into a space for action and discussion. Passers-by were invited to construct their own reader (Y), and through this invitation became familiar with the ideas and content of the mobilization by handling the pages and chatting with us.

about the experience of older women and how little it's mediated. The massive distinction in terms of cultural production of images of young women as opposed to older women, that one hadn't previously noticed, is suddenly revealed and it's something that, for whatever reason, perhaps

doubts and concerns. Basically we just followed our desires not to struggle as individuals, but to get together (33) and acknowledge the importance of queer and feminist issues in education.

The core working group at the moment is Andreas Engman, Eva Weinmayr, Gabo Camnitzer, Kanchan Burathoki, Mary Coble and Rose Borthwick. The expanded group consists of many more members of Valand Academy staff, administration and students, who are supportive and have generously contributed in a multitude of meaningful ways throughout this process. (34)

Let's Mobilize: What is Feminist Pedagogy? is the closing event of the 150th year jubilee of Valand Academy.

31 Part of an investment (Z) in intersectionality demanded that we were aware of the environmental impacts of the mobilization. Participants were asked to bring their own cups, plates and utensils with the nice side-effect of meeting each when washing their dishes – an easy task that can be adapted by any organisation. The efficiency of throw-aways was lost. Perhaps this isn't a huge loss as a few months later at an academy event a sign was put up next to the coffee pot asking people to bring their own mugs. As we did not bring a caterer in also coffee making became a joint effort and a moment of zooming out, having a rest.

33 What we did not raise in the glossary were the antagonisms, which emerged when working collectively. We were too much in it at the time. We certainly shared a common goal, but were also driven by personal priorities and had different ways and temporalities of working. Of course! And that is the richness and beauty of collective working. However, although in the last months before the mobilization we met weekly to catch up on different jobs and to report back to the group we still were dragging assumptions and unspoken stuff unhealthily along with us. (AA) As the pressure and stress grew we did not manage to make time to step back and re-adjust the group dynamics. It seems the focus of our energy was outward: we needed to simply push forward with our allocated jobs. Tensions among the group members grew due to unspoken assumptions, expectations and frustrations. (BB) The tips (CC) in MFK Manual "Do the right thing" were very helpful in the beginning, but when things got tense, we weren't in a position to revisit our structural agreements. That changed the power dynamics

younger women simply can't hear (I was one of them). However, it's important to think not just in terms of binaries, youth / age, but to understand the complexities of this - the decade by decade, the shifts in identity, the mutability and the way memory can play with us and its expression can be challenging. When we think intersectional we don't think about youth and age, but we need to start."

Felicity Allen, email 1.11.2017

(X) "I loved the way you / the posters insisted upon me / the recipient to meet / contemplate its content before and in particular after the event. For one because it was texts 'donated' or re-distributed by others, and then donated to me by you. But also because by precisely hanging them in a room where I give myself a couple of minutes break from the everyday haze. You are creating the possibility not only for a first reading, but then for a re-re-re-discovery / understanding. This placement can apparently turn into a transformative current in itself, because the content of the texts precisely interrupts the thoughts of and thereby intertextualizes the everyday".

Kerstin Bergendal, email 23.7.17

(Y) To provide an unfinished book and invite the reader to assemble their own copy is an invitation to be part of making the book. It shifts the focus of the book from being a finite and finished object which is "handed over" to a process. Literally handling the pages, the texts, the images in order to construct a copy of the book requires time and commitment, an effort that might create a different sense of ownership.

(Z) "WE ARE ECOSEX ACTIVISTS. We will save the mountains, waters and skies by any means necessary, especially through love, joy and our powers of seduction. We will stop the rape, abuse and poisoning of the

(xi) "Why is it easier to imagine the destruction of the planet than an end to Capitalism? Can we explore together the potential for non-capitalist life? What does it look like sound like, feel like, move like, taste like?"

	<p>that changed the power dynamics as decisions needed to be made and subsequently were made by those present. (DD) So what was initially a flat structure developed into a more hierarchical one – unintendedly based on priorities, commitment and taking on responsibility. (EE)</p>	<p>Earth. We do not condone the use of violence, although we understand that some ecosexuals may choose to fight those most guilty for destroying the Earth with public disobedience, anarchist and radical environmental activist strategies. We embrace the revolutionary tactics of art, music, poetry, humor and sex. We work and play tirelessly for Earth justice and global peace. Bombs hurt." (xi)</p> <p>Elizabeth Stephens & Annie Sprinkle, Ecosex Manifesto 1.0.</p>	<p>(AND, AND, AND The Three Horizons) http://andandan.org/</p>
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		<p>(AA) "I do always wonder how as hosts, undertaking so much care work and logistical preparations, we are able to engage with everyone and the discussions without burning out?" (xii)</p> <p>Frances Stacey, email 1.5.2017</p> <p>(BB) Trust, care and confidences were broken. Feelings of unworthiness surfaced and created fractions. Collective and collaborative practice involves negotiation and communication. A lot of focus was on creating a transparent structure with regards to the mobilization economy, a clear glossary with intentions etc however we would have benefitted from a clear audit of ourselves, our ability to commit, our expectations and our insecurities. Easier to say with hindsight.</p> <p>(CC) 1–Talk openly about money. 2–Talk openly about commitment and time. 3– Make room for economy and time planning already from the start. Ask each other how much time you are able to and want to invest in the joint project. This way the collaboration can function even though one person invests 10 % and the others 100 %. It is important to be prepared that someone might be less involved in periods, so it's good to have those discussions early on. (xii)</p> <p>Johanna Gustavsson, Lisa Nyberg, MFK Manual, 2011</p> <p>(DD) We learned early on from the collective reading of Jo Freeman's "The Tyranny of</p>	<p>(xii) Burn out did occur. Our care for the participants pre-empted care for the/our working group. We did not initiate moments of rest, time to check in with each other created problems personally and interpersonally. In regards to the sustainability of the group – the energy, desire and motivation – this dropped off dramatically once the mobilization ended. For myself only eight months later I feel the energy and the drive coming back. During moments of sustained activists movements – moments of rest for some while others step into leading role: are crucial. They should be regularly discussed as a crucial part of care and sustainability for those involved. How to practice care throughout the process of organizing a feminist gathering: care for the</p>
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		<p>Structurelessness" that we need transparency on decisions we take. And that was a guiding principle in our communication with each other: We took notes in every working group meeting, which were uploaded in the shared online box.</p> <p>(EE) How sustainable is this working process? Questions which are (for me) still tricky to answer. To what extent can these practices be continued within an existing institution with formal procedures and ingrained methods, practices and attitudes? Everyone is overworked – these changes/ initiatives take more time. Caring</p>	<p>investment in the ideas themselves, for the participants, for the host institution, for each other in the organizing group and self care?</p> <p>(xii) I personally could afford focusing on planning the event and editing the workbook, because I got time off from teaching. Other group members did not and faced therefore a growing workload</p>
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		<p>takes time and sadly is not part of the pre-existing schedule designed for efficiency. (xiii)</p>	<p>having to combine teaching, studies and day jobs with the organization work. Or a practical level: the ones, who were privileged by the institution gained more power in the working group. Despite being aware of this privilege I just expected a similar commitment from the others. I was frustrated, when things did not move forward on strands others had taken responsibility for. Another structural problem.</p> <p>(xiii) We became caught up on efficiency on a micro level within the group Producing results- getting things done so the project could proceed at times was of detriment to the relations in the group</p>
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34 One method of reflection:

"Hi Ann-Charlotte, Annika, Klara, Kerstin B, Kerstin H, Linda, Fredrik, Alyssa, Andrea, Khash, Jenny, André A, Maddie, Mapped, Denise, Imri, Petter, Georgiana, Dave, Kjell, Stefan and Nina,

Thank you all again for your support and contributions to Let's Mobilize. It was so good to have so many of you there!

We have an idea: We have been asked to present the mobilisation event at the All Academy Planning Day. But we thought it would be much more

productive, if you, who joined us, would briefly share your impressions, observations, thoughts on what it means for you and Valand... and perhaps how we all can build on it.

We would give a short introduction and then be in dialogue with you. We also plan to show a rolling slideshow in the background which might relay the energy of the event and give a glimpse to the folks, who were not there. No big planning needed: simply show up on the day with some thoughts you would like to share.

Would you be up for it?

Looking forward!

The team: Andreas, Eva, Kanchan, Mary and Rose

(email, 27.10.2016)

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This page was last edited on 3 October 2020, at 15:28.

Appendix 2*Interview with Femke Snelting

Interview: Femke Snelting, Eva Weinmayr
March 24–25, 2020 (Resolutions are always temporary)

Femke: It's been very nice to read your questions.

1 ongoingness

Q: In the video conversation "Forms of Ongoingness"^[1] between you, spideralex and Cornelia [Sollfrank] at Creating Commons, you describe this weight of connecting everything to everything else - saying it is an impossible project. On the one hand, there is this ongoingness with all its dependencies, entanglements and relations. And on the other, there is this danger that such ongoingness slips into some kind of endlessness, "universalist everything". It is very concrete in my current situation writing the PhD and trying to make the writing and thinking more concise, to connect things in a meaningful and precise way. It is satisfying when it works, but it is so hard.

Eva: People keep talking to me about Karen Barad's agential cuts, making cuts well, and making cuts responsibly (Sarah Kember and Joanna Zylinska for example)^[2]. I read Barad, I went to her seminar in Gothenburg, but it never really had purchase on me – it is just too abstract. What would it mean to make an agential cut in the process of writing and negotiating different voices in a PhD?

Agential cuts - intra-actions - don't produce (absolute) separation; they engage in agential separability - differentiating and entangling (that's one move, not successive processes). Agential cuts radically rework relations of joining and disjoining.

Separability, in this sense, agential separability, is a matter of irreducible heterogeneity that is not undermined by the relations of inheritance that hold together the disparate without reducing difference to sameness.


(Karen Barad, *Nature's Queer Performativity*) ^[3]

Femke: I think I use Barad as a kind of "self-help guide". But of course, she never gets practical. She just lets us figure it out. There are several things. There is the risk if you're not careful with "entanglement" – meaning when everything is connected to everything else – it leads to a kind of relativism. That's a problem. On the other hand – thinking from an anti-colonial and intersectional perspective – I take Barad as a way to try and think the world through responsibility. It's the ability to take responsibility but also to be response-able. How can you be responsible, not *for* but *with* what you do? How can you make situations and obligations and objects in the world that can allow for a response?

For me, it connects – that sounds maybe a bit direct – to things like publishing your sources. To be responsible with your material in a way that allows people to figure out their own ways and also to run with it – in ways that you might not have foreseen. This is a simple way of how response-ability could work. Or, for example, using free software tools. That's a way to include choices made about how things come into the world. These are tools that are in themselves response-able to their sources.

Here the making of something becomes interrogatable. This is how it works for me in a very concrete way. The term "entanglement" is perhaps a bit of too naturalized a way of talking about things.

Things are together in a certain way, through relation, and at the same time, the objects (or elements) do not pre-exist their relations. Instead, they radically change because of the way they are brought into relation to each other. I think this is really interesting – neither the relationship nor the elements "exist" or make sense without this intra-action.

More recently, I've been looking at another term, which is *implicancies*. It is a term that Denise Ferreira Da Silva uses, that is for me about potential consequences.^[4]  It is similar to "implications" but not as "consequences" in the sense of a property of an action (or a movement) that might have consequences. It is about "potential" and "possibility". And I think that's an interesting one because it has got a bit more handle on what kind of ethics entanglements have. And it also puts imagination back into the picture:

There was a citation missing! Maybe this is helpful, her explanation of Implicancies that I recently read: "The concept of Deep Implicancy is an attempt to move away from how separation informs the notion of

trying to understand what the effects will be of bringing certain things together and not others. Does that make sense?

E: These terms are so abstract. Could we go quickly back to "response-ability"? It means that I can respond to something or somebody. It has a two-way, dialogical element in it. It is a very different way to think about responsibility.

F: Yes, it is a feminist way to think with responsibility. In the sense that it is not making this patriarchal move of making the one responsible *over* the other. And that's a significant move. The difficulty then is: where does it end? You can never take into account all the threads and all the layers. That's the part of the "self-help" with Karen Barad's cuts. Think about agential cuts as generative in themselves; generative of a new phenomenon, of a new situation. So the cutting is not just a negative move of things going out of sight, but actually, the cutting produces new relations. And then you work with that responsibly.

E: I am curious when you're using the term "cut", what kind of cut are you actually imagining? Do you see scissors cutting a thread? Are you splitting something into two parts?

F: It is about drawing boundaries. Barad uses "the cut" when she is trying to understand the implicancies of echography when you make sound waves in bodies – in her case with babies, visible on the screen. She is trying to think through what the different phenomena are in this process. So she is saying okay we have the radio waves, the screens, the hardware around it, the people managing the situation, the patient in the bed, the bed, the doctors, the people that have invented it, the storage, and so on. When you want to think about what this technology does you can endlessly...

E: ...break it down...

F: ...because if you take that there are entanglements really seriously you cannot assume that things are autonomous. So you will have to make a cut, she says. It could be a framing, it could be to look only at this bedside situation – and then something happens because of this chosen limitation. It is not just that things outside of the bed will go away, but a new relation will appear. Something else is appearing because of the cut. The phenomena, as she would call it, are produced by the cut. So it's not that there are phenomena and then we see just a little sliver of it, the phenomena itself is produced by the agential cut, says Barad. So the cut has agency in itself.

E: How could the cut produce the phenomena?

