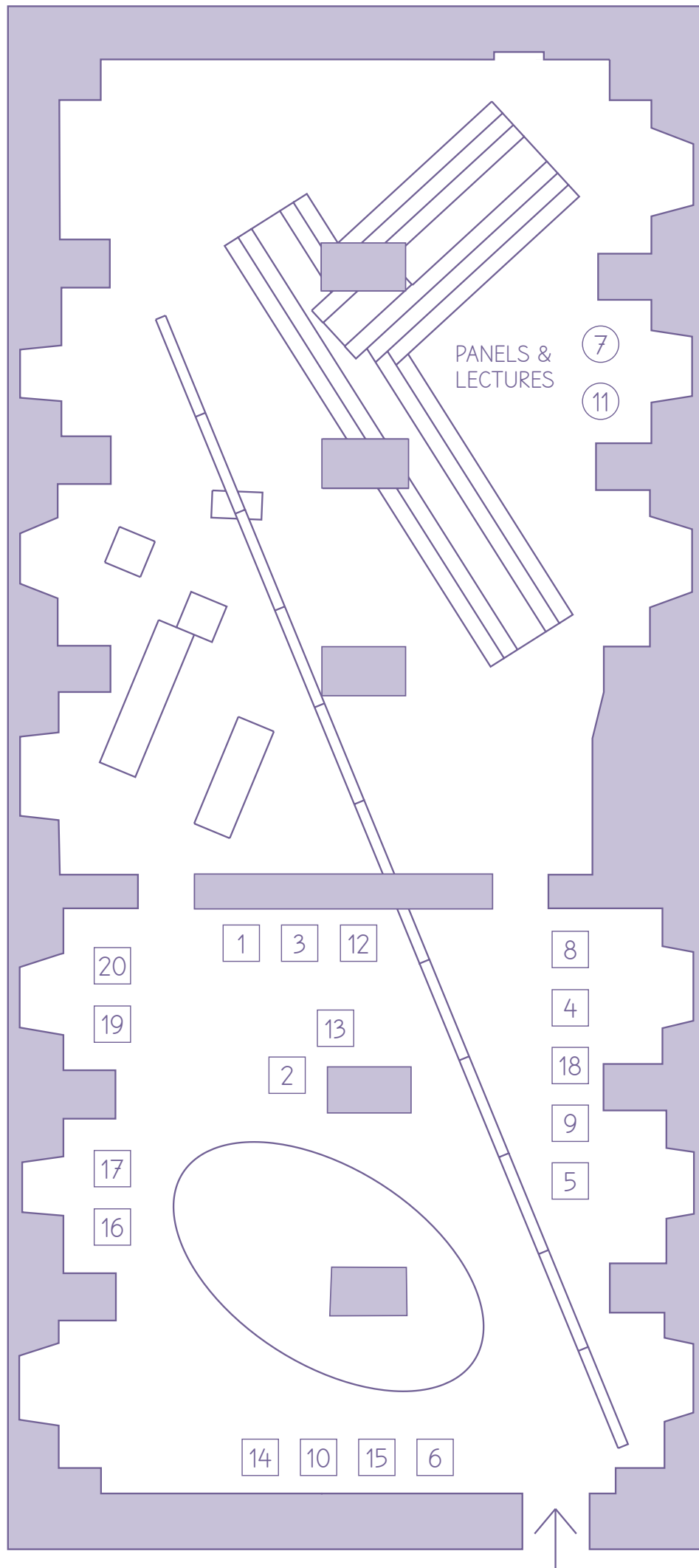


# Symposium & Book Fair

## MAKING PUBLIC AND PUBLICS: ART PUBLISHING IN CONTEXT

7–8 June 2019

Estonian Museum  
of Applied Art  
and Design (ETDM)



