

D r a f t

Outside the Page

Making social realities with books¹

A book suggesting image as function. A book suggesting the text as function. More than a theory, the subject of this proposition reflects a simple image of the frustration that rules the social condition of today... Perhaps I should add that the subject shines.²

The Belgian artist Marcel Broodthaers wrote this note for the exhibition announcement of his piece *Voyage on the North Sea* at St Petersburg Press in London in 1974. The work comes as a parcel of two parts: a 16mm film, which pretends to be a book and a book suggesting to be read, [ehem] watched as it was a film.

Confusing? Yes.

Broodthaers' work disrupts in a confounding way the dominant modernist discourse of medium specificity³ lending itself to a wider critique of arts' function. The years prior *Voyage on the North Sea* Broodthaers worked on *The Musée d'Art Moderne*, a fictional museum instituted between 1968 – 72, first in his home in Brussels and then in several iterations and versions in museums and exhibitions across Europe. By simultaneously posturing as artist, director, curator, trustee and public relations person of the museum he moves his attention from the art object to its politics of representation and framing or as Christophe Cherix puts it, he takes on a role which is not anymore "about making art but about looking at art".⁴

¹ I am borrowing this title from the lecture and workshop series, which Brett Bloom (Temporary Services, Chicago) organised at rum 46 in Aarhus, Denmark in 2015. The project explores how books – libraries, archives, publishing and distribution – are used to create distinct social realities, whether in small communities, or entire movements within art practices and related activities. rum 46 in Aarhus, 2015

² Petersburg Press Ltd., London. 28 January 1974. Publication notice for book and film: *A Voyage on the North Sea*.

³ See Rosalind Krauss, *A Voyage on the North Sea, Art in the Age of Post-Medium Condition*, Walter Neurath Memorial Lecture, Birkbeck College London, 1992. Published by Thames and Hudson, London 1999.

⁴ See a detailed conversation in: Manuel Borja-Villel, Benjamin H. D. Buchloh, Christophe Cherix, Rachel Haidu, *The Moment of Marcel Broodthaers? A Conversation*, October Magazine, winter 2016

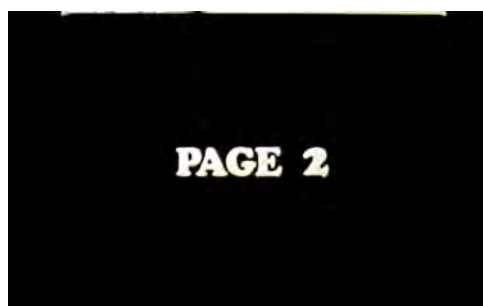
His deep critique of arts' bureaucracy and market relations can be gathered from a letter he wrote to Lea Vergine in 1974 "Artistic matters are like a platform on which I take up space but from which I feel I have nothing to say."⁵ By making evident this "artistic platform" and its complicity with the dominant culture, Broodthaers is questioning the role of the artist, as "the laborer of luxury,"⁶ and the instrumentalisation of his engagement in market relations.⁷

Let's watch the film.

The Film (16mm, colour, silent, 5.58 min) shows static images of sailing boats on the sea. Broodthaers however, did not take his camera to the seaside to film in situ, instead he used a set of painterly and photographic representations: a black and white photograph of a sailing yacht on high sea and a late 19th century painting depicting returning fishing vessels, by an anonymous painter, which he bought in a curiosity shop in Paris.

Broodthaers sets the pictures in motion by moving the camera lens across the pictures' surfaces while zooming in and out of the depicted scene. He plays with repetition, total views and close-ups switching between the photographic and painterly representations of the boat scenes on high sea. He creates a narrative of visual exploration as if the camera turned into the viewer's eyes entering the pictures' universes.

He does not only take us on the high sea by making us look at waves, boats and the sky, he sends us on a surprising exploration of their pictorial and photographic representations: he zooms into details to such a degree, that the subject, for example the sails, are reduced to abstract paint or even sheer canvas. It is a pretty rocky act of perception asking us to mediate between the cognition of the subject (the sailing boat) and its medium (photographic print, paper or canvas, paint and strokes). The juxtaposition of these different registers throws us in and out of the narrative, makes us reflect on representation, and the tension between the specific medium and the story told in our imagination.



⁵ Marcel Broodthaers, Open Letter, London, November 15, 1973, addressed "Chere Madame," in Lea Vergine, *Il corpo come linguaggio*, Milan, Prearo, 1974.