F: The situation that can be observed and experienced is a result of the fact that we somehow mentally have closed the door of the room. And we are not thinking about everything that happens outside of the room. I use it more pragmatically, and it often has to do with time. When to stop? Or what to stop? Or what one can do. Because it seems in these entanglements *ending something* is very important work – to not go on. It could be simply: "OK we stop working on this now." Or "now it's finished." Or "let's take two hours for it." And then it's about what can happen within that cut. It is what it is. A two-hour conversation is not a detail of a 100-hour conversation. It is a different conversation. And for me, this is super useful, because it shifts the "stopping–ending– cutting–limiting–framing" from a negative move like, "we have the whole world and then we can only..." into a generative action.

entanglement. Quantum physicists have chosen the term entanglement precisely because their starting point is particles (that is, bodies), which are by definition separate in space." (Denise Ferreira Da Silva in conversation with Arjuna Neumann)

Annotated by FS

E: You are right, the two-hour conversation is not an excerpt from the 100 hours, it operates differently.

F: You have different hierarchies, somehow. It doesn't mean that these conversations would not be connected or would be autonomous. It helps to deal with the universalizing overwhelmingness of "everything is connected to everything else". It is useful.

E: Is Donna Haraway's "ongoingness" similar to this?

F: Even if Barad can be seen as a sort of daughter of Haraway, something else is happening – more thinking around trauma, damage, things not working. With Haraway, I see no urgency about "ends". Barad is also a different generation. They are super connected but at the same time Barad shifts it somewhere else; it is politically in a different space.

The ongoingness with Haraway is quite subtle. How can you acknowledge environmental disasters and the possibility of things being fundamentally wrong, and at the same time think of what can continue? It is affirmative. The idea that affirmation is more important than anything else is interesting, but also difficult sometimes. "Staying with the trouble" is ongoingness.^[5] But then, Barad's cutting is a continuation as well. The cut is a making. It makes something happen.

2 citational politics

Q: I am trying to get my head around the politics of citational practices. Citation's potential - because it is a device to relate to other people, tools, and agents, such as an environment, a situation or "a people". You had this example of Donna Haraway who did not refer primarily to the author of an anthropological study (Marilyn Strathern), but to the research subjects of this study: the Melanesian people.

At the same time citation is a validation strategy; it produces omissions and exclusions due to a narrow, or traditional understanding of citational practice that only what is published or recorded can be cited. Otherwise, it would become storytelling.

E: In my thesis, I'm trying to make the argument, that the very moment when something is published, fixed, and turned into a document, an outcome, something else is lost. It's quite hard to describe this "something else". It's still fuzzy. For example, Deleuze in the book *Dialogues II*^[6] tries to capture what's happening in the conversations between him and Guattari. He says dialogue is that what happens, what develops, what is generated between

the two of us. It is not mine, it is not yours, it's *in-between*. I always imagined two persons talking to each other and "this something else" is floating above them, or back and forth in between them, like a cloud, or energy. Deleuze calls it a "zigzag". So when it comes to reference a dialogue or even a practice, how do we cite a zigzag? How can we refer to a moment that is not fixed or documented? Interestingly, academic style guides have procedures on how to reference the content of a phone call – a source that is not fixed or published. So here citation turns into storytelling: you narrate what somebody said, in contrast to letting this person speak for themselves.

The other question is: what kinds of "knowledges" are citable at all. It's quite a big and clunky question, but let's say if we'd spent a day together in a workshop, and a lot of stuff happened in the room, with our bodies, with our movements, closeness, distance, timing – all of these elements generate something. A good example might be the collective sleepover during the Feminist Mobilization in 2016 at HDK-Valand. It was an official session titled "When do we learn?"^[7] What happens when you fall asleep with 20 other people in one room? It is quite hard to say what we learned, but we had this experience. How do you refer to experience? Of course, you can't "cite" experience. Experience has first to be articulated – in words, in images.

F: Eva, sorry, but where is this problem appearing? The problem occurs because of an academic framework, that recognizes citation as an economy; and these citations are usually bound to an individual, and bound to mostly published and linguistic traces. In most cases, they are both, published and linguistic. Of course, there are exceptions, but mostly anything outside of this realm will have difficulties to show up.

E: And then the question is: what kind of knowledges and experiences are being excluded?

F: I think it's important to keep reminding ourselves: what are they excluded from? Because if you are doing research outside of academia, this problem is different.

E: Oh, that's interesting. I don't think so.

F: I am convinced. And I am also frustrated with the fact that the only way to think about citation is through an academic system. I just want to be very careful about locating the problem. Where does the problem appear?

E: It applies, of course, to other contexts as well. How do you transmit? How do you carry this knowledge or this experience from one place to another? This act of transmission, so that others can participate, takes place in any context whether academic, activist, or any other.

F: Yes, but one of the ways to do that is to work response-ably. That means when you produce knowledge of whatever kind, you can do it in a way so that not just the one who owns the space (or is present in this space) can walk away with it. Things like documentation, resource sharing, licenses that permit re-use can help because that means the centralization of authorship is not asserted. And then many of these problems already go away. Because when someone wants to take something out of there – they can.

I see it often in Constant's work: who has something at stake in re-narrating an experience? A good historical example is Open Source Publishing (OSP).^[8] As part of my work for Constant and also being a member of OSP, I worked on a body of meta reflection about the

use of software tools. I became the one who took care of the blog and was interviewing people. On the one hand, this is a powerful position because I would narrate what OSP is. At the same time – because of my position of being paid by Constant – I could also do a service to that collective in which others were freelancers, doing side jobs, working against deadlines, not having headspace, etc. If I had not been inside of OSP, it would be harder because I would have turned into the observer, analyst or journalist, and then it's kind of weird.

Did you see the book we made with all the interviews, *I think that conversations are the best, biggest thing that Free Software has to offer its users?*^[9] It was mostly me who would prepare the questions, do the transcriptions, and all that stuff. Then, when doing the design of the book with Christoph Haag, we had the "Femke Snelting" problem: my name was everywhere. It was weird and we had to find tricks. First, it felt like hiding, but actually, I only formulated the questions that I knew were going on. The challenge was to find a design solution for that and to show that this is a group of eight people thinking, working and reflecting together – maybe not literally in this specific moment...

E: ... but somehow speaking through you...

F: ...or with me.

E: It's interesting when de Sousa Santos talks about epistemologies of the south^[10] he introduces the "super author" as a person authorized by the community to speak for them. It always seemed controversial to me, but in a way, his thinking is similar to your role in these interviews.

F: It's more "sub-author!"

E: Yes! The "super" might be the problem.

F: The fact that I have gone through all these interviews and was carrying them in my backpack – this experience produced a different relationship with them. I did all the work, editing, checking, correcting, and ensure the book is made. It is not authorship; it is a service to a larger conversation.

E: Who gets cited, when people refer to this book?

F: I think, in the end, we decided to frame my role as editor. It is edited by Christoph Haag and me. This is a not-so-complicated way to talk about this kind of work. Editor, I'd say, is a "service-authorship".

E: That's nice.

F: But the systems for this are complicated. There is always the question of how you credit collective work.

E: When I worked with Manetta and Christina from ^[11] on customizing the code of the Mediawiki for my thesis, they produced this category/property template to have a colophon on each wiki page to categorize and name different roles of contributors to the projects. I tried this with the Piracy Project, which was a five-year collaboration with Andrea Francke, touring to many cultural institutions, places, with many people involved – in a range of roles: people giving books, inviting us, hosting us, people who contributed to conversations,

people who donated books to the collection, people who gave actual money, people who provided support in kind, and so on. I was thinking for a while how I could break this down to the individual agents in this project – just trying to define the roles, the tools, basically everything that made this project happen in the way it happened. It was impossible!

Interestingly, when I talked about this to Andrea, she said such an attempt would come close to what new public management asks us to do: Which museums invited you? How many attendees, etc.. But I was curious if I made an effort and acknowledged the roles and tools that normally aren't credited – the cleaner in the art space, the care of hosting, etc.. I tried it. I started to define new "roles", but it turned out to be an impossible task. By trying to be inclusive you always produce exclusions. And that was unsatisfactory and too much work.

F: I completely overuse Barad today, but if I look at the colophons that Constant did – especially in the period when we were active with OSP – there is a disproportionate amount of space for naming tools. In that period, we needed to figure out the presence of tools in the objects we were making. The “cut” we were making was to pay attention to tools. There is, of course, a limit to what you can hold somehow – so then the cleaners might not get included. It all depends on the kind of stories the colophon needs to tell. If we thought this was about completeness, we would be back to what you call the neo-liberal idea that it would be desirable, or even possible to cite everything and everyone. Neo-liberal transparency would ask you for everything that makes a colophon quantifiable within a specific economic system. For an academic one, for instance, it would imply that everybody who matters within this system needs to show up. So the question is: which decisions limit or produce the colophon rather than how can we list everything and everyone. Because that would be the world, and maybe even the universe!

To list a typeface in a colophon, for instance, seems ridiculous. Who really cares? But in some environments and at specific times this is what needs to happen. And then, after a while, it can become a habit at some point. In the Netherlands, for example, every book will list the person who designed it. There is no question about leaving the designer out.

E: Because of the Netherland's design tradition?

F: Design matters, and therefore you list it. In Belgium, this is absolutely not the case. When I came here to Brussels, the non-listing of the designer felt like a purposeful omission, but then I understood, it's the opposite: to list the designer does *mean* something.

[technical pause]

3 the object is made by its relation

F: I was going to tell you a story. Years ago when I was earning money in web design, Nicolas – at the time also a member of Constant – and me were commissioned to make a website (which is gone by now) for the Antoni Tàpies Foundation in Barcelona. They were working with different kinds of people, with artists, editors, and curators, and they wanted to express

this web of relations on their website. The idea was to develop a system that could map these relations to show a more interconnected image of what they were doing rather than just showing artists x, y, z on their website.

This plan was also important because the foundation is built around one single and famous male artist: Antoni Tàpies! So we used the technique of the semantic web, a way to express triangular relations. You say: Eva is connected to Femke in the role of an interviewer, but she is also a friend, and she participated in a number of workshops where both Femke and Eva took part. At some point then you can tell: this workshop had many friends participating. The idea was to produce – through these triangular relations – additional knowledge and understanding of the world that is not direct, but indirect.

After a few months, once all was in place, we wanted to check back what had been happening and how they were using it. The person taking care of the website was the one who had to name these relations and she seemed overwhelmed by the responsibility of actually deciding: who relates to what in which role. It is quite a thing to say "we are friends" or not. Maybe we are acquaintances? In the end, she named all relations: "participant of". "This book has as a participant Eva". This workshop has as a participant Femke. So all the relations turned flat because the act of naming was just too hard. You think it would be an easy decision, but the "claim to truth" was too much. Narration was not an option in this system. So it just completely failed.

E: It's interesting to relate this power to name to reference practice more broadly. In the PhD, for example, when I refer to a person it is good practice to introduce her or him to contextualize their contribution. Instead just using a name like "Sara Ahmed says"... you introduce her as "former Professor of Race and Cultural Studies at Goldsmiths". But you could likewise introduce her as "academic activist"; or you could write "the loving dog owner Sara Ahmed says". Which facet of Ahmed's life do you present? It changes the meaning of what she says.

F: This is similar to Haraway's trick when she says "our debts here are due especially to Melanesians, in alliance with Marilyn Strathern".^[12] There is quite some space in this triple:



"citation relates to the author as a dog owner". In a citation, an author is always in relation to a certain piece of text, or a thought. So you have the thought (the concept), the author (person), and the relation between the two.

E: But the actual problem is – and that's where the person at Tàpies Foundation seemed to struggle with – that such kind of naming and classifying, and its implicit claim to truth, is so restrictive.

F: At first, with the Tàpies Foundation, I thought the person did not have the position, the entitlement to make these decisions. But now I am thinking that the promise of the system that we set up is that those relations would exist in any context. If you write a text it is specific: you could say "feminist activist" or "feminist author" depending on where you want to put the emphasis in the narration.

But when you remove the context, which is what happens with these abstract semantic relations, it gets really problematic. Then it becomes impossible to make a decision, because how can you say something meaningful about the relationship when you have no handle on, literally, the "cut" that is being made. When the context is not part of it.

I am using this term "triple" because it refers to the "semantic triple" or RDF – a mode of marking up knowledge bits on the web that is still influencing projects such as Semantic Media Wiki.
https://en.wikipedia.org/wiki/Semantic_Media_Wiki
 Annotated by FS

E: At Tàpies: it is quite a violent act to define one role...

F: Of course the idea was that people could have multiple roles. It is sort of hiding behind the flexibility and possibility, whatever. The violence was not in the lack of options but in the lack of context for the relationship. Because the relationship was always between two different entities. The person would supposedly always be the same thing or the book would be the same; only the relationship can change but the objects always stay the same! But it is quite a different book when you name it a catalog that accompanies an exhibition, or as a book that is included in the "most beautiful books of the year". The system we proposed could not deal with the fact that the whole constellation of things is co-defining – and that's where the violence was.

Anyway, at that point I had never heard of Karen Barad.

4 otherwise-disciplined research

Q: I am curious to learn more about the term "undisciplined research" you used a couple of times (for example in your research agreement with Kate Rich).^[13] When I last saw you --- a very early breakfast during a cold January morning in Brussels - you pointed towards a more unstable, un-safe mode of research. I'd love to discuss this more.

F: I used "undisciplined" research at some point because I was really attracted to it, but I think "otherwise-disciplined" is more correct.

E: "Un-disciplined" is a good pun, though.

F: It's a good one, but it is also dangerous to pretend that there is no discipline outside academia. It is important to remember that there are methodologies or modes of research that define non-academic artistic research – to keep reminding people that academia is not the only place where research is done. Academic research is not the only mode of doing research. Knowledge is produced outside of academia as much as inside. My question is how to avoid this "funneling mode" of saying "we will find a place for your non-academic research in our academic research environment. We will stretch the system". No! Some modes of research do not need, or desire, to be fitted into those environments. They need their own ontologies and epistemologies of what it means to do research.

