

Hi everyone!!

“Looking back at both ancient and recent history, we can see that the network is the most efficient and manageable structure for the support and distribution of publishing efforts.” Alessandro Ludovico

1- Choose one example from the list above.

Example 1/ Magazine Neural -Cherry

Example 2/ Illegal "unstamped" newspapers from England/ U.S.S.R.-

ANDREA

Example 3/ Fluxus infrastructure of distribution Manuel & Minji

. Example 4/ Grrrl Zine Network - Candela >:).

Example 5/ Punt! Rossi

Example 6/ Mag.net Network

Example 7/ The Documenta 12 magazine project-Ana

Example 8/ Response from French Magazine Multitudes (BENI)

Example 9/ Mute's More is More Danny

Example 10/ I left this here for you to read : MELINA V

Example 11/ Free Words Project Yifei. W

Example 12/ Namelessle TTEr

Example 13/ American Dictionary:Security/Fear Edition //Lucie

2 - Alessandro Ludovico talk about these examples in his text. You can find the corresponding passage thanks to our comments.

3- Make research (name, author, date, context, purpose..) about your chosen example. Feel free to edit this google document. You have 20 minutes.

4- You have 10 minutes to put your research in this Google

Sheet:

https://docs.google.com/spreadsheets/d/1hyvMIUs5qb-Ur_P-AuunvSJYfMQ1jnTepu6elhKwPQ4/edit?usp=sharing

5- Feel comfortable to eat and drink while you are doing your research.

During this event we are going to use this Google Document to interact.



I haz writes! yes
hiiii

the lemon flavor cheesecake is great
I AGREE
tkkkkks Cherry <3
Thanks!! - by Cherry
I love food

COOQUIIIIZZZZ = vegan ones!!!!

holaaa :)



— Vera :-)

Post Digital Print, The Mutation of Publishing since 1984 - Alessandro Ludovico

Chapter 6 - The network: transforming culture, transforming publishing

A printed work of non-fiction, especially one which is part of a series (as are newspapers and magazines, as well as many books), is usually not meant to be an omni-comprehensive entity; it refers to external content, for example through quotes or bibliographical references. It can thus be seen as a 'node' within a broader network of cultural content; it may be a starting or ending point, though usually it will be one of many intermediary points on a longer path. Such connections have of course always existed; what the hypertext structure (on which most digital media is still based) adds to this, is not so much a new model, as rather an exponential increase in scope and speed. Furthermore, the network transforms the traditional paradigm of lone publishers (whether mainstream or independent), all locked in competition with one another as they create and distribute their products and try to get them sold. A fundamental re-conception of production and distribution schemes is necessary, in order to solve the dilemma of the publisher's relationship with the digital dimension. And this can best be done by adopting a characteristically digital strategy: that of the network.

6.1 the magazine as network node.

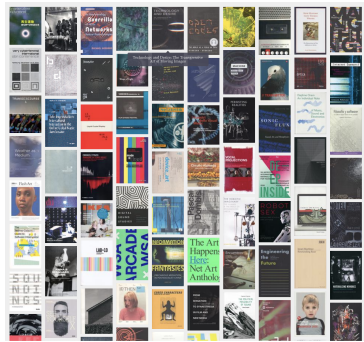
The most inspiring success stories of any 'underground culture' were never the accomplishments of any single prominent person or individual magazine, but of several of them together 'covering' a new scene and its flourishing culture. On a personal note, I have always considered Neural (the magazine which I have been editing since 1993) to be a single node within a larger network of productions, all delivering on the same topic (in this case, digital culture). When I first started, I was fascinated by the emerging Internet, with its scattered yet interconnected structure; and I just how this structure may become a model for other cultural efforts. In this early period, digital information and communication networks had just begun shifting towards the kind of real-time interaction which was already the norm in 'real-world' social structures: the active and reciprocal connection of various nodes collectively spreading information.

"Neural is a printed magazine established in 1993 dealing with new media art, electronic music and hacktivism. It was founded by Alessandro Ludovico and Minus Habens Records label owner Ivan Lusco in Bari (Italy). In its first issue (distributed in November 1993) there was the only translation in Italian of the William Gibson's Agrippa (a book of the dead) book.