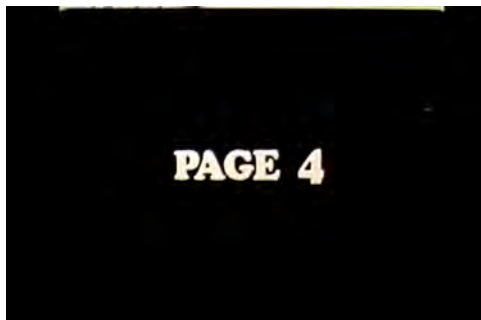
⁶ "C'est l'Angelus qui sonne" (interview with Marcel Broodthaers by Stephane Rona), + - 0 (Brussels), no. 12 (February 1976), pp. 18-19.

⁷ Birgit Pelzer, *Recourse to the Letter*, in October, Vol. 42, "Marcel Broodthaers: Writings, Interviews, Photographs" (Autumn, 1987), pp. 157-181, The MIT Press

By interspersing the 15 still images with inter-titles displaying page numbers, he takes the book's convention of pagination and inserts this medium-specific property to a different medium, the film. It is a confounding game about media and their intrinsic properties, which he plays on us. Of course the film is still a celluloid strip projected on a screen, but Broodthaers suggests to us to read it like a book.



Broodthaers repeats the same still image multiple times. However, by changing the studio light reflected on the photographic surface he creates subtle flares and nuances in brightness, colour and contrast. The photographic print stays the same, but in the process of reproducing the photograph he animates it. (We have seen similar attempts in *Clef de Horloge*, where he animates still images of Kurt Schwitters's *Merzbau*, with a torch spotlight wandering over the surface.)



film stills Marcel Broodthaers, *Voyage on the North Sea*, colour, silent, 16 mm, 5.58 min.⁸

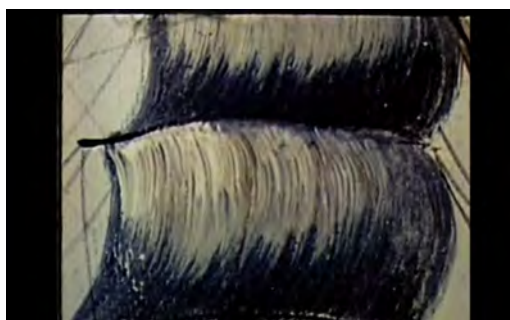
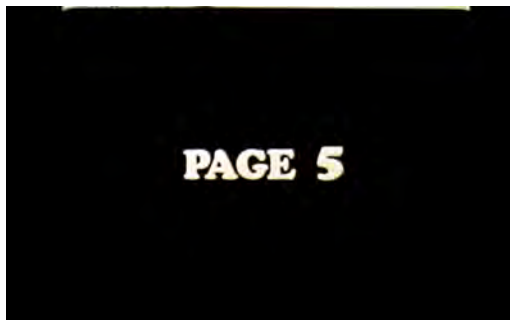
The film stills above reveal Broodthaers game: extracted from the flow of their filmic sequence and put next to each other – as evidence - we can go back and forth with our eyes to compare them; however embedded in the sequence of the film they create the illusion of continuity in time (the weather has cleared up between seeing the first and the second iteration of the same photograph) and space (the ship moved towards a brighter spot).

The film mimics an individualistic and personalised rhythm of reading a book, whose intrinsic material property is to be composed of bound pages, which the reader can turn in her/his own time. It is the reader, who animates the book being in control over the timing and the attention given to a page.

⁸ The displayed images are screen grabs on a 2560 x 1600 Retina display.

In the film Broodthaers "turns the pages" irregularly: on some images we linger for 15 seconds, others pop up only for seconds, but as we already understood, this particular reading rhythm is not determined by the viewer/reader, it is set by the artist in the editing suite and then projected onto the screen.