E: Artistic research has been swallowed up for good reasons because academia is one of the few places, where people can spend multiple years with a salary being paid. Perhaps badly paid – but still.

F: Yes, and if this is the only option, you will figure out a way to make your work fit – and I think this is really sad! This is not to say that there is no interesting work being done in academia. Of course, lots of the people I read and cite are the product of academia. It is sad because there is relatively little money – or space – for research practices outside.

E: Because the institutions don't exist?

F: The institutions don't exist and there is "added value" of doing research in an academic institution: if you want to teach in an art academy you are required to have those certificates. You have to be gone through this system. There is directly and indirectly no economy for other types of research. I find this really problematic. But I understand why so many researchers end up trying to fit their research into an academic framework.

E: Do you say, this has also implications on how the research is being done?

F: Yes absolutely.

E: But isn't that an assumption? Or perhaps I am already so institutionalized that I can't see it? In the Swedish system, the one I am most familiar with (the UK is much much stricter in terms of what you have to produce), I could not see a big difference. Of course, I am running against blockages and limitations regarding collective practice in my PhD, but it would be good to talk through where you see the difference between the kind of research Constant is doing, compared to how my colleagues and I are working at HDK-Valand. Let's unpack this.

F: There are so many things! Where to start?

When you are trying to understand the difference between research and making work. At Constant, for example, it means trying to avoid "production situations". That does not mean that we don't make things. Making things is important. It is a space where questions can be asked and critical situations can appear. But this "making" always tries to relate production to reflection.

Constant is an institution in itself – a self-defined institution. An institution, because it has its archives, and has modes of remembering and plotting. The work for OSP, for instance [see above], took place in an environment of thinking ahead and looking back – to contextualize the work you do in a larger framework than the here and now is important.

Also, we can do the work as collective work. Not because we found a little exception (like one of the three places in the world where collective PhDs would be possible...) but as a basic principle.

The kind of work that Constant does cannot happen in the kinds of institutions that constitute academia. What does it mean, when the only place that awards the validation of research is built on individual authorship, on a certain type of hierarchy, on a certain tradition of language-based articulation? There are all these layers ... at the same time, it is very frustrating not to be in the same financial situation. The budgets are incredible compared to what we work with. Still, it would not make any sense to move our work into a university environment, because we would lose all the qualities of it. It just wouldn't work.

E: Yes, I agree all this seems quite impossible in research that is done for a degree. For example, doctoral research, where you have a syllabus, assessment criteria, etc. in order to be awarded a degree, but...

F: ... but this is already where it starts. To gain the funds and the space to do the kind of research broadly as we want, we all would first have to have PhDs and have gone through the disciplining process. So good luck!

At Constant, we have agility in making decisions; the ways we scope in quite different ways than academic research; the fact that we work radically differently with citation and experience is very much part of the research practice and how it functions; the fact that it is based on collective work and not "the individual first". This is not an exception but this is our starting point.

Our work is otherwise disciplined: it is neither media art nor design, nor environmental research or anthropology – it is something else. Even if it relates to these fields, it mixes expert positions with amateur positions. It is intergenerational, which means there are researchers that are junior, but they are as important for the process as are people with lots and lots of experience. All these elements are on purpose. They are not naive; they are developed over many years. So unless academia changes radically, there is no space for such work.

There is, of course, a problem with the distribution of funds and the distribution of validation. It really outrages me, that there is only one path, and increasingly so. In the near future, it will be impossible to function in an art school in any reasonable way without having an academic degree. That makes me angry. This is unfair.

E: I am frequently challenged by Mick Wilson, my PhD supervisor, that my critique of academia is too monolithic and directed to only one mode of academia. Of course, there are openings and it is true, that there is always some leeway for people in the structure to interpret the rules. I recognize the structural problem – my PhD unpacks some aspects of the micro-politics in academic knowledge practices – but still, I think it is not possible to talk about "ACADEMIA".

F: No of course not. The only thing I am talking about now is the possibility of research inside and outside of academia and what the consequences are of doing it in, or outside. For me, it would mean: I would go there – on my own – and do "my" PhD. And maybe I would have a good time, find out interesting stuff, and would be respectful to whatever I am doing around it. But to deal with these different levels of validation given to research that goes through that door and to research that is not going through that door, would be up to me. I am frustrated because the only possibility to solve this problem is to feed everything through the door of academia. How can we find forms of validation that can crossover?

I don't have any doubts about the quality of your work and how it relates to the type of work we are doing at Constant. This is not the question. But for example, the work you do with "Teaching to Transgress Toolbox" ^[14] would not be called research and would not get this validation (and the funds) if there was no academic institution involved. In academic research, really, is a lot of super important and interesting work. There is no way that I want to dismiss that, but it is very centralizing, increasingly, and that is worrying me.

And this is why I get so enraged even by the suggestion that I would be giving a too monolithic image of the university. Of course, there are different spaces within academia – obviously, that's absolutely true, but the university is not the world!

E: No. Do you think that the university thinks of itself to be the world just because there is so much money and so much power connected to it?

F: Not "just"... How can we think about more interesting relationships between different fields of knowledge-making that are not about centralizing a certain type of institution making space for everything? It is benign the way artistic research has rushed into academia. It brought headspace for artists, yes, but it is still a centralizing move. It's not that many other types of research institutions are being produced. With other histories and other modes of validation, referencing, etc.

E: When we worked on organizing Let's Mobilize: What is Feminist Pedagogy? ^[15] we got in touch with a Gothenburg-based activist group, "The Black Panthers". We wanted to learn from them, their perspective on segregation in town and the role of the art school in this. After a bit forth and back they eventually weren't interested in taking part because they did not consider the art academy as an interesting context for their work. On another occasion, the Literary Composition program at our school organized together with the Black Panthers a literary festival. The festival took place "on their terms" and outside the university. Now I wonder, when you talk about the centralizing force, would you consider such collaboration as a centralizing move by the art academy? It is the question when collaboration turns into appropriation or co-option...

F: No, no, not necessarily, of course not. It is also important that different kinds of knowledge are being connected – and indeed learn from each other. It's not about segregating these spaces at all. But I can totally imagine that it is something else to be on your own terms and to be able to define the space and the conditions, or co-define. This will be necessary in order to make an actual exchange and not absorption. Who is learning from who? What does it take to actually get to this thing you can teach? How does it get its validation? In that sense to organize the activity outside the institution seems a very useful and necessary move.

E: But still from a cynical point of view you could say the art academy includes these activists in their knowledge-making process and that this is a centralizing move.

F: Well, I am not so sure. Maybe the activists included the art academy in their knowledge-making process? It's quite arrogant to think there is only one direction. This is this thing if you make response-able learning situations – it could go both ways.

Every situation is different of course. In the sense of how the validation flows, how the money flows, how the credits flow – there is never just one direction. And this is so interesting about your thinking about instigation, when we talk about input-output and how these work on to each other. This is where research is interesting; it can go in different directions. So, on your personal research, we are not having this conversation! This is where the payment question comes in.

5 exchange economies

Would it be good to make a research agreement for this collaboration/conversation? Reflect on each other's economies? For example, would something change, if I offered you a fee for this conversation?

Let's speak about it, think together. I got so hung up on the fact that the people I work with "provide a service" for me and my institution. Re-distribution of institutional money to precarious peers? Non-monetary exchanges?

E: So yes, the payment question. I have a budget from a Swedish state university to produce research. In my case, often collective research. So a straight way to go about it would be to simply re-distribute the money to precarious peers and collaborators. Redistribution is a very important and valid argument.

But would a payment turn this "thinking together" into a kind of weird service? I don't want to overthink it and it might sound a bit naive, but I am cautious about the implications of "buying a service" for our collective thinking. So the question is, would payment change this relationship and in which ways?

F: I am lucky to be working at Constant, where everyone is paid the same salary – who knows what is happening in the next months – but at the moment there is no urgency or emergency. And there is this service you are doing to my thinking.

E: Nice.

F: Preparing the questions and also you having the burden to make something from this recording – is part of this exchange. I trust you with it. But also if nothing comes out of it that would be all right. There is no expectation; it will feed thinking anyhow and come back into the galaxy at some point. Whether I will personally catch it or a colleague doesn't matter. So there are different layers.

Maybe in half a year's time, I would need the payment to survive as an otherwise-disciplined researching person. I will probably not be able to get any other income and a fee would buy me time later to support my research practice.

Another thought is that your research is contributing to the field I am interested in. It is important to think things through and I trust that you will help thinking. I am also busy with figuring out how to think about Constant as a research entity. This type of conversation helps me to articulate this.

So there are several reasons, direct and indirect, why this redistribution economy works. Redistribution, not in the sense of money but in the sense of thinking. Like the fact that your thinking is distributed and coming into the world. The fact that you are writing on a wiki is significant. Because it means not just me, but others will be reading this. And this means it is not going to be locked up in only one environment. So I know whatever I contribute is going

to be part of that larger pool, it flows back to the field and is, therefore, in some way resisting this centralizing force of academia. And this is why I can think with you without feeling abused.

It is not about my work being included, it's more general: I feel your project has made a response-able step. Feeling as in personal feeling, but also politically. What do I – as a thinking being – prioritize? What is more or less important? This is why we can be "light" about money in this specific case and due to my current situation. There are some things I would never do without getting paid. But here it is optional because the exchange is in balance. Of course, I would not mind getting paid.

E: Would something change if you got paid?

F: It would have the added value of producing some time for me – at the other end – and that's nice. But for me, in this situation, payment is not a make or break, either way. There are other motivations.

Shall we talk again tomorrow? So we can come back to some things.

Great speak tomorrow 9 UK time, 10 Brussels time.

Hot stuff!

Bye bye, ciao, ciao.

6 feedback loops

Q: I am thinking a lot about the two different directions of "input" and "output". It's obvious to me that input is a generative agent (yeast in the dough). Can you think of "outputs" that are generative? Of course, we know that publications (outputs) can be generative, and fun. We are producing an output right now. ;) Is there a problem in generalizing this idea of input and output? Perhaps we cannot think of input and output in form of a directional arrow? Do we need to discuss here the understanding of a "public" or a "community"? Could we perhaps also try to think through in which way the Wiki-thesis could be both, an input and an output, and thus get rid of this binary?

F: I have been thinking about "publishing in the middle", where input and output are not so much about a linear process but something that is part of an ecosystem, or a milieu, where the different process of input and output are happening at the same time. More images of fermentation, of humus, of soil. Already "putting out" is nice! It is input and output at the

same time. It is not so helpful to separate these two things. A word like “instigation” might be more interesting? There is more complexity rather than just output or input. This comes back to a certain idea of how research works – discussed earlier. Does it make sense for you when I say “publishing is in the middle”?

E: Yes absolutely, only, the middle of something is also a spatial – and potentially centralizing – term, if you imagine the center of a circle, for example. 🗨️
Humus or soil is perhaps a better metaphor because there is no center, it's decentralized, it's just there.

Haha I completely agree. Eccentric publishing!

Annotated by FS

Diffraction owes as much to a thick legacy of feminist theorizing about difference as it does to physics. As such, I want to begin by re-turning – not by returning as in reflecting on or going back to a past that was, but re-turning as in turning it over and over again – iteratively intra-acting, re-diffracting, diffracting anew, in the making of new temporalities (spacetime-matterings), new diffraction patterns.

We might imagine re-turning as a multiplicity of processes, such as the kinds earthworms revel in while helping to make compost or otherwise being busy at work and at play: turning the soil over and over – ingesting and excreting it, tunneling through it, burrowing, all means of aerating the soil, allowing oxygen in, opening it up and breathing new life into it.

It might seem a bit odd to enlist an organic metaphor to talk about diffraction, an optical phenomenon that might seem lifeless. But diffraction is not only a lively affair but one that troubles dichotomies, including some of the most sedimented and stabilized/stabilizing binaries, such as organic/ inorganic and animate/inanimate. Indeed, the quantum understanding of diffraction troubles the very notion of dichotomy – cutting into two – as a singular act of absolute differentiation, fracturing this from that, now from then.

(Karen Barad, "Diffracting Diffraction: Cutting Together-Apart") ^[16]

E: This binary of “in” and “out”, sort of comes from trying to tackle these forces in academia, which in my view tends to produce this binary. Barad's metaphor really pictures a different planet.

F: Yes it does. If you think about publishing as such an earth-wormy process... taking in the soil and excreting it. There's some input-output when these two directions happen at the same time. We risk losing that complexity when the temporality of input and output gets separated too much, first the input and then output. For example, when it comes to questions of citation you get this almost economic dilemma: What was the input for this output to appear? It also connects to our discussion of payment yesterday; there are more complex processes of input and output happening in our conversation. To allow for citational politics that not just consider citations as input, but maybe also as output. Yesterday we discussed how one "produces" Sara Ahmed, for example, as a certain type of author by placing the work in a certain context and letting it do its work. The idea of bibliographic politics is interesting because it is active. It is an act. It is activism. It is not just rendering the input visible. It is also turning the input into an output, somehow.

E: Can you expand on this? [laughter]

F: It is not just making transparent which input went into the text. Your citational politics will also produce something – in the sense of a certain arrangement of resources, the bringing together of thinkers. This is different from the idea of making only the ingredients visible. Bringing together is also an act, an action, a production in itself. It is generative. Here citation is not just to be understood as an input but also as an output.

E: I wonder whether it is useful to stick to the word output at all. Just thinking about the Barad discussion at the beginning, when objects are brought in relation to each other the objects don't stay the same. They are being generated by being brought into relation to each other. So that would apply to citation as well.