*The first topics covered were: cyberpunk (both as a literally and political movement), electronic music, networks and BBS, virtual reality, media, science fiction and UFO. The magazine's mission was to be a magazine of ideas, becoming a node in a larger network of digital culture publishers. The magazine was also committed to give its topics a proper visual frame: **focusing on graphic design and how it could have expressed the electronic culture in a sort of printed 'interface', exploiting at the same time the "sensorial" possibilities of the printed page.** So, for example the page numbering was strictly in binary numbers for 3 years, then decimal figures were added aside. There was a department with stereogram pictures and the centerfold hosted a few optical art artworks. The graphic design included a fixed space in every article for contact and links, being inspired by the Whole Earth Catalog experiments.*

Neural magazine started as a bi-monthly but since 1997 it was printed three times in a year (some years it was printed irregularly). It was printed originally in Italian, but since 2003 there are two different printed editions: in English and Italian."

[\(http://neural.it/about/\)](http://neural.it/about/)



Neural Archive

I soon realised that even in the 'horizontal' and egalitarian Internet culture of those early days, some nodes would always be 'more equal' than others; a collectively implemented process distinguishes important nodes from not-so-important ones, on the basis of their reputation. As Mathieu O'Neil pointed out in his book *Cyberchiefs*, the Internet may well be "a stateless system",²⁹² yet communities which have managed to produce outstanding results need to ensure quality control, which can only be done by establishing some form of authority. In such contexts, the distribution of authority becomes synonymous with what O'Neil calls "the distribution of charisma"²⁹³—stripped (largely through the pioneering efforts of hacker groups) of the rigid hierarchies of more traditional meritocratic systems. But developing charisma and building up reputation require time and effort, and in networked communication systems there is simply no excuse for poor quality; this gradually transforms the way a magazine is compiled and distributed. In the case of my own Neural magazine, the sheer challenge of putting together a new issue, with the best quality we can manage within the time and budget available, remains a powerful motivation for doing so in the first place. News of what is or isn't worth the time and effort (and in many cases, the money) of looking into spreads very fast online, and there are always plenty of alternatives when any given product no longer lives up to past expectations. In other words, the 'quality ecosystem' has been profoundly and permanently transformed by the rise of the Internet.

6.1.1 Network means distributing, and distribution substantially benefits from the network.



First issue of Neural magazine, November 1993

An important aspect of every publisher's mission is to spread its content. But setting up a distribution infrastructure, outside of the usual commercial channels, can be a major challenge. In England in the 1830s, the radical press in order to survive systematically evaded the exorbitant stamp bonds and duties (designed to limit publishing to "men of some respectability and property"²⁹⁴), relying instead on trusted 'underground' printers and running a well-organised independent distribution network, even establishing a collective fund for the families of those imprisoned for selling illegal 'unstamped' newspapers. The authorities responded by arresting unauthorised

printers, intercepting paper supplies, and jailing retailers. From 1830 to 1836, a total of 1,130 cases of selling unstamped newspapers were prosecuted in London. In spite of this massive repression, the radical press flourished: total readership was estimated to be two million, well above that of the 'respectable' stamped press. Eventually the liberal Whig Party government reformed the policy, on one hand granting authorities even broader repressive powers, on the other hand reducing the stamp duty by 75% in order to make bootlegging less attractive, ultimately leading to increased freedom of press.

Example 2/ Illegal "unstamped" newspapers from England/ U.S.S.R.

ANDREA

The authorities responded by arresting unauthorised printers, intercepting paper supplies, and jailing retailers.

RANDOM NOTE / NOTHING TO DO WITH THE ACTUAL TOPIC/ INTERESTING NEVER THE LESS:

from this I got suggested a page that talking about if is printing is legal? but it wasn't about printing as we know it but about the slang word printing : which in florida is a common street term that refers to the outline of a handgun becoming visible under the clothing of a person. Printing is not a legal term and it is not a crime.

the answer is no , printing is not legal in florida.