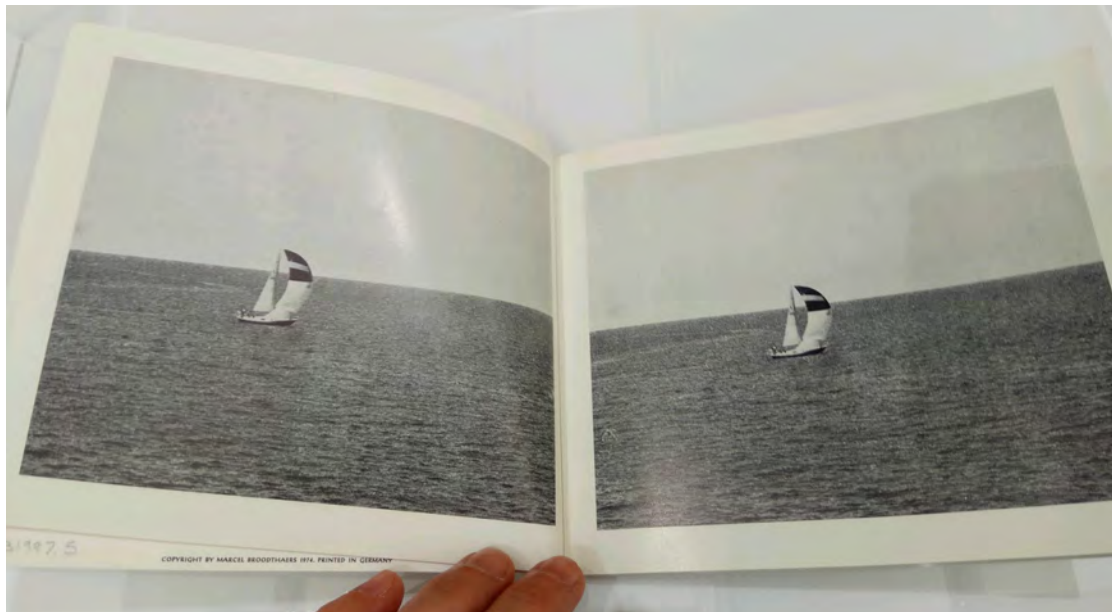
To the viewers surprise, hardly noticeable, Broodthaers, tongue in cheek, breaks this self-imposed conceptual structure, as soon as the viewer has grasped it, and makes us looking at page five twice, (however two different versions of it). Page three shows in quick sequence two different still images without being interspersed by page numbers.



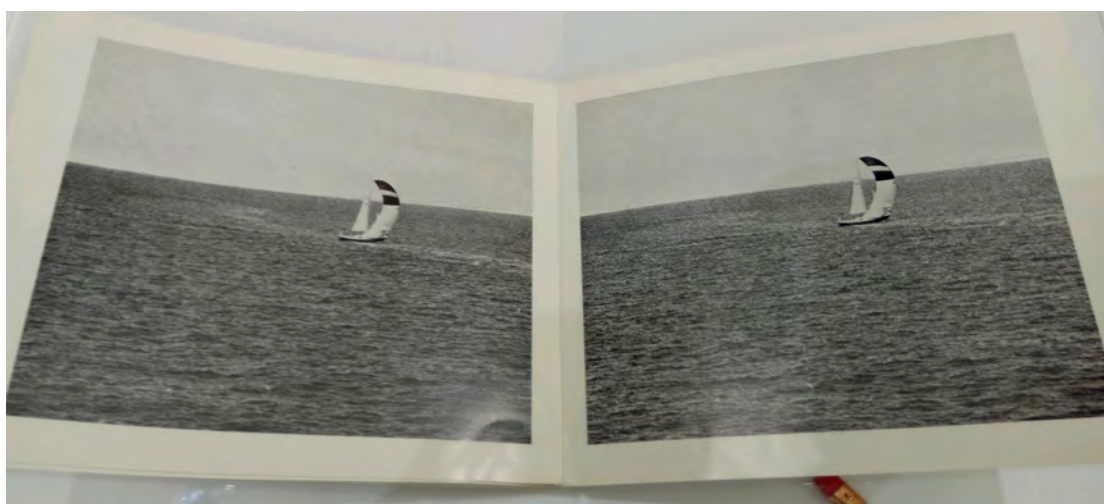
Let's take the book

When entering the book (38 pages, size, colour, black & white, glue binding) we look at two facing images of the same photograph. It is the photograph of the sailing boat used in the film. Flipping through the book to its very end we see the same photographs again, however showing a slightly altered section. The boat has moved on towards the right hand edge of the page: **it sailed its way, while we were reading the book.**

This subtle move puts the temporality of the book's narrative in dialogue with the reader's real reading time: It aligns the book's fictional time of the voyage and our own actual journey through the book by flipping the pages. This trick creates an surprising experience of interdependency between the two temporalities connecting the reading experience to the viewer's own situatedness in time and space.