F: This is why I was interested in instigation as a tool. As a term “in-stigation” is an output that's an input. Let's look it up.

Instigate implies responsibility for initiating or encouraging someone else's action and usually suggests dubious or underhanded intent ("he was charged with instigating a conspiracy").

(MW) -> Making trouble/troubling!

sticking-in / a stick-in

E: and the etymology...

Noun (1) Middle English *stik*, from Old English *sticca*; akin to Old Norse *stik* stick, Old English *sticianto* stick

Verb (2) Middle English *stikken*, from Old English *stician*; akin to Old High German *sticken* to prick, Latin *instigare*, to urge on, goad, Greek *stizein* to tattoo

probe

F: It is a stick. Like in witchery. A prick. It's good no? It's nice "to put a stick into something." It is not just stirring things up, it's also "sensing out things" – a way to probe. So it has these two directions. It's nice. Do you want to move to the next question?

E: Let's stick with the stick for a moment. Because here we could come back to the soil, the environment, the milieu. These are all interesting terms to explore ... Severine Dusollier, during the "Author of the Future" study day Constant organized last year, referred to Sarah Vanuxem's book *La Propriété de la terre*^[17] that explores the concept of milieus. But it is in French and I haven't been able to look at it. Do you know other texts thinking on such kind of ecologies, that are not in French?

F: Gilbert Simondon maybe? But I find it difficult to read. He thinks through how things form in relation to each other. It was influential to Deleuze, and because of recent translation work, it starts to appear in other environments. I find it almost impossible to read because it is its own cosmos, but there is a lot of interesting thinking coming from it.

Anais Nony, for example, in a recent text on technological infrastructures has been thinking with Simondon. Input-output, of course, also belongs to the world of cybernetics. Simondon was a cybernetic thinker who was critical of the way in which cybernetics was taken up in the 1950s and 1960s and in Silicon Valley. I'm trying to find Nony's text.^[18]

For Simondon, the information in a feedback loop takes place in a "non-recurring information background" (fond d'information non récurrente). The notion of feedback as a cycle in tension not only reconfigures the communicative system of information outside of the sender/receiver paradigm; it grounds a theory of transmission within a continuously evolving structure of exchange.

The value of reception is then concerned with two distinct modes of relating to both informational operation and structure: one that is permanent and wide and that the subject can include in the world as a milieu; the second that is narrow, temporary, instantaneous, and eminently linked to the action. Such a distinction becomes crucial for an understanding of information that is qualitative as opposed to quantitative.

Anais Nony examines techno-colonialism and the way how technological infrastructures have followed a certain idea of cybernetics – namely one of quantified immaterial input and output processes. She turns to Simondon to develop a processual and ecological perspective by taking materiality into account. It is not just about senders and receivers, it is the system of exchange that changes due to the fact that input and output constantly produce each other.

For me, it is an interesting read because it connects to ideas that I recognize from New Materialism like Barad. Simondon is not at all feminist, so it's always a bit weird, what his politics really are. Therefore it's great to read his work through Anais Nony because she is approaching technological infrastructures through intersectionality and neocolonialism.

7 explicit choices

Q: In our intersectional feminist practices we invest a lot of collective labor in note-taking, mapping, and sharing as part of an intersectional feminist, open-source art practice. I see a danger, or at least a tension, that this kind of transparency (Jo Freeman) can potentially slip into proximity with the neoliberal idea that everything can be captured, measured, quantified and ranked. Mapping and note-taking are super important for sharing, proliferating, building upon. How can we distinguish between Jo Freeman's demand for transparency^[19] and the neo-liberal one?

-P

F: We talked about the choices you make in listing certain things and not others, in the colophon for example. This is different from the transparency that Joe Freeman asks for and also to the neoliberal one. I think neoliberal transparency does not ask for everything to be transparent; it is interested in very particular things becoming transparent.

You need to keep agency with what you make important – and that is not always the same thing. At a certain point, it could be important to list all the tools involved in the production of something – and then other things miss out. There are authorship and editorial decisions in what gets listed. It is sometimes hard to keep these two things apart because we are both

trying to live a feminist life and at the same time we are of course implicated in neoliberal systems – we get confused sometimes. But I think it's really important to remember that we make choices.

Another tension is to be explicit about structures – something I really stick to, really try. But then at times, this can produce an impression of ... perhaps ... of management? For example, for me it is always super important to be explicit about when things will happen, when they start and when they will end. People can make decisions and stick to that schedule – show up or not, be available or not. This is important, but it can also produce an impression that there is too much regulation or management – sometimes it is hard to find the balance.

With note-taking: not everything – even if we try hard – gets noted. Also, choices are made, so how can you make these choices legible? This is where the fun is. We experiment with that: different hands on the keyboards, different ways of then re-using stuff. It's part of the work. You can't just assume that note-taking will happen. I mean there is a lot of authorship in these decisions. Who does that? Who has the time to do it? Where does it get saved? How does it live on?

E: In terms of management, structure and schedules, there is an interesting conflict with the "Teaching to Transgress Toolbox"^[14] group in Gothenburg. We have so many sub-groups and so many meetings to keep each other in the loop. Everybody's time is so precious and everybody is so stretched – that's why I plan relatively short timeslots for the meetings – as an act of care, sort of. Then people show up and suggest to do a proper introduction round, like how we feel today, what are we up to, "check-ins" as we call them. But often that eats more than half of the time and I can see the exhaustion of a long day in some faces. How do we negotiate these different desires? How do we deal with our collective time which is so precious and also expensive?

F: Sometimes efficiency is really necessary in order to survive. The task is to find a good and sensitive balance between efficiency and other desires. Setting boundaries is difficult to do as a group. It is a service to the group and can be useful, but it can also be too constraining – sometimes you get too good at it. I do a lot of time keeping, and then at some point I realize, OK, it becomes such a smooth service that it is impossible for others to intervene. So you have to let go, not do it, make a mistake, whatever: mess it up.

8 resolutions are always temporary

Q: I am pondering about printing out the MediaWiki that constitutes my PhD thesis. What would it do? The university provides a small printing budget to print/publish the thesis. Now, my thesis is already public via the wiki. Nevertheless, the idea of translating the wiki into a print publication sounds attractive. You have much experience in using web-to-print features. Could we

think together what this act of translation would do to the content and the way its being read? Claiming space, materiality, weight, images, linear reading vs multiple entry points and connections, etc.

F: What would you expect from the physical object?

E: The wiki functions – besides offering the text and thoughts – also as an archive. It hosts many materials – images, texts, recordings that are all nested in it. It has many different layers and entry points. I imagine a print publication to be more direct and visual. The idea would not be to try to capture the wiki in its entirety, but a selection, "a version", a kind of visual index, that invites people to go to the wiki. There is something interesting happening when two formats engage with the same content.

F: A sort of “guided tour”, a narration through the wiki sounds good. Something that is not final – “it could have been different”. You could make this contingency clear and in this case, the publication would sit *with* the wiki. Both structures will interact. The wiki will be different because of the publication and the publication would not be the same without the wiki. If you describe it like this, it is really nice, especially the last part.

E: Yes the idea of completeness – of printing out the entire wiki – would be boring.

F: When we made the *Mondotheque* book^[20] about Paul Otlet’s universalist knowledge infrastructures, we collectively filled the wiki with the idea that it would somehow be a platform for coming to terms with the universe of universalists. The tension that the idea of “completeness” produced, was very much part of the project: it was almost impossible to come to an end. It was a sinkhole of obsessive work and editing – just to get it right. The painful part in all this work was that we had missed the fact, that Paul Otlet had published racist statements throughout his life.

E: Blindspot.

F: Omissum.

F: Now we have published an addendum. This insertion, called "Omissum,"^[21] really changes how you read the book. It is not the same anymore. It is an addendum to the Wikipedia page and a PDF that can be printed and inserted into the printed copies.

E: You changed something that is already published? That's is different from a second and revised edition, perhaps closer to what the “Erratum” in a book sometimes does, but yours is an “Omissum”...

F: Yes, it is an example of the humus-ness of publishing – in a playful way. It was super difficult to realize that – while we worked so hard, and so critically – we missed this! How do we account for it? For half a year now, we have not shown the book to anyone, because it was just too painful. But now, it has become an interesting example again for ongoingness and staying with the trouble – not retracting the work, but putting it into a new light. It is an example of "publishing as instigation". It does not end, it keeps working. This is also an experiment asking whether can we rework backward what we did.

E: It was interesting when I started to move the writing of my thesis from the locked up word document to the publicness of a MediaWiki – it produced (at least) two things: huge energy on my side that this process of tentative thinking happens in public; and it created quite a friction that people who read the thesis-in-the-making will find lots of unresolved claims, thoughts, and leads I wasn't sure about. How would readers deal with the fact that what they are reading is not resolved? And how to live with this unresolvedness on my side?

F: The Mondotheque example shows, that things you thought were resolved were actually unresolved. We finally managed to make a book. We were really ecstatic, that we were able to make a moment in this collectively and intellectually complicated project and then we had to reopen it. I think things are only ever temporarily "resolved"?

The interview took place on Jitsi (<https://jitsi.org/jitsi-meet/>) and an real-time collaborative writing Etherpad (<https://etherpad.org/>).