<https://thefirearmfirm.com/what-is-printing-is-printing-illegal-in-florida/>

The authorities responded by arresting unauthorised printers

This made me think of police me literally arresting the printer itself the object, so i looked that up hoping to find a funny meme, but that didn't come out. never the less I found this video about two graphic designers in Dehli that got arrested because of printing fake currency.

<https://www.youtube.com/watch?v=pY3znPF5trY>

apparently the money that is illegal printed, so its a copy, has a name "Counterfeit money" (https://en.wikipedia.org/wiki/Counterfeit_money)

Which led me to remember "casa de papel" on Netflix great show by the way.... here is nairobi being a bad ass:

<https://www.youtube.com/watch?v=DOFi7j6vDzk>

I keep looking for illegal printing, but instead of getting articles about the underground press in the 60s, it was more about what is illegal to print in 3D.

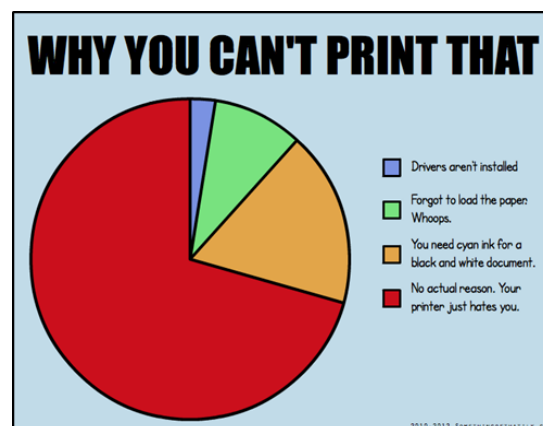
<https://3dsupermarket.com/blog/7-things-that-are-illegal-to-print-3d/>



apparently you can not legally print in 3D a virus :

"A special 3D printer is needed to produce a virus which replicates biological substances. The Cambrian Genomics has replicated this. This form of 3D printing improves the accuracy of DNA reproduction. If your child were born with a rare genetic disease, this technology would help. Production of a virus is illegal for non-authorised and under development."

!!!!!!Candela is also thinking of printing post stamps illegally, call the police ASAP.!!!!!!!



Similarly well-organised infrastructures were set up by radical trade unionists in the West shortly before the Second World War, as well as by underground writers and political dissidents in the U.S.S.R. during the 1950s (see chapter 2.3). Such self-organised networks were able to grow and function without any access to sophisticated network technology; still, they functioned according to certain essential principles and structures characteristic of the network, including the element of reputation-based hierarchy. It is also interesting to note that Dadaist magazines were haphazardly distributed, whereas the [Fluxus](#) movement used its internal network as an efficient infrastructure for distribution.

The small and medium-sized underground media distributors which first emerged during the 1970s, gave rise in the 1980s and 1990s to a galaxy of mail-order initiatives capable of bringing their published content to a vast public, which lived mostly on the margins of mainstream society and could thus best be reached using the postal system (another functioning network). This concept in turn would prove fundamental to establishing the Mail Art movement, which was able to set up a global distribution system using nothing but active participants (network nodes) and the pre-existing postal system. Finally, heliographed fanzines such as the Italian publication *Insekten Sekte* were distributed using an unusual 'copyleft' model: after the initial print run, the original plates were passed on to other individuals who could print as many copies as they wished (and even sell them) without any obligation to the original publishers.

In all of the above cases, the key concept of the network proved to be a crucial distribution practice, which made it possible to navigate

(and survive) the perilous seas of the marketplace through the development of alternative strategies. And if the Internet has taught us anything at all, it's that there is no fixed limit to the combined power of many single (yet mutually supportive) nodes.