Voyage on the North Sea, page 2-3



Voyage on the North Sea, page 36-37

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Rosalind Krauss has referred to similar attempts in structuralist film when she invokes in her essay *Voyage on the North Sea Art in post-medium condition* Theresa de Lauretis' relational conception of the "cinematographic apparatus": It is "neither the celluloid strip of the image, nor the camera that filmed them, nor the projector that brings them to life in motion, nor the beam of light that relays them to the screen, nor that screen itself, but all of these taken together, including the audience's position caught between the source of the light behind it and the image projected before its eyes. [...] The parts of the apparatus would be like things that cannot touch on each other without themselves being touched; and this interdependence would figure forth the mutual emergence of a viewer and a field of vision as a trajectory through which the sense of sight touches on what touches back."⁹

... pages - no GPS

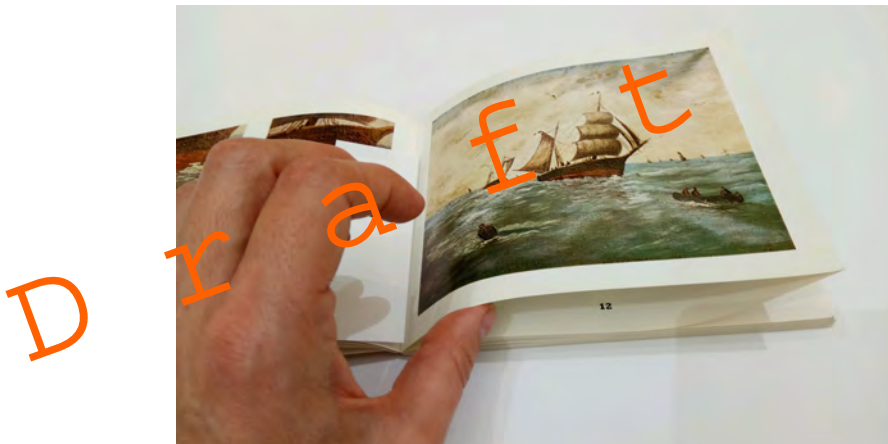
Broodthaers provokingly inserts the concept of pagination into the film while taking it out of the book. Page numbers are traditionally pointers to come back to for reference or citation and serve as a means of orientation. On the voyage from first page to last page you know where you are: on page 11 of 38. Page numbers operate like a GPS. By eliminating the page numbers Broodthaers takes away our map and asks us to orientate ourselves "in situ". No metadata or paratextual mediation helps us to navigate the book in a traditional "bookish" way. He approximates a cinematic experience by immersing us into a flow of images and waiving textual articulation altogether. We find no text in the book – only the inside cover, which operates like the opening title in a movie, states:

"Before cutting the pages the reader had better beware of the knife he will be wielding for the purpose. Sooner than make such a gesture I would prefer him to hold back that weapon, dagger, piece of office equipment, which, swift as lightning, might turn into an indefinite sky. It is up to the attentive reader to find out what devilish motive inspired this book's publication. To that end he may make use, if need be, of select readings from today's prolific output. These pages must not be cut."

Trimming the edges is a practice stemming from traditional print technology, where four, eight, or sixteen pages are arranged on one printing sheet, printed, folded, bound and subsequently trimmed to open up the folds for reading.

Why are we addressed with such explicit request not to cut the pages? It seems to function as a prompt to investigate the materiality and architecture of this fold, which – on further exploration – reveals the page numbers hiding inside these invisible pockets.

⁹ Rosalind Krauss, *A Voyage on the North Sea, Art in the Age of Post-Medium Condition*, Walter Neurath Memorial Lecture, Birkbek College London, 1992. Published by Thames and Hudson, London 1999.



".... It is up to the attentive reader to find out what devilish motive inspired this book's publication."