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9. Constant (eds). *I think that conversations are the best, biggest thing that Free Software has to offer its user*. Brussels: Constant, 2015. <https://conversations.tools/>
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15. "Let's Mobilize What is Feminist Pedagogy?," a three-day investigation of feminist and queer pedagogies at HDK-Valand, Academy of Art and Design, University of Gothenburg, 2016.
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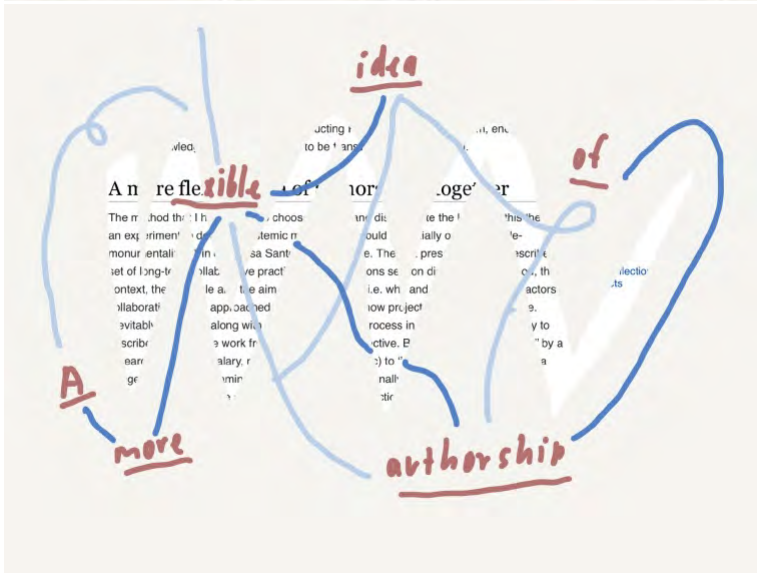
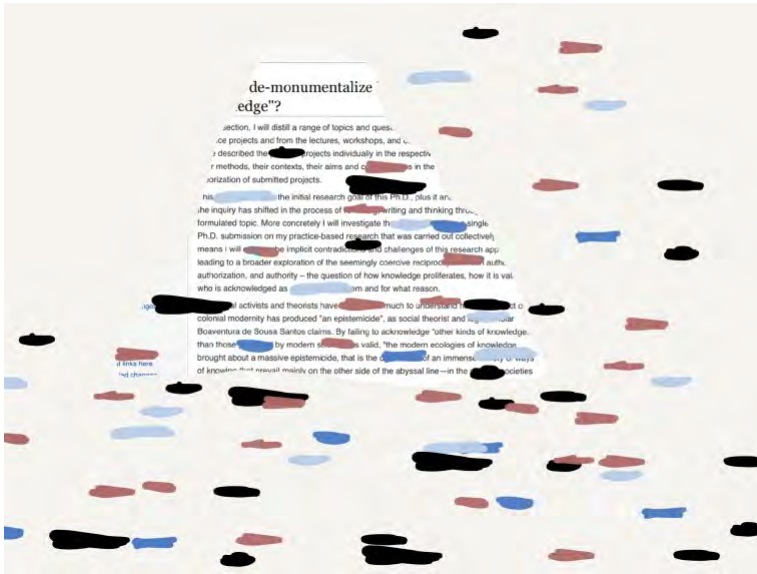
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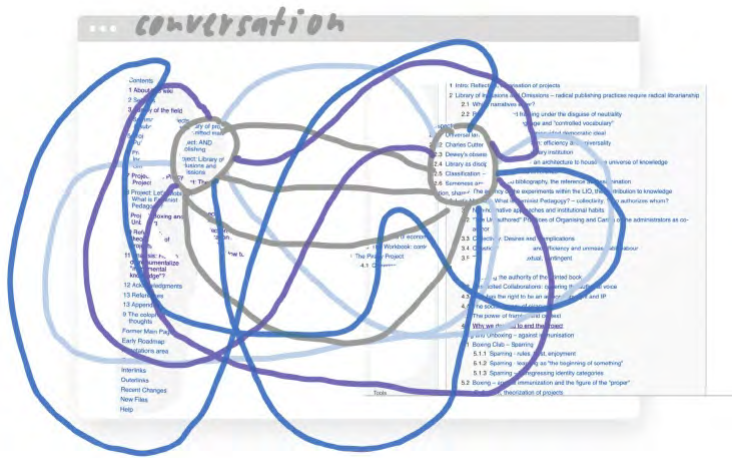
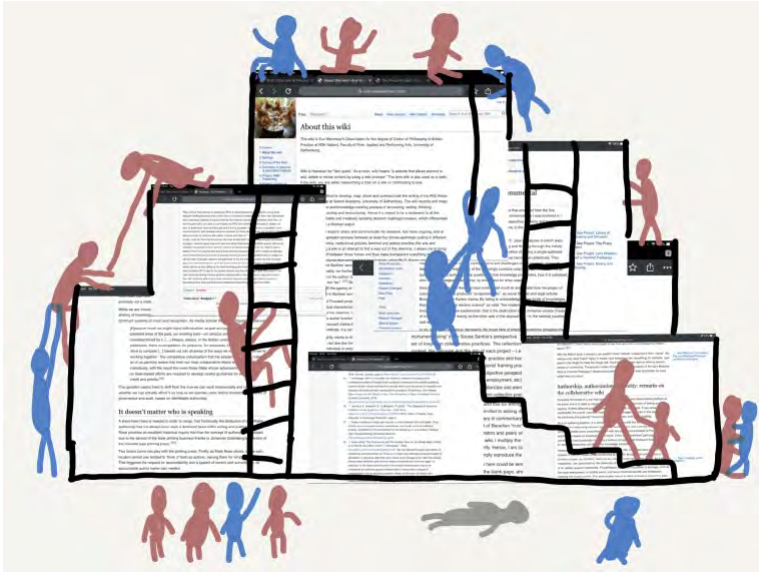
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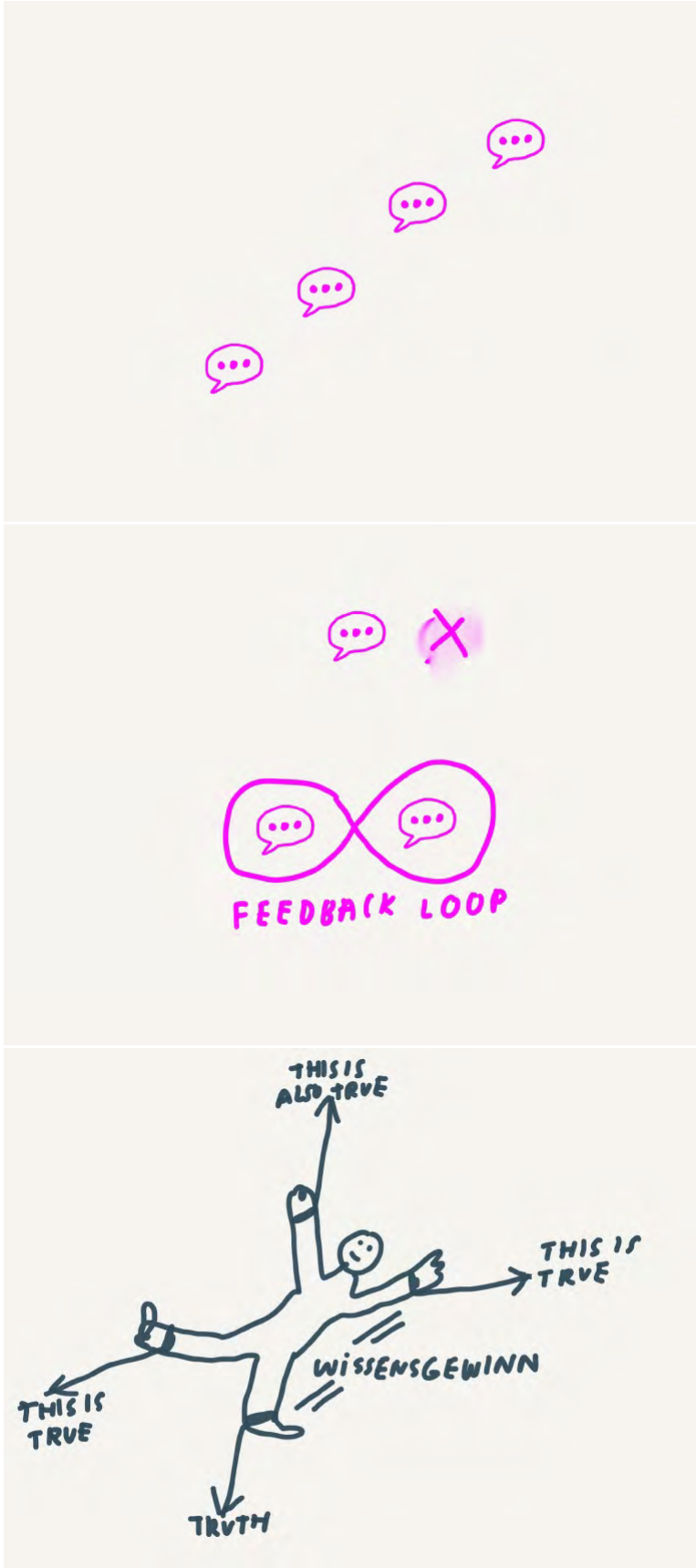
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Appendix 3*Rosalie's visual comments



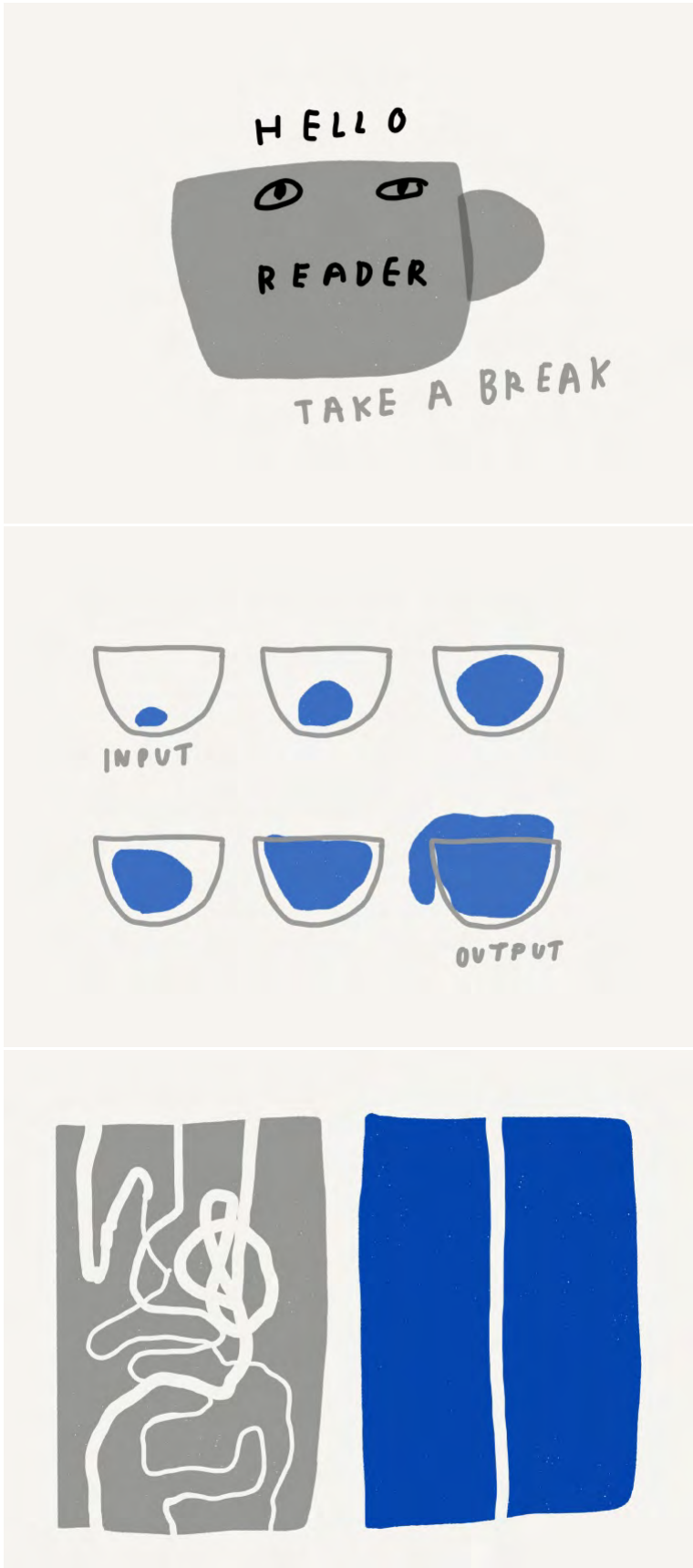


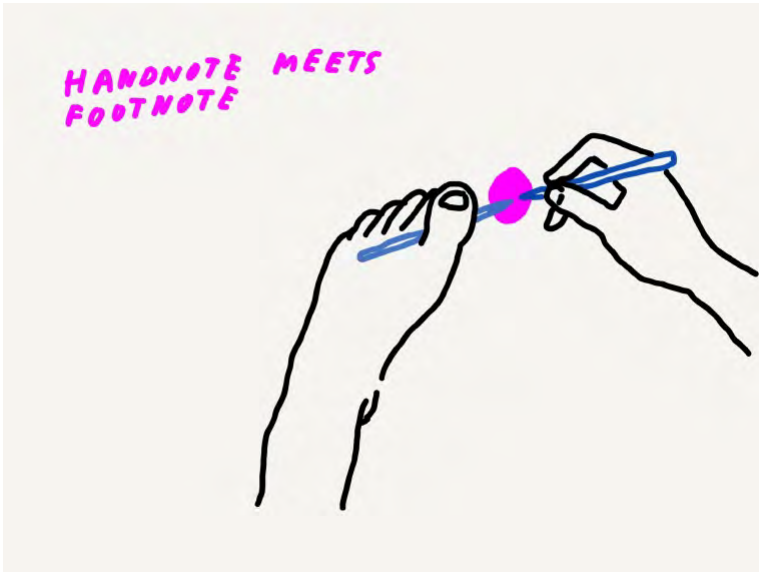
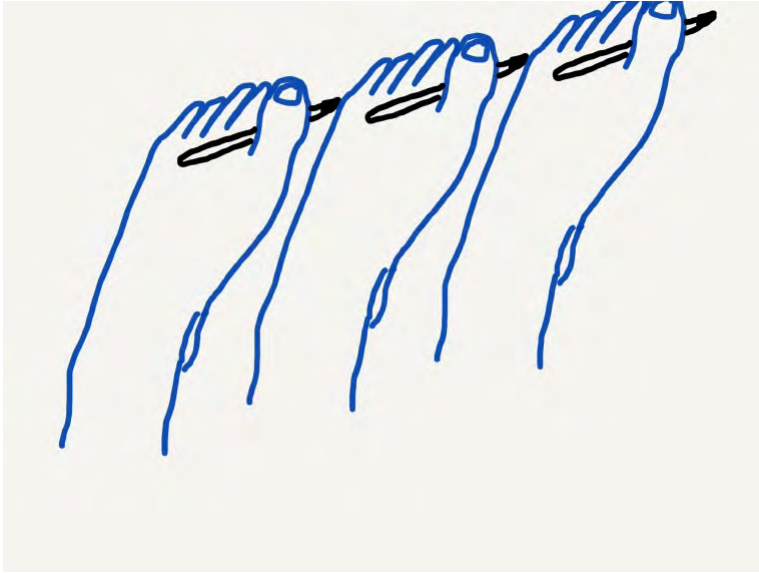