6.1.2 The network as infrastructure: agencies, syndicating, and directories.

The Associated Press was founded in 1846, when a group of newspapers decided to invest jointly in a new medium (the telegraph) in order to speed up the collection and distribution of information. The Underground Press Syndicate (see chapter 2.5) was conceived in a similar fashion, but adding to this the novel idea of free syndication of the content of some 60 magazines; this network model proved to be a success, because each node (magazine) contributed to spreading news otherwise censored or ignored by the mainstream media. In this case, every single node had the same rights and duties as any other; this absence of pre-constituted hierarchy in turn attracted more nodes, all of which were then better positioned to accomplish their mission of radical communication. A similar role was fulfilled by the Liberation News Service (see chapter 2.5). Being part of such a network gave each member access to the circulation and readership of every other member, thus multiplying the scale on which any given publication was able to distribute its information.

Another similar model of mutual support consists of collectively compiling lists of resources and distributing them within a specific community. The Punk scene spawned at least two excellent examples of such collections of resources, which inspired countless individuals and organisations. The first of these was arguably influenced by the earlier *Whole Earth Catalog* (featuring information on little-known yet essential resources necessary for living outside of mainstream society): in 1992, the Anarcho-Punk collective *Profane Existence* and the Punk zine *Maximumrocknroll* together published the first edition of *Book Your Own Fuckin' Life*, a directory of bands, distributors, venues and private houses where "touring bands or travelling punks could sleep and sometimes eat for free",²⁹⁸ enabling an entire generation of Punk bands to travel, find their way in the world, and meet like-minded individuals.

Repetivity Exhibition in 2000

Platforms and approche for publishing
showcase of 16 small publisher.

Repetivity has described the infrastructure of a small press distribution.

Poets, Artists, booksellers, publishers and collector formed together an economy

Book: Avant-folk: Small Press Poetry Networks from 1950 to the Present

Fluxus as Infrastructure, Germany, Denmark and Holland, 1962-1966

The dissertation describes and analyses Fluxus activities in Germany, Denmark and Holland during the period 1962-66. Its protagonists are Tomas Schmit, Wolf Vostell and Joseph Beuys (Germany), Arthur Køpcke, Eric Andersen and Henning Christiansen (Denmark) and Willem de Ridder and Wim T. Schippers (Holland), all eight local artists who first met Fluxus as a foreign (American) phenomenon and who continued to represent Fluxus after its originator, George Maciunas, returned to the USA in late 1963. The main question that is addressed is, how these artists represented and developed Fluxus after Europe had moved from Fluxus' centre to its periphery and what this reveals about the way Fluxus functioned as a sociality. The underlying theme is the creation of community. The nomads and monads from the title represent two organisational modes: being together based on a wish to be together with other artists and being together as the result of a work of art. Both modes are defined with the help of the alternative organisational form that Gilles Deleuze and Félix Guattari describe in the *Nomadology* (1986) as the "War Machine". The word "infrastructure" in the subtitle of the dissertation refers to a general tendency in post-World War II art to create infrastructures - in the work of art as well as in other products (communal activity, book projects, various organisational forms) - that link artist and audience in a system of distribution and exchange.

Fluxshopxx

The FluxShop was distinguished as an earnest attempt to occupy a critical space through the production of anti-commodities within Fluxus's performance of the system at large. Both The store and the FluxShop can be characterized as performances. However only the FluxShop was critically performative of the broader structures, operations, and protocols of the system.

Distribution was essential to the "revolutionary flood and tide" of art proposed by Maciunas. He conceived of Fluxus products (and performances) as temporary strategies that should have a critical impact on the average consumer. By opening a shop he aimed to engage these subjects in the same terms and spaces through which they increasingly defined themselves. The same people who felt excluded from galleries and the Museum of Modern Art could feel they belonged in the retail shops on Canal Street

Larry Miller, "May I ask a stupid question? Why didn't it pay off? Because isn't part of the idea that it's low cost and multiple distribution..."