- 1 After 8 Books (FR)
- 2 BAZAR Art Book Fair (IR)
- 3 bruno (IT)
- 4 Colorama (DE)
- 5 EFA RBPMW Riso Room / Endless Editions (US)
- 6 Girls Like Us (BE/NL)
- 7 Hardworking Goodlooking (NL/PH/US)
- 8 Knock! Knock! Books (EE)
- 9 Knust Press (NL)
- 10 Lodret Vandret (DK)
- 11 MMS (SE)
- 12 Onomatopee (NL)
- 13 ;paranoia (EE)
- 14 Paul Paper & Friends (LT)
- 15 Rab-Rab Press (FI)
- 16 Rollo Press (CH)
- 17 Rooftop Press (FI)
- 18 Stefanie Leinhos (DE)
- 19 Sternberg Press (DE)
- 20 Valiz (NL)

*Making Public and Publics: Art Publishing in Context* is curated by Sandra Nuut & Kristina Ketola Bore.

Through its various panels, lectures and performances, *Making Public and Publics: Art Publishing in Context* will explore questions concerning capital, economical models, precarious labour in art and design publishing as well as focus on political publishing, and issues such as identity, decolonisation and queerness. The symposium and the book fair aim to highlight the privilege and power inherent in the act of making something public by gathering a variety of international publishers, bookshops and cultural workers.

The event is curated by Sandra Nuut (EE) and Kristina Ketola Bore (NO).

Sandra Nuut is a design writer and educator working at the Department of Graphic Design of Estonian Academy of Arts. Nuut's work includes lecturing, writing and curatorial projects in the design field. In 2016 she founded Jane Jacobs, a collective to highlight environmental and community related issues. Nuut has previously worked at New York-based gallery Chamber. — sandranuut.com

Kristina Ketola Bore is the assistant curator at Kunsthall Stavanger. She has previously worked as a critic, editor, educator and is a co-founder of the platform The Ventriloquist Summerschool. Her work investigates social structures within and outside of the arts, in addition to participation and the role intersectionality and feminisms can play in the field. — kristinaketola.work

FRIDAY, 7 JUNE

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17.00

Opening of *Making Public and Publics: Art Publishing in Context*

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17.30 BOOKLAUNCH

*Published by Lugemik. Printed matter from 2010–2019*

Published on the occasion of the exhibition *Published by Lugemik. Printed matter from 2010–2019*, this book serves both as a catalogue and as an archive. It is edited by Indrek Sirkel & Anu Vahtra and includes contributions by Kristina Ketola Bore, Mia Kang, Lieven Lahaye, Else Lagerspetz & Loore Sundja.

In addition, the book contains a selection of texts, previously published in different Lugemik titles and a series of photographs, reproducing 32 different artworks from 32 different pages of 32 different books by Lugemik. The foreword is written by Kai Lobjakas, director of ETDM.

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18.30 PERFORMANCE

*This Is Not a Lovesong; It Is a Jelly Thing*  
Tatjana Stürmer & Ott Kagovere

Waving around fragmented memories and thoughts, the following proposition is constituted: Loving without taking – a performative reading on Bodies That Matter and Books as Necessary Acts, which is *Not a Lovesong; It Is a Jelly Thing*. A lecture which uses given material (a letter, a word, a sequence of words, text, image, images, sound), but then creates from these signifiers a new, unknown reality, looking for a way to be spellbound, attracted, attached to objects and thoughts, turning document into collage. Investigating how we can reflect both critically and poetically on our fantasies and astonishments, by exploring tactics of citation, annotation, and translation, drawing energy from the critical difference: that it may always be different than it seems.

Tatjana Stürmer has been studying graphic design and media art at the University of Arts and Design Karlsruhe (since 2013) and at the Estonian Academy of Arts (2018), mainly involved with books, printmaking, and being curious about graphical storytelling and visual pleasures.

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19.00 PERFORMANCE

*;paranoia product presentation*

Official representatives of ;paranoia publishing group Ltd. present the success story of ;paranoia publishing group Ltd.

;paranoia publishing group Ltd. is a major international company. The name comes from Finno-Ugric words para (absolute) and noid (shaman/stalker). The aim of ;paranoia is to change meanings and give people a reality that they do not have. They provide carefully selected super products and textual operations. All products meet internationally approved quality standards. 100% corporate responsibility, sustainability, and destruction of reality. Statistically the most abnormal products on the contemporary market.