With this explicit and direct address of the reading act the agency lays with the reader, who becomes an integral part of the work - very much in line with prevailing deconstructivist literary theory. In relation to Julia Kristeva's concept of intertextuality, Roland Barthes' "readerly and writerly" texts¹⁰ and Michel Foucault's definition of the author function, Broodthaers points to the interdependencies, which constitute a work and addresses their function within a bigger apparatus.¹¹ "Perhaps the time has come to study not only the expressive value and formal transformations of discourse but its mode of existence: the modifications and variations, within any culture, of modes of circulation, valorisation, attribution, and appropriation."¹²

"I said that the nature of an apparatus is essentially strategic, which means that we are speaking about a certain manipulation of relations of forces, of a rational and concrete intervention in the relations of forces, either so as to develop them in a particular direction, or to block them, to stabilize them, and to utilize them. The apparatus is thus always inscribed into a play of power, but it is also always linked to certain limits of knowledge that arise from it and, to an equal degree, condition it. The apparatus is precisely this: a set of strategies of the relations of forces supporting, and supported by, certain types of knowledge."¹³



¹⁰ Roland Barthes: "The Death of the Author" first published in Aspen Magazine, no. 5-6, 1967 (English), published in Manteia in 1969 (French)

¹¹ Very much so with his Musée d'Art Moderne, discussed earlier, where questions of circulation and the related power structures became as important as production and cannot be seen as separate from each other.

¹² "The distinctive contribution of these authors is that they produced not only their own work, but the possibility and the rules of formation of other texts. In this sense, their role differs entirely from that of a novelist, for example, who is basically never more than the author of his own text." In Foucault, What is an author? Lecture at the Collège de France on 22 February 1969, published in English, page 131

¹³ Michel Foucault, Power/Knowledge: Selected Interviews and Other Writings, 1972-1977, ed. C. Gordon (New York: Pantheon Books, 1980), 194-96, cited via Giorgio Agamben What is an Apparatus, and other essays, Stanford University Press, 2009, page 2

Voyages, the walk-able book

In 2015 at Valand Art Academy in Gothenburg, Sweden, a group of students, staff and administrators set up a working group to investigate queer and feminist pedagogies. Working over the course of a year, we organized a three-day mobilization (our term for conference) where international participants met with local participants in town and at our institution. During *Let's Mobilize: What is Feminist Pedagogy?* we tried to fundamentally rethink the modes through which we create and disseminate knowledge at the academy, who can partake, and how we live diversity not just claim it. A major desire was to experiment with formats of how we meet challenging normative uses of the classroom. The forum *When do we learn? – Collectively preparing food*, for example consisted of a joint cooking and eating session for 120 participants, *When do we learn – Challenging normative uses of the seminar room* included a sleep-over in the academy. Questions of desegregation, language, roles of participants and speakers, feminist budgeting, precarity and invisible labour of hosting and care were at the centre.¹⁴

In order to create a common ground and invite the wider academy community into the discussion, we published and circulated a publication *Let's Mobilize: What is Feminist Pedagogy Workbook* four weeks prior to the event. It was an important means to share the questions, which were burning to us within our own institution as well as with a wider international community.

As we did with the formats of the event, it felt necessary to fundamentally rethink dominant ways of circulation for the workbook. The discourse we hoped for could hardly be instigated through an act of "delivery", i.e. the distribution of a discrete autonomous object. 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 to explore, it has the nuance of spreading amorously or in an unstructured manner; it develops a life on its own with its own temporalities and trajectories. Knowledge, for example, can be disseminated, but hardly distributed. Dissemination's offer and scope is to instigate. Coming from Latin *semina* it suggests the spreading of a seed, which

¹⁴ "The questions we asked: How can we understand justice and diversity in ways that are not blind to differences in gender, sexual orientation, race, class and dis/ability in the name of equality? How can feminist and queer admission policies be developed and implemented within institutions? Can management be thought of more in terms of care than administration? What does it actually require to decolonize the curriculum? What is possible within self-organized learning environments, that is not within the institution? When do we learn? How is knowledge transmitted and validated? What is the agency of publishing and documenting, of citation practices? What are the acquisition politics of our libraries and databases? How can we broaden our understanding of feminist and non-Eurocentric knowledge? What kind of resources are we accessing to do so?"

Together let's practice feminist pedagogies: Let's experiment with formats of knowledge production. Let's collectively prepare and eat food. Let's change the architecture of the classroom. Let's test out when and how we learn. Let's rework the role of presenter and the audience. Let's find structures that don't marginalize or silence." Program, *Let's Mobilize: What is Feminist Pedagogy?*, 12–14 Oct 2016, Valand Academy, University of Gothenburg

can grow and propagate. 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. Serendipity.

We were wondering whether we could realise the political potential of the workbook by making "to make public" literally: We hung the 140 pages of the book, blown up to A1 size on the walls of the academy. We spread the posters in publicly accessible spaces with heavy footfall (main entrances, corridors, staircases, kitchens etc.) as well as toilets where people would have time to retreat and read.

