

21-22/11/2019

publishing as a social practice

21/11 Thursday

Publishing and institutional narrations

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

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

Thomas Millroth *Background to the SAAB-archive in Ystad Art Museum*

15.45 - 17.00 Working Session I.

17.00 Short break.

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

19.00 Dinner at Grändens Mat

22/11 Friday

Publishing and collective affections

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

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

9.45 - 10.45 Working Session II.

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

11.30 - 12.30 Working Session III.

12.30 - 13.00 Workshop: Cholophone.



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

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

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

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

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

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