GM; "No one was buying it, in those days. We opened up a store on Canal Street, what was it, 1964, and we had it open almost all year. We didn't make one sale in that whole year... We did not even sell a 50 cent item, a postage stamp sheet... you could buy V TRE papers for a quarter, you could buy George Brecht's puzzles for one dollar, Fluxus yearboxes for twenty dollars." [11]



In the same period, the 'riot grrrl' movement was emerging in the U.S. with popular bands such as Bikini Kill encouraging young women to form their own band, share skills and publish zines. The resulting wave of personal and often explicitly feminist zines was readily embraced by the ongoing Punk movement, with its tradition of political engagement. Within a few years the Grrrl Zine Network managed to compile a resource-rich list of almost 1,000 zines and distributors from thirty countries, fostering contact between like-minded individuals and groups. In addition to this painstaking compiling of resources, the Grrrl Zine Network also facilitated zine workshops in community venues and non-profit organisations, aiming to empower teenage girls through the self-production of zines and artists' books. The network enabled a scattered scene of small, loosely organised publishing efforts to share their resources and methods, which especially for small players would make a crucial difference. Enjoying such mutual support helped all members develop their own unique qualities while remaining aware of the efforts of their peers.

Keywords/people: Kathleen Hanna, Bikini Kill, Joan Jett, Heavens to Besty, Guerrilla Girls, Molly Newman, Allsion Wolfe

Riot Grrrl emerges in the US west coast as a response to the gender bias found in the world of punk. It became a counterculture movement lead by activists, artists, and musicians among other professions to regain power over the underground culture.

["Riot Grrrls were activists, publishers and performers. They held regular meetings and national conferences similar to the feminist discussion and support groups of the 1960s and 1970s. These forums allowed women to meet and discuss music as well as their experiences of sexism, body image and identity."](#)

The webpage above talks about women organising themselves to have what would be an equivalent of modern 'safe spaces' so they could discuss issues that specifically targeted them.

BECAUSE we are unwilling to falter under claims that we are reactionary "reverse sexists" AND NOT THE TRUEPUNKROCKSOULCRUSADERS THAT WE KNOW we really are.

The manifesto, written by Bikini Kill's front woman Kathleen Hannna, mainly targeted the sexist and racist bias within the punk underground scene, praising the diverse backgrounds of the girls and women that formed the riot grrl movement, calling for the formation of a community formed by said women, thriving on the boundless art scene of the time. The language evokes the same tone and irony that the Guerrilla Girls used and use in their art works, unapologetic and dry.

The aesthetics of the movement was trashy and unpolished, borrowing obviously from the punk ideology that everything goes but with a more grounded social view in feminism, racism, lgbt issues (the AIDS crisis was at an all time high at the time and was heavily discussed in the movement). The predominant art form of the time was the zine, created en-masse and distributed at gigs, concerts, assemblies and whichever social get-together that could be proposed.

Burn down the walls that say you can't:

- Be a donk, tell your friends you love them.
- Resist the temptation to view those around you as objects + use them.
- Recognize empathy and vulnerability as positive forms of strength.
- Resist the internalization of capitalism, the reducing of people + oneself to commodities meant to be consumed.
- Resist psychic death.
- Don't allow the world to make you into a bitter abusive asshole.
- Cry in public.
- Don't judge other people, learn to love yourself.
- Acknowledge emotional violence as real.
- Figure out how the idea of competition (winning and losing) fits into your intimate relationships.
- Decide that you'd rather be happy than be right all the time.
- Believe people when they tell you they are hurting or are in pain.
- Trust.

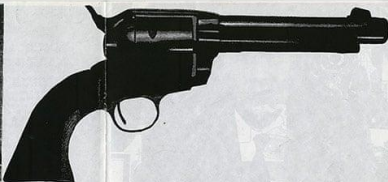
CARL ANDRE ACQUITTED IN 1988 OF MURDERING HIS WIFE, JULIA CARLSON
O.J. SIMPSON ACQUITTED IN 1995 OF MURDERING HIS EX-WIFE, JULIA R. SIMPSON

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

[illegible]

DAVID WORNAMOWICZ, 1956-1992

All I can
feel is the
pressure
And the
need for
RELEASE-



AIDS®
IT'S BIG BUSINESS!
(BUT WHO'S MAKING A KILLING?)