This radically local and situated publishing practice challenges current paradigms of publishing in the academic environment. It rethinks dominant "markers of value" by privileging the complex, long-term, situated and collective practice of editing and disseminating over the "delivery" of a measurable, often single-authored, publication - output as demanded in the current environment of "academic excellence". "In the case of the contemporary university assessment the relative value and authority of individual scholars and institutions are directly linked to "research outputs. [...] They have become the academy's ultimate markers of value."¹⁵ This pressure to publish, to produce discrete and quantifiable objects that circulate to a wider public and reach beyond the context and discourse of the university can be seen as forming part of an overly rationalized system of meritocracy that omits the contextual, personal and particular in favour of the quantifiable and universal.¹⁶

The question that arises here is where research and critical art education, in Donna Haraway's sense, "situates" itself. If we were to take Haraway's claim of situated knowledge seriously, we don't only "speak" from within a situation formed by specific bodies and their social situation with its own power relations – we practice it. We are in the thick of it – in the middle between representation and presence or as Johanna Drucker puts it between "entity and event".¹⁷

These experiments to transgress mere representation can perhaps be more adequately described as practice, rather than production. Practice can result in various forms of "output", but does not necessarily hinge on its public distribution and reception to be of value to those, who are engaged in it.

The experimental dissemination of the *Let's Mobilize: What is Feminist Pedagogy Workbook* tries to shift the dominant markers of value from quantity to quality, from standard distribution to experimental and contextual reception, from meritocracy to meaning. Such practice is situated in the specific practices and experiments of a local community, but not limited to it. The questions

¹⁵ See for a genealogy of academic publishing and how current academic publishing practices keep reproducing inequality. Chad Wellmon and Andrew Piper, *Publication, Power, Patronage: On Inequality and Academic Publishing*, Critical Inquiry, 21 July 2017, http://criticalinquiry.uchicago.edu/publication_power_and_patronage_on_inequality_and_academic_publishing/

¹⁶ See Wendy Brown, *Undoing the Demos: Neoliberalism's Stealth Revolution* New York: Zone Books, 2015

¹⁷ Johanna Drucker, *Entity to Event: From Literal, Mechanistic Materiality to Probabilistic Materiality*, Parallax, 15: 4, 7 — 17, London: Routledge.

troubling us seem to be at stake across nations, institutions and disciplines.¹⁸

Socialising the book

However the widespread distribution is not our starting point. What is more interesting is to test practically Matthew Stadler's, the founder of Publication Studio, claim: "publication, in its fullest sense, is the creation of a public".¹⁹

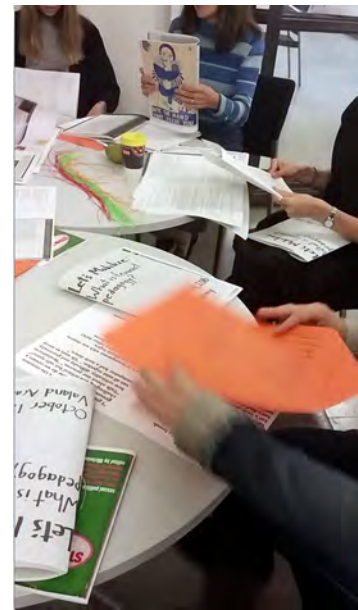
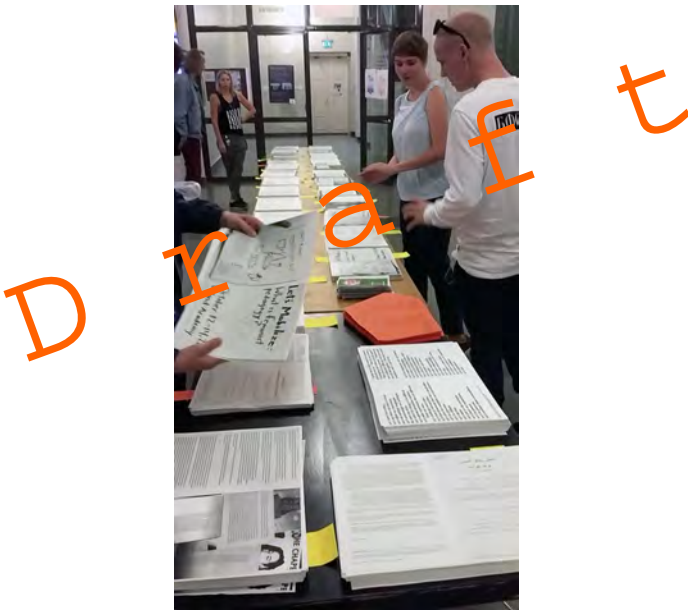
If we revisit Foucault's concept of the author function to instigate discourse and that discourse is "articulated on the basis of social relationships", then the question is how the book can be socialized.²⁰ First of all, we are not reading for reading's sake. Nina Power, in *Reading Riotously*, points out, that the success of Cuba's mass literacy campaign was "mobilized by the idea that reading could enable you to engage politically and socially, it wasn't simply reading as a kind of technocratic idea or reading for its own sake. It was the idea that reading was the beginning of a whole process of becoming a political and social subject, so you could participate actively in the construction of a socialist project." (According to Power, Cuba reduced illiteracy in about one year, in 1961, from 42%, to about 4%.)²¹