— paranoia.ee

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19.30 PERFORMANCE  
*DATA CHURCH (SEARCH)*

Margit Säde

In her script for the radio play *Sense and Sadness on the Shelf*, Margit Säde hosts and ventriloquises various false selves, alter egos, doppelgängers, ghost speakers, and other imaginary friends and characters, who – taken over by nonsense – are in search of a forgotten awareness, a kind of sixth sense. If one becomes what one does, what becomes of sanity amidst the identity crises of precarious labor? The site-specific installation *DATA CHURCH (SEARCH)* takes the daily challenge of self-optimisation, flexibility, and digital presence a step further via “figure of the ghost as that which is neither present, nor absent, neither dead nor alive”.

Margit Säde is an independent curator and art worker based in Tallinn and Zurich. Switching between the roles of curator, educator, producer, publisher, and artist, her main topics of interest are the human psyche and technology, subjectivity, precarity, language, poetry, and voice. Since 2017 she has worked as head of the Contemporary Art MA Programme and a visiting associate professor at the Estonian Academy of Arts.

# SATURDAY, 8 JUNE

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## 10.00 PANEL

### *Publishing and Bookshopping*

Moderator: Benjamin Thorel (After 8 Books).

Panellists: Andrea Cudolo and Giacomo Covacich (bruno), Indrek Sirkel and Anu Vahtra (Lugemik)

In parallel with the development of independent publishers in art and theory, the last two decades have seen a new blossoming of bookshops eager to support such publishers, authors, artists, and to make their work available to specific scenes and communities. The role of these bookshops shouldn't be overlooked, as they work at the intersection of the local and the global, and make it possible for books to be 'transported' and 'translated' to new readers, in new contexts, whether it is in Amsterdam, Oslo, Geneva, Los Angeles, Seoul, Paris, or Tallinn. Such bookshops are usually independent structures, run by small groups of people or individuals: they are paradoxical models for business, as they also intend to be intimate, dynamic, and stimulating social spaces. How do bookshops today participate in the making of publics? How do they continue the work of publishers, and make it possible for books to find, or even create, readers?

Benjamin Thorel is a writer, editor, and curator, and one of the founders of After 8 Books, based in Paris. As part of his research on contemporary publishing practices in art and their social components, he has organised and participated in several seminars and workshops internationally; he was part of the scientific committee of the 2018 Summer University of the Kandinsky Library, Centre Georges Pompidou, dedicated to artists' publications.  
— [after8books.com](http://after8books.com)

Andrea Cudolo and Giacomo Covacich are founders of bruno, a Venice-based graphic design studio, publishing house, and bookstore initiated in 2013. In May 2019, bruno opened a new project called BookBiennale – a temporary research space dedicated to publishing – co-curated with Giovanna Silva.  
— [b-r-u-n-o.it](http://b-r-u-n-o.it)

Indrek Sirkel and Anu Vahtra are founders of Lugemik, a Tallinn-based publishing initiative active since 2010. In collaboration with different artists, designers and theorists, Lugemik has

published 81 titles to date. In 2013, Lugemik opened its first bookshop in the courtyard of the Contemporary Art Museum of Estonia (EKKM) and in 2017, its second location in collaboration with and on the premises of Tallinn Art Hall. In 2018, Lugemik was joined by graphic designer Ott Kagovere.  
— [lugemik.ee](http://lugemik.ee)

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## 11.30 PRESENTATION

*Fifth edition of the magazine Rab-Rab: Journal for Political and Formal Inquiries in Art*  
Sezgin Boynik (Rab-Rab Press)

Rab-Rab Press will present the fifth issue of Rab-Rab: Journal for Political and Formal Inquiries in Art, including contributions by Robert Linhart, Yehuda Safran, Anna Thew, Renee Green, Peter Gidal, Alejandro Pedregal, Chicago Surrealist Group, Joe Feinberg, Cana Bilir Meier, Jyrki Siukonen, Tefvik Rada, T-Bone Slim, and others.