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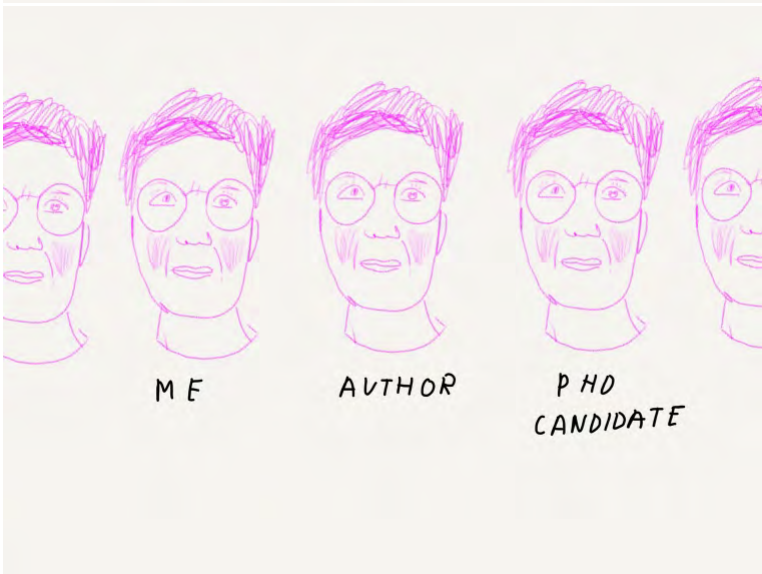
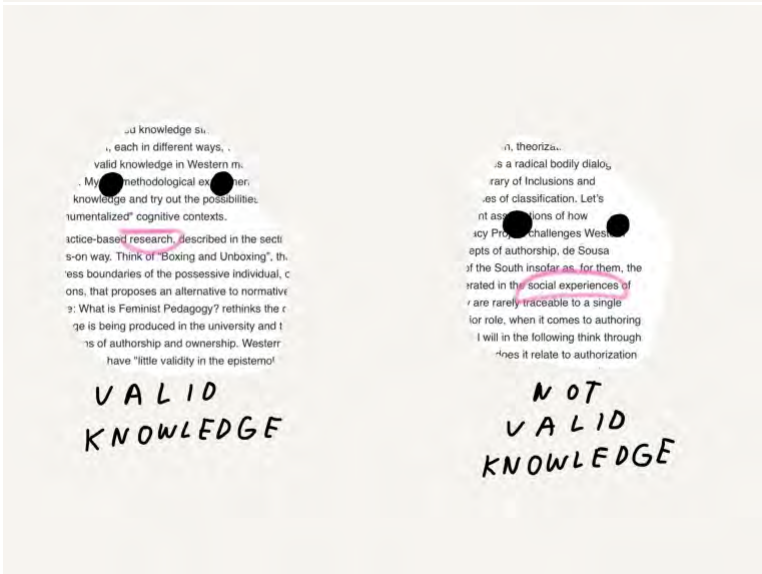
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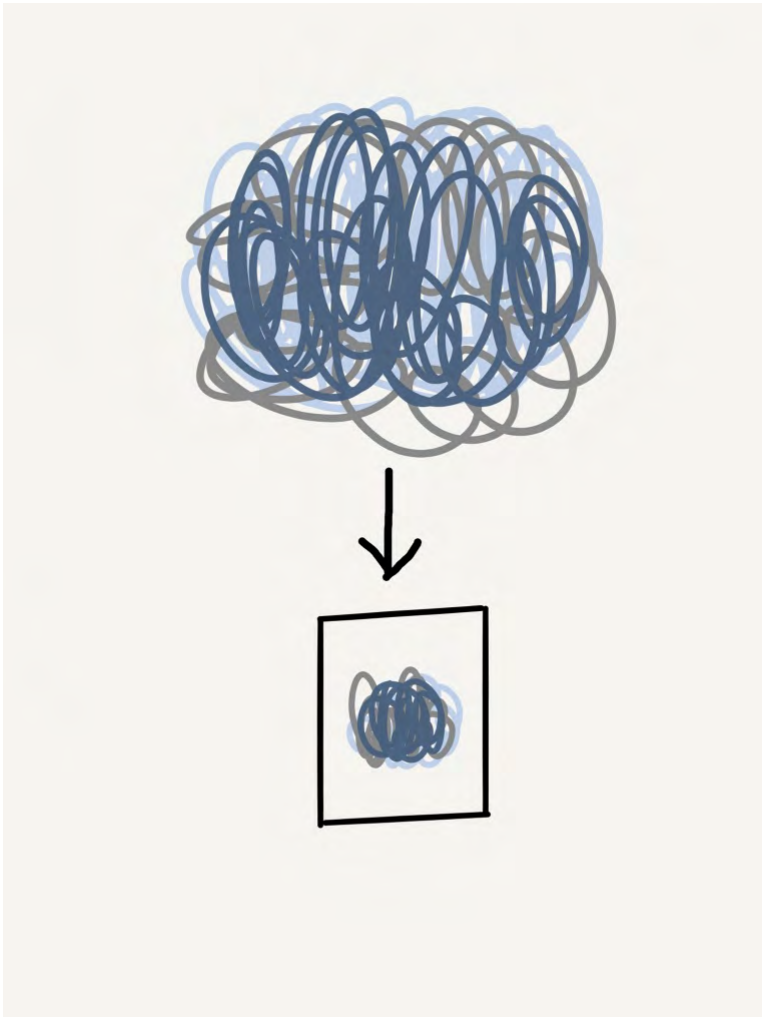


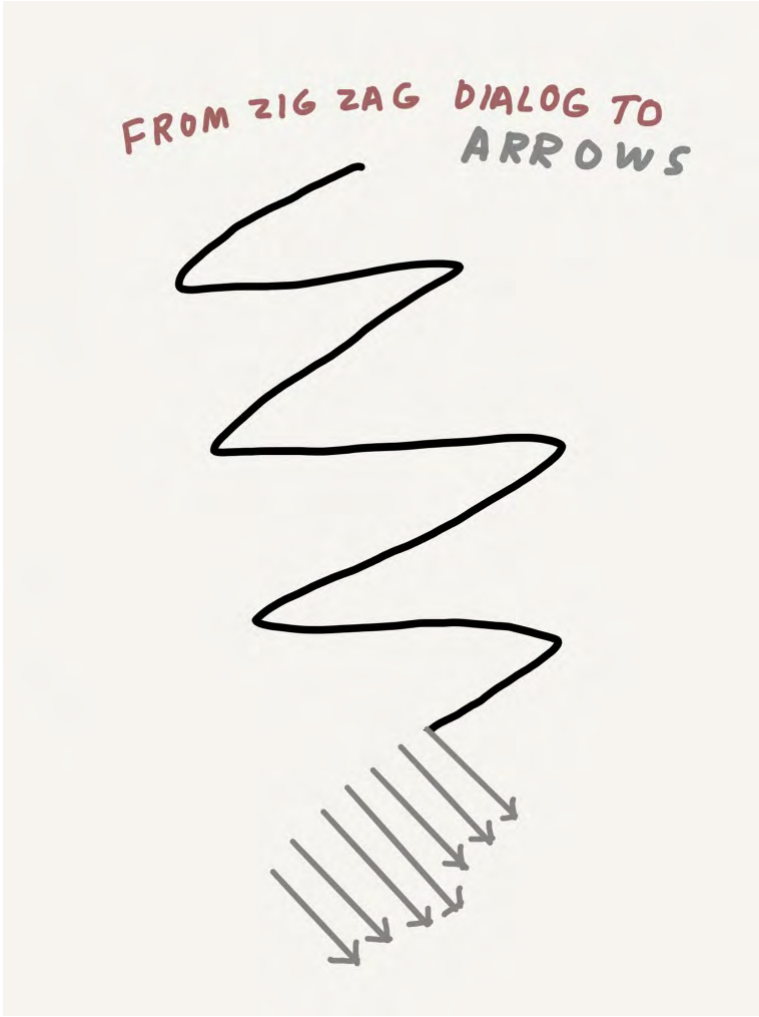


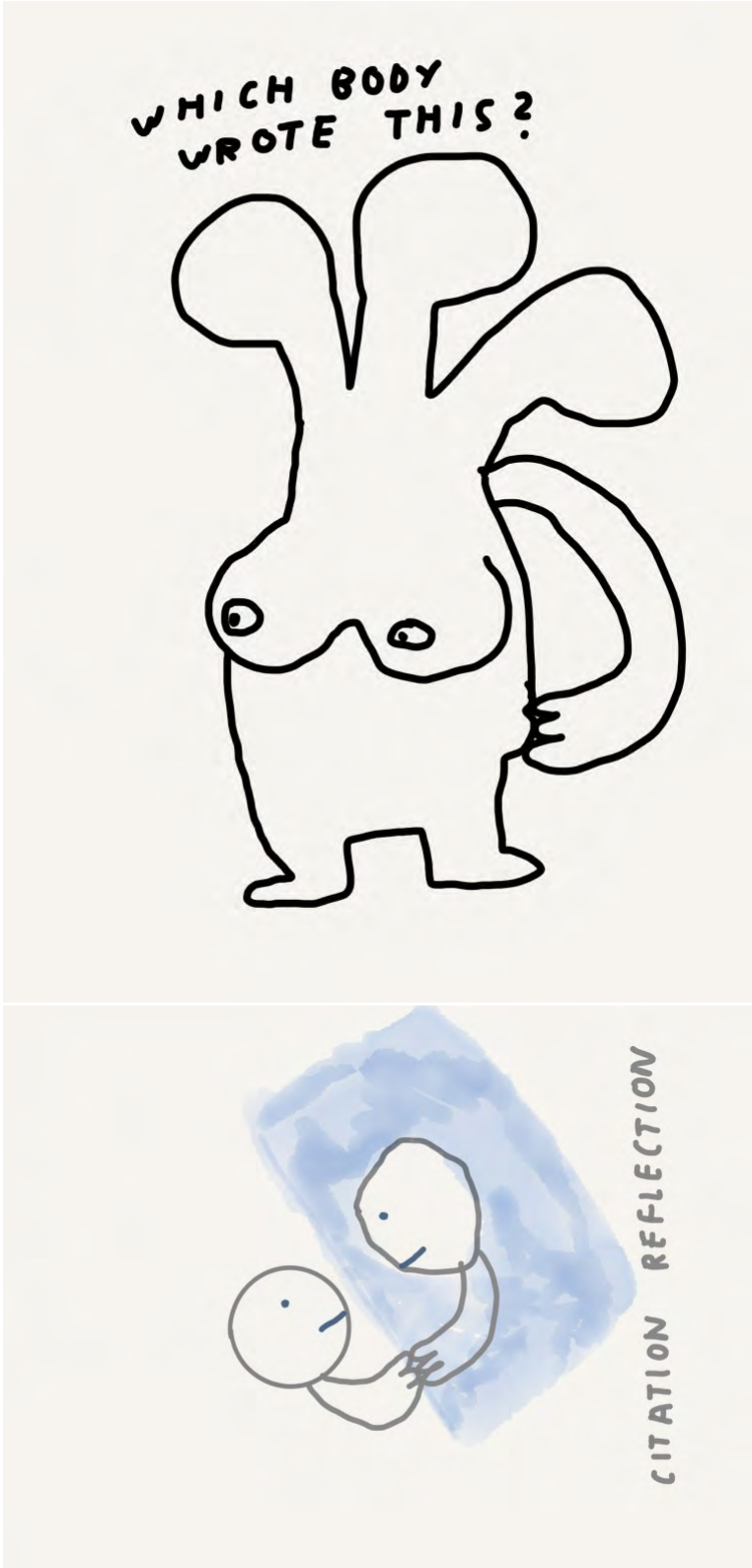


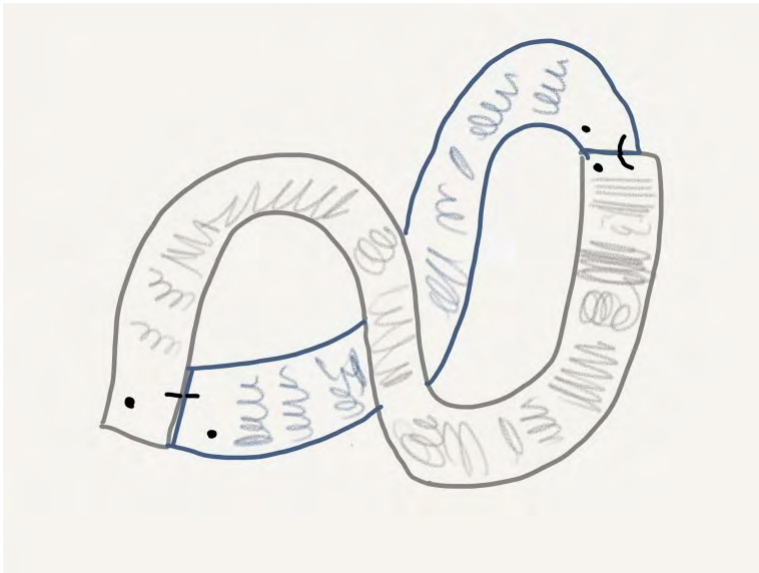


































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This page was last edited on 29 September 2020, at 21:38.

Svensk sammanfattning

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Svensk Sammanfattning

Frågeställningarna

Projektet: mindre substantiv – mer verb

”Att tänka med”: Formatet

Färdplan

1 Svensk Abstract

Titel: Substantiv till verb: en undersökning av publiceringens mikropolitik genom konstnärlig praktik

Språk: Engelska med svensk sammanfattning

Nyckelord: publicering, konstnärlig praktik, politisk fantasi, policy, kritisk pedagogik, kollektivet, intersektionell feminism, författarskap

Denna praktikbaserade undersökning utforskar publiceringens sociala och politiska agent ur ett intersektionellt feministiskt perspektiv genom att undersöka mikropolitiken för att skapa och dela kunskaper. Oavsett om det är ”bundet” eller ”obundet” har det förts mycket diskussion om bokens politiska agent som medium, men det antas ofta att bokens politiska potential endast sträcker sig så långt som dess ”innehåll”. Fokus för denna undersökning är dock de potentiellt radikala, politiska och emancipatoriska tillvägagångssätten och processerna genom vilka en publikation produceras (författas, redigeras, trycks, binds), sprids (cirkuleras, beskrivs, katalogiseras) och läses (används).

De fem projekten som ligger till grund för detta bidrag har utvecklats i samarbete med olika konstellationer av aktörer i Storbritannien och Sverige och består av: AND Publishing (2010–pågående), The Library of Omissions and Inclusions (2016–2018), The Piracy Project (2010–2015), Let’s Mobilize: What is Feminist Pedagogy? (2015–2016) och Boxing and Unboxing (2018). Dessa fem projekt utforskar intersektionella feministiska publiceringsstrategier och ställer frågorna: Vad händer om vi förstod publicering inte som ett begränsat objekt? Vad händer

om vi uppmärksammar och värdesätter de processer och praktiker som leder fram till en publikation? Hur kan kollektiva publiceringsprocesser själva vara en taktik för att praktiskt intervensera i, lösa upp och förändra befintlig kunskapspraktik?

Denna undersökning lokaliserar sig i skärningspunkten mellan samtidskonst, radikal utbildning och institutionell analys och undersöker kritiskt antagandet att publicering är en helt och hållet positiv och progressiv handling, ett verktyg för att ge röst åt och utveckla en emancipatorisk agent. Den identifierar paradoxerna, konflikterna och motsättningarna för kollektiv kunskapspraktik föranledd av system för validering och revisionskultur, av det ”bestämbara” objektets stagnation och av den auktoritet som dessa separata objekt producerar. Forskningen sträcker sig bortom dessa punkter genom att utforska tvingande inbördes ömsesidighet mellan författarskap, auktorisation och auktoritet.