**AT LAST!
MUSEUMS WILL NO LONGER
DISCRIMINATE AGAINST
WOMEN AND MINORITY
ARTISTS.***

*Under the Civil Rights Restoration Act of 1988, an institution that discriminates in any of its operations will be denied federal funds. We encourage women and artists of color to contact their favorite museums. **THEY NEED YOU NOW!**

Please send \$ and comments to: **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD
Box 1056 Cooper St. NY, NY 10276

Even though the Riot Grrrl aimed to find a more violent and carefree way for women to express themselves, there were still remnants of femininity in the work. The main focus of the riot grrrl was for women to be able to express themselves, feral and unhinged, every aesthetic went, while reclaiming girlishness. Above anything else, it was a cry for sorority, a key part of the [third wave feminism](#)

COMPLAIN, COMPLAIN, COMPLAIN....

AT LEAST YOU DON'T HAVE IT AS BAD AS

- a) women used to
- b) people of color
- c) women in other countries

Bikini Kill issue number 2, circa 1991

I'm sorry that I'm getting chubby
And I cannot always be happy for you
And I am not some lame sorority queen
Taking you home to meet my daddy
You collect your trust funds baby
And I'll be a whore

Lyrics from Bikini Kill's DemiRep

[Heavens to Betsy](#) listen in spotify

[Bikini Kill](#) listen in spotify

Listen to

[‘The punk singer’ movie narrating the riot grrrl movement but focusing specifically on the trajectory of Kathleen Hanna \(founder of Bikini Kill\) and what happened after the group disbanded.](#)

Hanna has been severely criticized after the release of the movie for trying to profit from the riot grrrl movement, specially after [releasing a single supporting Hillary Clinton in the 2016 US election](#)

6.1.3 The network as a means of political support and sustainable business: the Punti Rossi ('Red Points') project.

In the 1970s in Italy, a diverse and dynamic left-wing political scene brought about a period of intensive underground publishing activity (see chapter 2.6), as well as a new realisation among small publishers of politically-oriented material of the need to work together, in order to increase readership opportunities and to gain individual status through exposure to the wider audience of a network. Early efforts such as the Lega degli editori democratici ('League of Democratic Publishers') and the Editoria Militante ('Militant Publishing') groups quickly collapsed, all good intentions notwithstanding. The turbulent year 1977, when most of the country's universities were taken over by massive student sit-ins, saw a peak of publishing activity (including countless short-lived periodicals) as well as new collaborative efforts between independent publishers (see also chapter 2.6).

Bookshops, which often functioned as meeting points for a lively community, began to envision a different role for themselves, acting also as ad-hoc publishers or distributors; and from all these developments a new, fluid cooperative structure began to emerge. A few dozen bookshops, united in the Punti Rossi ('Red Points') organisation, 300 agreed to set up collective distribution and storage facilities, and to exchange (rather than buy and sell) publications amongst each other, thus avoiding the need to invest in costly opening inventories, while also ensuring a better, more focused and more widespread distribution. Each month, revenues after sales were centrally calculated, then locally distributed among publishers using the aforementioned collective facilities. This

had the additional benefit of freeing publishers from the typical pressures by distributors (who demanded continuity of production, a minimum amount of titles, etc). Participating bookshops were able to carry a wide assortment of titles, increasing their reputation as valuable points of reference and fulfilling an important social function within their respective local communities. The organisation lasted for four years, holding well-attended annual national conventions.

6.2 collaboration is better than competition: the mag.net network.

Any network relies on the collective strength of its nodes; each single node, though potentially weak when isolated, is important (even vital) for the entire network – in other words, there's safety in numbers. And the entire network is much stronger than the sum of its single nodes. A network is also different from an association or a society; it implies that the exchange between nodes should be mutually beneficial.