Sezgin Boynik is art-theoretician and publisher based in Helsinki. He completed his PhD on the cultural policy of Yugoslav 'Black Wave' cinema and is working on a monograph about the theoretical and political context of the Black Audio Film Collective titled *Living with Contradictions: Contemporary Art and Nationalism*. Boynik is the editor of Rab-Rab: Journal for Political and Formal Inquiries in Art, and Rab-Rab Press, an independent publishing platform based in Helsinki.  
— [rabrab.fi](http://rabrab.fi)

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## 12.00 LECTURE

*Independent Publishing and the Risograph*  
Paul John (EFA RBPMW Riso Room / Endless Editions)

Beginning in 2015, the Riso Room at the Elizabeth Foundation for the Arts (Robert Blackburn Printmaking Workshop) has provided hundreds of artists and many institutions the resources to learn about Risograph printing. Since the inception of the Risograph Educational program, the Riso Room has directly impacted the formation of new publishing projects and Risograph Educational Programs in NYC, NY; San Francisco, CA; Bozeman, MT; Philadelphia, PA; Columbus, OH; Dubai, UAE; Seoul, KR; Paris, FR; London, UK; and many other individuals around the world.

Paul John is a designer and the Risograph Studio Manager at the Robert Blackburn Printmaking

Workshop in Manhattan, NY. He is an instructor at the shop and has taught at the School of Visual Arts (SVA), The Metropolitan Museum of Art among other institutions. He is also the co-founder of Endless Editions Publishing and the annual summer book fair, Brooklyn Art Book Fair.  
— [endlesseditions.com](http://endlesseditions.com)  
— [rbpmw-efanyc.org](http://rbpmw-efanyc.org)

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## 14.00 LECTURE

*Trying Desperately to Finish (Each Other's Sentences)*  
Hardworking Goodlooking (HWGL)

Hardworking Goodlooking is a publishing haуз and studio-less design studio founded in the Philippines and working out of Laguna, Rotterdam, Portland, and Brooklyn. Its four members are committed to exploring, documenting, and facilitating published works on (vernacular material) culture in the Philippines and its diaspora. Because these cultural workers live in four diametrically opposite time zones located—in three out of four cases—outside of their geographical field of inquiry, this creates a complex structure from which to sustain a situated research practice, a viable work flow, and a web of deep friendship. Hardworking Goodlooking will present a collectively written lecture that is an attempt to perform, through the insufficient act of delivering words, what it is like for us to work together while physically separated.

Hardworking Goodlooking (HWGL) was founded in 2013. HWGL generates, prints, and disseminates publications (most of the time) focusing on vernacular material culture. HWGL is interested in collectivizing labor and authorship, the value of the error, and what has been considered invisible. Their publications are printed in very, very small cottage-industry presses and copy shops in the Philippines. HWGL was incubated as a project of the social practice platform The Office of Culture and Design (2010–2018).  
— [hardworkinggoodlooking.com](http://hardworkinggoodlooking.com)

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## 15.30 PANEL

*Precarious Labour, Networks, Economy*

Moderator: Laura Toots  
Panellists: Sarah van Binsbergen (Valiz), Airi Triisberg, Siim Preiman

The panel discusses labour in the field of art and design publishing. Keeping in

mind the surrounding precarious working conditions the conversation focuses on the friendship economy together with the ways of being (and staying) kind, open and compassionate that lie in the heart of it. By bringing forth example models of non-capitalist and community economies the panel considers to what extent can we use the currency of love and affection.

Laura Toots is a curator and educator based in Tallinn. Since 2008, she has taught at the Estonian Academy of Arts, working on numerous exhibition projects with students from various disciplines. Currently Toots works as the artistic director of the Tallinn Photomonth contemporary art biennial and as a curator at the Contemporary Art Museum of Estonia (EKKM) in Tallinn.

Airi Triisberg is an independent curator, writer, and educator based in Tallinn. She is interested in the overlapping fields between political activism and contemporary art practices, issues related to gender and sexualities, illness/health and dis/abilities, self-organisation and collective care practices, and struggles against precarious working conditions.