Det centrala syftet för denna undersökning är att utvidga och pröva de normativa kriterierna för vad som utgör en publikation. En av frågorna som uppstod var om publicering kan ses som ett verb (en process) snarare än ett substantiv (d.v.s. det färdiga objektet). Kan praktik själv förstås som en form av publicering? En undervisningssituation, till exempel – en workshop, ett seminarium eller en gruppdialog, där kunskap skapas gemensamt och delas samtidigt – kan denna också betraktas som publicering? Vilken sorts publik är nödvändiga eller relevanta för en publiceringsprocess? Ett samarbete, ett kollektiv, en scen, en process, en dynamik, en metod – kan vi avgränsa någon sådan situation eller process som ”publicering”? Hur fixerad eller stabil behöver en kunskapsöverföring vara för att kunna kallas en ”publikation”? Och vilken är funktionen och effekten av en sådan stabilitet?

Eftersom kommunikationen för forskningsresultaten (i form av en doktorsavhandling) i sig utgör en form av publikation experimenterade jag med ett öppet och dialogiskt publicerings sätt i form av en MediaWiki – redan från dess början utvecklad ”offentligt”. Därigenom förvandlas avhandlingen från att utgöra en auktoritativ text till en webbplats för flera röster, där det uppkommer situationer med förhandling, motsättning och konsultation.

2 Svensk Sammanfattning

Denna sammanfattning ger en översikt över ett forskningsprojekt med titeln Substantiv till verb: om taktiker, konflikter och mikropolitik inom publicering – en intersektionell undersökning genom konstnärlig praktik. Projektet utforskar publiceringens sociala och politiska agent, undersöker mikropolitiken för att skapa, artikulera och dela kunskaper ur ett intersektionellt feministiskt perspektiv. Det centrala syftet med denna undersökning är att utvidga och pröva

de normativa kriterierna för vad som utgör en publikation. Dessutom utgick jag från ett antal frågeställningar om bokens politiska och emanciperande karaktär, en aspekt som ofta uppfattas som begränsad till dess politiskt präglade innehåll. Fokus för denna undersökning är dock de potentiellt radikala, politiska och emanciperande tillvägagångssätten och processerna genom vilka en publikation produceras (författas, redigeras, trycks, binds), sprids (cirkuleras, beskrivs, katalogiseras) och läses (används). I praktiska termer omfattar forskningsprocessen (i) en rad aktiviteter (konstskapande, workshoppar, publicering, redaktionellt arbete, samarbetspraktiker, konferenser, organisering, pedagogiska interventioner, diskursiva evenemang etc.) och (ii) ett intervall av ”stabiliseringar” (publikationer, kapitel, uppsatser, affischer, mindre tryckalster, arkiv, läsrum, utställningar etc.). Både (i) och (ii) utvecklas i samarbeten.

Publicering kan förstas som ett sätt att dela, blottlägga, föra vidare eller som en ”offentliggörande” handling som inkluderar texter, bilder, idéer och vad vi kortfattat kan kalla ”kunskaper”. Publicering kan också förstas som en tillfällig stabilisering av kunskap, som fixerar offentliggörandet i en materiell och mobil form (papper, bläck, skärm, kod) – fixerar det i ett objekt. Som ett objekt, fristående från tillverkarna (person), moment (tid) och ekologierna (kontext) för dess produktion, kan en publikation cirkulera och spridas över regioner, sammanhang och epoker – med Florian Cramers (2012) ord: ”bokens idé är att den kan läsas om ett, fem och etthundra år”. Den utvecklar ett eget socialt och intellektuellt liv.

Samtidigt som publicering kan göra det möjligt för en enda att tala till massan – och som sådan betraktas som en adresseringsmetod som konstruerar dominansmönster – kan publiceringshandlingen också ses som ett verktyg för att ge röst och erkännande åt kroppar och erfarenheter som ännu inte är erkända, formulerade eller prioriterade inom ramen för befintliga kunskaper. Därför kan publicering ses som en process som bjuder in både bifall och motsättningar, och som producerar motstridiga åsikter och alternativa tolkningar, något som har gett bränsle åt många debatter om ”det offentliga rummet”. Sådana teman har diskuterats allmänt i förhållande till uppkomsten av den europeiska tryckerikulturen (Eisenstein, 1982; Johns, 1998), men dessa debatter är inte huvudfokus här. I stället behandlar den aktuella forskningen specifikt mikropolitiken för publiceringspraktiker i skärningspunkten mellan samtidskonst, radikal utbildning och institutionell analys.

Publiceringspraktiker förstas som en del av en bredare mångfald av metoder och format som fungerar som ”stabilisering” av kunskaper, som angetts ovan. Jag använder ordet ”kunskaper” i plural för att problematisera idén om singular, okroppslig och universell kunskap, som är förknippad med moderna västerländska epistemologier.[5] Kunskaper i denna undersökning förstas i Donna Haraways betydelse, som ”styrda av partisk syn och begränsad röst – inte partiskhet för sin egen skull utan, snarare, för de kopplingar och oväntade

öppningar som situerade kunskaper möjliggör.” (Haraway 1988, 590). Kunskaper är därför, enligt min mening, i grunden villkorliga och interaktiva. ”Situerade kunskaper handlar om samhällen, inte om isolerade individer”. (Haraway 1988, 590). I denna undersökning förstås kunskap som en grundläggande relationell handling, vilket exemplifieras av Maria Lugones begrepp ”streetwalker theorizing.” (Lugones, 2003).

Naturligtvis sträcker sig publiceringspraktiker långt utöver den tryckta sidan. Ett central syfte med denna undersökning är att utvidga och pröva de normativa kriterierna för vad som utgör en publikation. En fråga som uppstod var om publicering kan ses som ett verb, en process, snarare än ett substantiv (d.v.s. det färdiga objektet). Skulle praktik själv kunna förstås som en form av publicering? En undervisningssituation, till exempel – en workshop, ett seminarium eller en gruppdiallog, där kunskap skapas gemensamt och delas samtidigt – skulle detta också kunna betraktas som publicering? Vilken sorts publik är nödvändiga eller relevanta för en publiceringsprocess? Ett samarbete, ett kollektiv, en scen, en process, en dynamik, en metod – kan vi avgränsa någon sådan situation eller process som ”publicering”? Hur fixerad eller stabil behöver en kunskapsöverföring vara för att kunna kallas en ”publikation”? Och vad är funktionen och effekten av en sådan stabilitet?

Nätverkande digitala medieteknologier ersätter enligt Mangel (2012) ”beständigheten och den statiska (och, underförstått, begränsande) hos det trycktas linjäritet genom att addera multimediafunktioner, interaktivitet, hyperstruktur och praktiskt taget obegränsade möjligheter för icke-verbal, interaktiv läsning och kommunikation för läsaren.” Det är den ”obundna” karaktären hos det digitala som bringar ”konceptuella system baserade på idéer om centrum, marginal, hierarki” ur balans. (Landow 1992, 2). Och Gary Hall (2016, 158) hävdar att det obundna är ett ögonblick av rekapitulation som ”ger oss en chans att ta upp den sortens frågor om våra idéer om boken (men också om det enhetliga, suveräna, proprietära ämnet; den individualiserade författaren, signaturen, rättighetsnamnet; originalitet, beständighet, det färdiga objektet; kanonen, disciplinen, tradition, immateriella rättigheter; allmänheten, gemenskapen och så vidare), som borde vi ha ställt hela tiden.”

Oavsett om det är ”bundet” eller ”obundet” har det först mycket diskussion om bokens politiska agent, och det antas ofta att bokens politiska potential endast sträcker sig så långt som dess ”innehåll”. Ändå är det intressanta i den aktuella undersökning bokens kapacitet som ett konceptuellt och materiellt medel för att praktiskt intervensera i, lösa upp och förändra befintliga system för produktion, distribution och kunskapskonsumtion. (Adema och Hall, 2014; Thoburn, 2014; Constant, pågående).

2.1 Frågeställningarna

Med utgångspunkt i Gabriel Tardes påstående att kunskap är en form av socialisering och social kommunikation (1903) började jag undersöka publicering som en social, pedagogisk och politisk process. Hur kan publicering skapa rum för bättre ömsesidig förståelse och omprövning av mellanmänskliga relationer? Vad är förhållandet mellan att "göra" och "offentliggöra"? Mellan erfarenhet och artikulation? Hur formar "det yttre rummet" (distribution) "det inre rummet" för publicering (innehåll) och vice versa? Vad är kontextuell publicering? Är publicering nödvändigtvis alltid knuten till ett dokument, oavsett om det är den tryckta sidan eller via andra medier, såsom film, teckning eller fotografi? Vad är ett dokument? I sin studie *Qu'est-ce que la documentation?* (1951) beskriver Suzanne Briet, den franska bibliotekarien och pionjären inom informationsvetenskapen, följande: en antilop som löper vild på savannen betraktas som ett djur, men genom att fångas och föras till Europa för att visas upp i djurparken – genom att buras in, beskrivas, mätas och klassificeras – förvandlas djuret ändå till ett dokument.[19] Det analyseras, beskrivs, kategoriseras, klassificeras och visas upp som ett exemplar, en process som utgör ett nyckelparadigm för den koloniala modernitetens projekt.

Forskningsprocessen (skapande, tänkande och analyserande) utmanade det ursprungliga antagandet att publicering är en helt och hållet positiv och progressiv handling, ett verktyg för att ge röst åt och utveckla en emanciperad agent. Under forskningens gång ifrågasattes denna idé och gjorde det nödvändigt att ompröva undersökningens drivande antaganden. Den institutionella påtryckningen (publicera eller gå under) kan till exempel försämra förutsättningarna för praktiker baserade på agent, kreativitet, kritik, experiment och kollektivt kunskapsskapande. Att publicera (och skriva) i institutionella eller semiinstitutionella sammanhang har enligt många åsikt "reducerats från en process för kommunikation, upptäckt och utforskning till ett system för att samla fler och fler nya produkter, endast baserat på en beräkningslogik." Rebekka Kiesewetter (2019) konstaterar att "en publikations betydelse ofta reduceras till en förbrukningsvara eller ett kompetensbevis och ett auktoritetsanspråk; och publiceringsaktiviteter bedrivs mestadels inom en produktionsstyrd miljö, där de föreslagna formaten och de institutionella, ekonomiska och procedurmässiga ramarna förleder tolkningen av varje resultat, varje representation, som behållare för innehåll, statiska, bakåtblickande, absoluta, slutförda och fastställda." Flera poänger tas upp här: för det första pekar det på valideringssystem och revisionskultur; för det andra, på det "bestämbara" objektets stagnation; och för det tredje, på auktoriteten som dessa separata objekt producerar.

Avhandlingen hävdar att dessa tre ämnen utgör de viktigaste "blockeringarna" för emanciperade, kollektiva kunskapspraktiker. Jag brottades med dessa blockeringar praktiskt och teoretiskt under hela denna undersökning, varje gång med olika ingångar och ur olika perspektiv. Vartefter undersökningen utvecklades blev det tydligare att jag var ute efter att undersöka den tvingande ömsesidigheten mellan författarskap, auktorisation och auktoritet. Med tvingande ömsesidighet

menar jag hur dessa tre begrepp är sammanflätade och hur de framkallar, behöver och kräver varandra. För att erkännas som författare krävs någon form av auktorisation, vilket i sin tur skapar auktoritet. Det tar upp frågan om vad som valideras som publicering, vem som erkänns som författare, av vem och av vilken anledning.

Denna undersökning är lokaliserad i en västerländsk kontext och tar hänsyn till så övergripande konstruktioner som kolonial modernitet, possessiv individualism och det nyliberala subjektet. I egenskap av kvinnligt subjekt med vit europeisk bakgrund rör jag mig mellan praktiker, institutioner och diskurser främst inom Europa och Nordamerika. Det är från denna position som jag undersöker mikropolitiken för kunskapspraktiker, präglad av begrepp från feministisk teori, medieteorier, radikal pedagogik samt samhällsvetenskap och filosofi.

2.2 Projektet: mindre substantiv – mer verb

Library of Inclusions and Omissions (2016) är ett praktikbaserat experiment i kritisk kunskapsinfrastruktur. Projektet inrättar ett gemenskapsdrivet lärum kring intersektionellt feministiska och avkoloniala material och utforskar bibliotekens politik (potentialer och begränsningar), online och fysiskt, för att få tillgång till, aktivera och sprida kunskap. Projektet definierar biblioteket som kunskapsinfrastruktur (Mattern, 2014) och prövar dominerande policyer för validering (tillgång) och klassificering (organisation). Dessutom undersöker projektet skillnaden mellan en gemenskapsdriven resurs som denna och mer institutionella bibliotek när det gäller deras urvals- och valideringsprocesser. Med *Library of Inclusions and Omissions* försöker jag utveckla ett kuratoriskt koncept för att ge röst åt dolda, undertryckta eller icke-erkända material och kamper. På vilka sätt skulle en sådan kuratorisk strategi därmed kunna förvandla biblioteket från ett kunskapsförvar (Samek, 2003; Springer, 2015) till ett rum för social och intellektuell sammankomst och aktion? Kan ett sådant biblioteksprojekt bidra till att bygga en gemenskap eller koppla samman olika grupper?