¹⁸ The manual-assembled book-version of the workbook traveled with the participants to their countries, libraries, reading rooms. It has been circulated via international independent publishing fairs (New York Art Book Fair, Miss Read Berlin, Friends of Books Berlin), exhibitions, reading rooms (Wendy's Subway, NY) and selected bookshops (Whitechapel Gallery bookshop London, Printed Matter NY). The pdf version can be downloaded for free and the print-version purchased online.

¹⁹ Matthew Stadler, What is Publication? Montehermoso art center, Vitoria, Spain. lecture, 9.27.2008. https://web.archive.org/web/20160727145105/http://www.usingglobalmedia.com/stadler_vitoria_publication.mp3

²⁰ Alongside publishing the book on the walls of the academy, we organized an "assembling day". Rose Borthwick, one member of the working group reflects: "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 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." Andreas Engman, Eva Weinmayr, Mary Coble, Rose Borthwick *Revisiting Let's Mobilize*, in "Decolonialism after the educational turn", Black Dog Publishing (forthcoming)

²¹ Nina Power, *Reading Riotously*, in "The Act of Reading", Torque #2, Torque Editions, Liverpool/London, 2015, page 274



Let's Mobilize: What is Feminist Pedagogy? Workbook – collective assembling day, 16 September 2016, Valand Academy, Gothenburg

Used to reading as an individualistic and solitary act – “a wholly serial, atomized or even bourgeois activity”²², I wonder whether the political potential of the *Let's Mobilize Workbook* could be better activated through social readings or reading as collective practice? Posting the pages on the academy walls is an act of situating the book and its content materially into the social fabric of the educational institution. The posters' materiality and size claim space and presence among the daily forces of encounters, discoveries, creations, articulations, anxieties and disciplinary struggles.



The choice of sites within the academy for selected pages approximates an editing and lay-out process in the production of the book. The sites were chosen for their spatial-temporal qualities, and how they are used. For example the lift or the bathrooms could do with a demanding text about *White Privilege*, whereas corridors, staircases – sites of passage – were well suited for visuals or shorter pieces. A good spot proved to be next to the photocopy machine. People do

²² Ibid, page 286

spend time in front of the machine awaiting their copies.



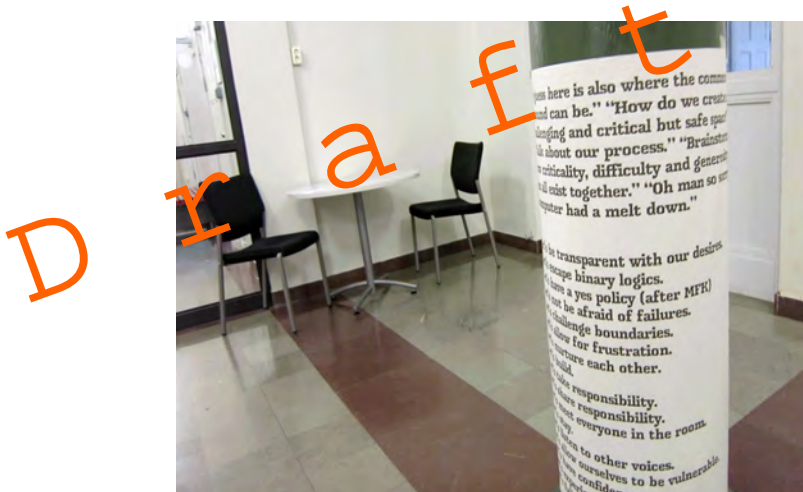
It was striking that even after months I kept encountering pages in places, I did not expect them. Because we split in teams to hang the 140 poster-pages in the building, none of us had the complete map of their exact layout across the building.