Sarah van Binsbergen has since 2015 been the editor and communications coordinator at Valiz, an Amsterdam-based international publisher on contemporary art, theory, critique, design, and urban affairs. She studied Cultural Anthropology at the University of Amsterdam and Anthropology and Cultural Politics at Goldsmiths University of London. In addition to her work at Valiz, she is a freelance editor and cultural journalist.  
— valiz.nl

Silm Preiman is a contemporary art agent who works as a curator at Tallinn Art Hall and operates the mobile art platform, galerii galerii. Recently, he has been speculating on the ethics of making art and on the possibility of being good in a doomed world.

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## 17.30 PANEL:

### *Feminist Publishing and Publications*

Moderator: Marge Monko

Panelists: Maryam Fanni and Matilda Flodmark (MMS), Sara Kaaman (MMS/Girls Like Us), Jessica Gysel (Girls Like Us), Liz Allan (Tender Center/AtCS)

The panel strives to discuss feminist perspectives and collectivity in the context of publishing, focusing on the practices of MMS collective and Girls Like Us magazine. MMS will present their new book *The Natural Enemies of Books: A messy history of women in printing and typography* (Occasional Papers, 2019),

a response to the 1937 publication *Bookmaking on the Distaff Side*, which brought together contributions by women printers, illustrators, authors, typographers, and typesetters, highlighting the print industry's inequalities and proposing a takeover of the history of the book. Up to now, Girls Like Us has published 11 issues focusing on a variety of subjects, such as Economy, Future, Dance and Dancing, Family, Body et al. Currently they are working on their first non-magazine publication, a book on queer and feminist manifestos, edited by Liz Allan.

Marge Monko is an artist and educator living and working in Tallinn, Estonia. In her work, Monko uses photography, video, and installation. Most of her works have a link to some historical event and are influenced by psychoanalysis, feminism, and theory of visual culture; her recent projects explore the romantic discourse and its implications in advertising and commercial displays. Since 2018 she works as the Professor and Head of the Department of Photography at the Estonian Academy of Arts.  
— margemonko.com

Maryam Fanni, Matilda Flodmark and Sara Kaaman are MMS, a graphic design collective collaborating since 2012 on investigations and writings on visual culture, graphic design, and historiography from feminist perspectives. Sara Kaaman is also a member of the editorial team of Girls Like Us.  
— mms-arkiv.se

Jessica Gysel is the founder, publisher and editor in chief of Girls Like Us, an independent magazine turning the spotlight on an international expanding community of women from all genders within arts, culture, and activism. Through personal stories, essays, and vanguard visuals, Girls Like Us unfolds feminist legacies in arts and writing. Mixing politics with pleasure, the magazine is mapping collaborative routes towards a non-patriarchy.  
— glumagazine.com

Liz Allan, a Rotterdam-based artist and writer, is the editor of the upcoming book published by Girls Like Us. Allan runs Tender Centre, a queer, experimental art space in Rotterdam, and is part of the art collaboration All the Cunning Stunts.  
— lizallan.hotglue.me

*Making Public and Publics: Art Publishing in Context* takes place as part of the programme of the exhibition *Published by LUGEMIK. Printed matter from 2010–2019* at the Estonian Museum of Applied Art and Design (ETDM), 17.05.–01.09.2019.

ETDM

EESTI TARBEKUNSTI- JA DISAINIMUUSEUM

ESTONIAN MUSEUM OF APPLIED ART AND DESIGN

Lai 17, 10133 Tallinn  
Open Wed–Sun 11–18  
FB: TarbekunstiDisainimuuseum  
Instagram: disainimuuseum

WWW.ETDM.EE

LUGEMIK  
PUBLISHING & BOOKSHOP

FB: Lugemik  
Instagram: lugemik

WWW.LUGEMIK.EE

EXHIBITION CONCEPT:  
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EXHIBITION DESIGN:  
Kaisa Sööt

GRAPHIC DESIGN:  
Indrek Sirkel

TEXTS ABOUT BOOKS:  
Else Lagerspetz & Loore Sundja

TYPEFACE:  
Ivar Sakk (Open Aviscript)

EXHIBITION TEAM:  
Kai Lobjakas, Kelli Tiitsar, Toomas Übner, Sandra Sirp, Ott Kagovere, Madis Kurss

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