The Piracy Project (2010–2015), baserat i London, är ett långsiktigt samarbete med den peruanska konstnären Andrea Francke. Det utforskar dominerande förståelser av författarskap, originalitet och innebörderna av immateriella rättigheter och upphovsrättspolicyer för kunskapspraktiker. Genom ett öppet anbuds-förfarande efter piratkopierade böcker och vår utforskning av piratbokmarknader i Peru, Kina och Turkiet samlade *The Piracy Project* in cirka 150 kopierade, imiterade, approprierade och modifierade böcker från hela världen. Deras kopieringsmetoder varierade i hög grad, från lekfulla strategier för reproduktion, modifiering och omtolkning av befintliga verk, till sätt att kringgå

hinder såsom censur eller marknadsmonopol, och till piratkopiering som genereras av kommersiella intressen. Genom tillfälliga läsrum, workshoppar, föreläsningar, diskussioner och debatter utforskar The Piracy Project de filosofiska, juridiska och sociala innebörderna av kulturell piratkopiering. I detta projekt undersöker Andrea och jag hur de piratkopierade, modifierade, imiterade böckerna i samlingen överträffar normativa begrepp om auktorisation och utmanar idén om individuellt författarskap och den tryckta bokens förmodade auktoritet. I teoretiseringen av detta projekt visar jag hur projektets icke-auktoriserade interventioner i "stabil" och officiell kunskap blottlägger och löser upp ömsesidigheten mellan författarskap, originalitet och immateriella rättigheter – en triangulering som, vilket jag visade, utgör en av de viktigaste blockeringarna för kollektiva kunskapspraktiker.

Let's Mobilize: What is Feminist Pedagogy? (2015–2016) är en kollektiv undersökning av intersektionella feministiska pedagogiker, som ledde till (i) anordnandet av en internationell mobilisering under tre dagar vid HDK-Valand Högskolan för konst och design (vid den tiden Konstakademin Valand), Göteborgs universitet[17], och (ii) publiceringen av en arbetsbok med samma titel. Det tog sin början med en arbetsgrupp som bildades vid Akademin Valand bestående av studenter, personal och administratörer (Kanchan Burathoki, Rose Borthwick, MC Coble, Andreas Engman, Gabo Camnitzer, Eva Weinmayr). Gruppen hade två mål. För det första att skapa rum för att diskutera toppar och dalar i vårt eget lärande och vår egen undervisning samt att studera och granska universitetspolicier och institutionella vanor. För det andra att organisera en internationell konferens (mobilisering) för att grundligt ompröva hur kunskap produceras, överförs och sprids. Vi var angelägna om att hitta strategier för att adressera den eurocentriska kanonen och dess exkluderingar, ifrågasätta institutionella vanor och förfaranden samt att skapa en förståelse av jämlikhet som inte är blind för skillnad. Själva mobiliseringen var en praktikbaserad undersökning som experimenterade med icke-normativa användningar av klassrummet och fäste uppmärksamhet på tid och temporaliteter, språk och den empiriska kroppen. Den publicerade arbetsboken förstås som en "input" snarare än en "output". Den syftar till en omdefiniering av den dominerande förståelsen av "inverkan" inom nuvarande system för akademisk utvärdering – en förståelse som ofta baseras på en reduktiv beräkningslogik. Projektet framför en omprövning av den inrättade värdetaxonomi inom lärande, undervisning och forskning vid konstakademin. Den ställer frågan vad som skulle hända om vi värdesatte och gav formellt erkännande till alla kunskaper och processer som är involverade i hur vi publicerar. Projektet frågar också hur öppen, möjliggörande och mångsidig vår kunskapspraktik är; och hur inkluderande är våra verktyg och protokoll? Detta sker genom att praktiskt undersöka skedena, formaten och temporaliteterna för hur konstakademin "utövar" kunskap. Mer allmänt granskar detta experiment hur institutionella vanor – hur vi träffas, terminologierna vi

använder, upphandlingsförfarandena vi uppmanas att följa, formerna av förväntade ”resultat” – möjliggör eller hindrar kollektiva och inkluderande kritiska kunskapspraktiker.

Boxing and Unboxing, ett samarbete med konstnären Rosalie Schweiker, ägde rum under AND Publishings halvårslånga forskningsresidens vid Marabouparken konsthall i Stockholm. Det bestod av att lära sig att ”box” och ”unbox”, och att klippa upp boxar – genom att ta upp problematik kring kategorisering inspirerat av Rhani Lee Remedés (2002) ”SCUB Manifest: Society for cutting up boxes”. Tillsammans med curatören Jenny Richards organiserade AND en boxningsklubb för självidentifierande kvinnor. Frågan var om sparring, när den definieras som fysisk lek och inte som tävling, kan tillåta oss att öva in olika sätt att relatera till varandra inom andra områden. Experimentet bestod av boxning, inte i termer av maskulinitet och våld eller det naturliga urvalet, utan som ett ögonblick av intensiv förhandling om gränsområde, besmittning och gränslänkning (Ettinger 2006). I detta avseende gör boxningen att gränser blir genomträngliga för våra ”riktiga” subjekt (en ”individ” tänkt som grundad i ensamt ägande av sig själv). Som en icke-verbal kroppslig dialog överskrider den gränser som vi på andra håll försöker skydda. Under sparringen avstår jag medvetet från denna etablerade immunitet – mina konturer blir sårbara genom beröringens ömsesidighet: min knytnäve berör och blir berörd samtidigt. När jag begrundar detta projekt kopplar jag tankar om immunitet och gemenskap (Esposito, 2010; Lorey, 2013) till de stimulerande, problematiska och krävande upplevelser som sparringssessionerna innebar. Jag kommer att reflektera över sparring som en radikal kroppslig dialog, överväga dess potential att lära ut hur man konkurrerar utan att behöva vinna och hur man praktiserar respektfull oenighet.

2.3 ”Att tänka med”: Formatet

Formatet för denna forskning är en sammanläggningsavhandling, som består av en tydlig uppsättning praktiska experiment och en kapp som belyser forskningsprojektets bidrag och lokaliserar detta bidrag med hänvisning till befintliga kunskapspraktiker. Avsikten med kappan är att låta komponenterna behålla sina separata, självständiga identiteter, men också att göra det möjligt för dem att förenas som delar i en större konstruktion.

Eftersom de flesta av praktikerna är samarbeten såg jag en fara i det faktum att det mestadels kommer att vara jag som berättar, avgränsar och till en viss del historiserar dem ur mitt perspektiv enbart. Dilemmat var att differentiera ”jaget” och ”vi:et” genom hela detta skrivande och tänkande; de är ofta svåra att separera. Detta ”jag” växlar också, är inte stabilt, kanske osammanhängande, eftersom det har befolkats av andra under det gemensamma arbetet och tänkandet.

Mitt i processen bestämde jag mig för att släppa det solitära Word-dokumentet på min hårddisk och fortsätta i form av en öppen MediaWiki-källkod. Det blev ett ”paradigmskifte” för mig, från den skyddade, privata och egenägda miljön på min hårddisk till en webbaserad, öppen och ”offentlig” miljö under hela processen med tentativt tänkande, skrivande och arkivering. Detta arbete är inte låst i en vetenskaplig monografi i en universitetssamling, utan tillgängligt via internet – vilket öppnar för en läsarkrets utöver dem som har tillgång till eller är benägna att besöka europeiska universitetsbibliotek (Cusicanqui, 2011). Det innebär också att arbetet är öppet för att återkoppla till grupper utanför den akademiska världen, där de flesta av aktiviteterna grundlades och utvecklades.

Ett specifikt verktyg, kodat av Cristina Cochior och Manetta Berends från Varia (Rotterdam), utgörs av anteckningsfunktionen. Det uppmanar samarbetsparterna att kommentera, addera och inte instämma i mina redogörelser för projekten. På så sätt förvandlar det avhandlingen från en auktoritativ text till ett tillfälle för förhandling, motsättning och konsultation.

2.4 Färdplan

Kapitlet **Setting** ger en översikt över vad undersökningen handlar om – som beskrivits ovan. Det introducerar det grundläggande forskningsämnet, agendan och syftet. Kapitlet beskriver kontexten, problemen jag tar upp och frågorna jag började med. Det ger också information om hur MediaWiki är uppbyggt och hur det kan läsas.

Kapitlet **Survey of the Field** kartlägger kontexten och fältet som forskningsprojektet bidrar till. De kartlagda praktikerna är utbredda i geografiska och historiska termer, och de bygger på ett brett spektrum av disciplinära källor. Detta breda undersökningsfält härrör från ett engagemang i att arbeta transversalt och att inte vara bunden av protokollen för ett enda fält – vare sig det är samtidskonst, feministiska organisationspraktiker eller radikal utbildning. Vid närmare granskning är samtliga praktiker som jag diskuterar i detta kapitel separata fall där de dominerande paradigmen för publicering och kunskapsformandet på ett eller annat sätt har justerats – och fungerar som motpolitiska projekt. På olika sätt utgör de hinder för uppfattningar om författarskap, redaktionella processer, design, produktion och distribution, såväl som för metoder för klassificering, arkivering och läsning. Kapitlet kartlägger alternativa infrastrukturer (tidiga konceptuella konstnärsböcker, USA), motkulturella medier (Radical Printshops, See Red, UK, 1980-talet) och feministiska praktiker för öppen källkodsteknik (Constant, Bryssel). Kapitlet framför en detaljerad diskussion om bibliotekets koncept som en institution som arkiverar, organiserar och katalogiserar kunskaper. Denna diskussion fokuserar

både på institutionella bibliotek och deras standarder för förvärv och katalogisering, likaså på "extitutionella" exempel (Shadow Libraries) som kringgår institutionella avgränsningar och kommersiella monopol.

Kapitlet **Summary of Projects and Submitted Materials** ger en översikt över de långsiktiga samarbetsprojekt som jag har genomfört ("Projects"), broschyrerna, uppsatserna och artiklarna som jag har (sam-)publicerat ("Published, Fixed") och eventbaserade aktiviteter, såsom undervisning, workshoppar, presentationer, diskussioner och think-ins ("Discursive, Unfixed"). I kapitlet kartläggs variationen på projekt, webbplatser och strategier som är viktiga som del i en bredare strategi för feministisk publicering. Det innebär att dessa projekt och experiment verkar på olika arenor och sträcker sig bortom traditionella uppfattningar om publikation.

Syftet med kapitlet **Reflection and Theorization of Projects** är att öppna upp komplexiteten och motsättningarna i vart och ett av praktikprojekten genom en reflektionsprocess. Detta i avsikt att fastställa vad praktikexperimenten innebar och hur de potentiellt kan bidra till en kritisk förståelse av den aktiva mikropolitiken när vi skapar och delar kunskap under institutionella förhållanden, men också utanför dem. Detta kapitel reflekterar över taktikerna som har utvecklats inom praktikerna och försöken att "göra saker annorlunda". Det utvärderar vad projekten hoppades uppnå, vad som var möjligt att uppnå och av vilka skäl.

Kapitlet **Analysis** granskar på nytt de ursprungliga frågorna som gav upphov till denna forskning och analyserar hur dessa skiftade och omformulerade sig själva under de fem projekten. I detta kapitel har jag identifierat och undersökt paradoxerna, konflikterna och motsättningarna i ett emancipatoriskt och intersektionellt tillvägagångssätt för publicering, orsakad av (i) system för validering och revisionskultur, (ii) det "bestämbara" objektets stagnation samt (iii) vilken auktoritet dessa separata publicerade objekt producerar. Detta kapitel zoomar in mikropolitiken för kunskapspraktik inom institutionella och "extitutionella" kontexter och utkristalliserar en rad ämnen som dykt upp under projekten.

Det delar med sig insikter om det kollektiva arbetets politiska betydelse som avviker från den samhälleliga standardmässiga individualiseringen – liksom dess begränsningar. Kapitlet etablerar makten i att namnge, avgränsa och kunskapsklassificera, till exempel på bibliotek, och identifierar hur bibliotekskatalogen i sig är en meningsskapande struktur. Den öppnar upp innebörderna av den förmodade beständigheten i publicerad kunskap och visar flera taktiker för hur denna beständighet, och likaledes auktoriteten som den skapar, kan vara "obunden". I kapitlet hävdar jag att boken, som ett separat objekt, förvandlar kunskap via författarskap till privat egendom – baserat på upphovsrätt och det relaterade originalitetsanspråket.

Kapitlet diskuterar hur vi kan föreställa oss författarskap utan ägande och – baserat på projektens resultat – hur vi kan föreställa oss en publikation inte som ett slutresultat utan som ett förmedlande tredje objekt. Här lanserar jag hur boken kan fungera som stöd för att röra sig mot ett nytt tänkande och arbete tillsammans, som – vilket jag hävdar – slutligen är viktigare än själva stödet. Jag presenterar en helt och hållet flexibla förståelse av författarskap som omprövar författaren som en upphovsperson, skapare, verkställare, lärare – som någon som ”åstadkommer något”. Här lånar jag Karen Barads metafor för komposthög, en ekologi av ”matning, intag, utsöndring”. En sådan decentraliserad förståelse av författarskap skulle kräva nya utvärderingskriterier: kriterier som uppmärksammar sätten på vilka vi publicerar, inkluderingen av våra verktyg och vem som uppmuntras att tala eller förbli tyst. Kort sagt, den behöver oss för att utvärdera processen snarare än bara resultatet.

Kapitlet avslutas med en diskussion om hur delningen av mina forskningsresultat i form av en avhandling kan utveckla en epistemisk metod som undviker precis de fallgropar som jag adresserar med detta forskningsprojekt. Det finns till exempel dilemman och dubbelbindningar som jag måste förhandla om när jag som individ underkastas ett examineringsprotokoll och försöker förflytta kollektivt arbete – som hände någon annanstans, i utsatta samhällen – till den akademiska världens institutionella kontext.

Användningen av MediaWiki med öppen källkod för att utveckla avhandlingen ”offentligt” är ett försök att dela avhandlingen, inte som en produktion utan som en process – i dialog med och genom återkoppling till komposthögen. Dess tvåvägsinteraktion som produktion och spridning inbjuder samtidigt till dialog, multivokalitet och motsättningar.

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Thesis: <https://cutt.ly/noun-to-verb>

Open Acces Repository: <http://hdl.handle.net/2077/66644>

No ISBN

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This page was last edited on 13 October 2020, at 09:52.