It is not the binding of the book, the technical function of which is to fix the sequence and narrative of the pages – it is the reader's actual body on the voyage through the workplace or place of study. Our colleagues, students, administrators as well as guests, visiting or inhabiting the building created their own spatial, temporal and meaning-making encounter with the book.



One colleague wrote in an email: "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 intertextualises the everyday".²³

²³ Kerstin Bergendahl, Senior Lecturer, Valand Academy, email to the organisers of Let's Mobilize: What is Feminist Pedagogy?, quoted in Andreas Engman, Eva Weinmayr, Mary Coble, Rose Borthwick



The book's pages were up for four months and their material presence served as a provocation, as a set of clues and cues connected to the field of forces of a day-to-day work environment. If these pages mobilized, the mobilization happened in the middle, "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."²⁴

When Broodthaers stated in a letter to German artist Herbert Distel in 1972 "The definition of artistic activity occurs, first of all, in the field of distribution"²⁵ he shifts the focus from making to making public. Here the question is not what the book is, but what it does, how it connects to its outside.

This connecting to the outside is grounded in an affective relationship between the book and the reader's own situatedness – Deleuze calls it reading with love. "This intensive way of reading, in contact with what's outside the book, as a flow meeting other flows, one machine among others, as a series of experiments for each reader in the midst of events that have nothing to do with books, as tearing the book into pieces, getting it to interact with other things, absolutely anything, is reading with love."²⁶

Both, Broodthaers work discussed above and the *Let's Mobilize: What is Feminist Pedagogy? Workbook* seem to be interested in how the book connects to its outside, however in quite different ways.

Revisiting *Let's Mobilize*, in "Decolonialism after the educational turn", Black Dog Publishing (forthcoming)

²⁴ Nora Sternfeld, *Para-Museum of 100 Days: documenta between Event and Institution*, in "On Curating", issue 33, June 2017, Zürich, page 166

²⁵ Birgit Pelzer, *Recourse to the Letter*, in October, Vol. 42, "Marcel Broodthaers: Writings, Interviews, Photographs" (Autumn, 1987), The MIT Press, page 168

²⁶ Gilles Deleuze, *Letter to a Harsh Critic*, in: *Negotiations, 1972-1990*. New York: Columbia University Press, pp. 8-9, 1995. See also related discussion of transmedial publishing in Soenke Zehle, Simon Worthington, Peter Cornwell, Pauline van Mourik Broekman, *Archive Architectures*, in "Network Ecologies", Scalar, Franklin Humanities Institute, Durham: Duke University, 2016. <http://scalar.usc.edu/works/network-ecologies/archive-architectures>

Broodthaers, with his sardonic humour, maintains in his work an air of solitude of the individual artist genius, which is trapped - as an individual - within a contested apparatus. The *Let's Mobilize: What is Feminist Pedagogy? Workbook* wants more than a poetic realization of the solitary reader. Its distinct mode of publishing and disseminating attempts not only to connect the book with its outside, but us, the readers with each other. Reaching beyond a symbolic level of critique, we want to join up to exchange and develop strategies to actually tweak the machines, we are critiquing. That's what we've learned from first and second wave feminism as well as human rights movements: Structural problems rarely get solved by solitary individuals.

After all, it's a mobilization.²⁷

Watch Broodthaers film *Voyage on the North Sea* on Ubuweb.
http://ubu.com/film/broodthaers_voyage.html

Thank you, Ann Butler Director of the Library and Archives at the Center for Curatorial Studies at Bard College for your generous permission to take images of Marcel Broodthaers' book *Voyage on the North Sea*.

The core-working group at Valand Academy consisted at the time of Andreas Engman, Eva Weinmayr, Kanchan Burathoki, Mary Coble and Rose Borthwick.

²⁷ "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, sexual orientation, ethnicity and religion in the same room, where we can collectively unpick, address and experience specific topics. We hope to activate and spread embodied and theoretical knowledge, share experiences, develop tactics and find joint strategies for change." In *Let's Mobilize: What is feminist pedagogy? Workbook*, Valand Academy, Gothenburg 2016, page 3.