Returning to my own experience with the magazine Neural, it has always been my conviction that no single magazine (especially an independent one) could exhaustively cover the subject of digital culture. A network of magazines, on the other hand, would allow for a richer and more interesting debate, while also helping to avoid the proletarian infighting sadly typical of so many subcultures. And so, when I was invited to attend an international meeting of independent publishers exploring digital culture through the printed medium, I enthusiastically accepted. In May 2002, in Seville (Spain), we founded, after a few days of discussions, the 'Mag.net - Electronic Cultural Publishers' network. (<http://neural.it/about/>) Its founding members were Simon Worthington (Mute, London); Mercedes Bunz and Sascha Kösch (both De:Bug, Berlin); Fran Ilich (Undo, Mexico); Alessandro Ludovico (Neural, Bari, Italy); Georg Schöllhammer (Springerin, Vienna); Ieva Auzina (RIXC and Acoustic Space, Riga); Slao Krekovic (3/4 Revue, Bratislava); Kristian Lukic (KUDA Media Center, Novi Sad); Vlado Sir (Umelec, Prague); Joanne Richardson (Subsol and Balkon, Romania); Carme Ortiz and Mar Villaespesa (Think Publishing, Spain); Miren Eraso (Zehar, San Sebastian, and Think Publishing); Claudia Castelo (Flirt, Lisbon); Malcolm Dickson (Streetlevel and Variant, Glasgow, U.K.); Pedro Jimenez (Cafeína, Seville); Julian Ruesga (Parabólica, Seville)

The three Mag.net readers ('experiences in electronic cultural publishing'). 2005. 2007. 2008



"The relationships between paper and pixel are really strategic for the publishers, even more if they're among the independent ones, and definitely more if their products deal with the digital culture. Mag.net is just this: a network of five magazines whose slogan ("collaboration is better than competition") has marked the personal history of five members (3/4 Revue [sk], Mute [uk], Neural [it], Springerin [at] e Zehar [es]). Actually the summa of the collective experience is that a 'formal' network dies quickly (as happened to many other similar cases in the same field), because being independent means sometimes not being able to find time and energies to deal with collective decision-making processes, killing even the better intentions. Instead letting the different members free to take up dynamic initiatives, involving some of them, lead to new synergies in a new pragmatic form, and this book is in fact a physical proof of that. The contents include a history of the network, reflections on the paper / electronic publishing relationship (including the new possibilities on the print-on-demand techniques), analysis and alternative strategies to reserve rights on intellectual electronic works, some cases of media preservation, and some peculiar phenomena related to the respective magazines' originating territories. A sum of materials that emphasizes the motto 'think globally, act locally' in the fertile ground of the electronic cultural publishing."

In our first year, after setting up a mailing list and initiating a number of internal discussions, we quickly learned an essential lesson, which allowed us to avert an early failure: not everything should be decided collectively.

Members of a network can become over-critical of each other, while themselves failing to assume the responsibility of accomplishing the necessary tasks. And so we failed in several areas. We did not succeed in implementing a functioning 'collective subscription' (which in an experimental version had already attracted new customers) due to differences in publication frequencies and a general lack of coordination. We missed important funding application deadlines. We never even got started on the collective online shop, a planned software portal for displaying and selling all our products, including software for automatically administering sales revenues (while leaving it to each member to dispatch their respective orders).

But once we dropped the 'everything should be done collectively' approach, things started to work out. We established and maintained informal rules regarding the syndication of content, and the commissioning of content from each other. But perhaps our greatest success was in the sharing of knowledge: we met in person several times, and took turns giving workshops from which everyone learned, on topics such as Internet retail payment, print on demand, library subscriptions, etc. We were able to share our resources: sales outlets, distributors, printing and print-on-demand facilities, organisational practices and successful strategies (such as how to attract new subscribers).

Last but not least, a number of us, after meeting up for this specific purpose, were able to publish three readers on the relationship between offline and online publishing. There is still much to be done: for example, setting up a structure for collectively selling advertising space in all publications at once, which would allow us all to reap the benefits of our total readership figures (something which has already been done on the Web, for example by Culture Pundits and Federated Media). Hopefully someone will assume the task of doing this at some point in the future.

6.3 the network as a large-scale experiment: the documenta 12 magazines project.

Perhaps inspired by the Mag.net blueprint, one of its members, Georg Schöllhammer (curator and founder of *Springerlin* magazine) in 2005 conceived (and was appointed curator of) the *Documenta 12 Magazines* project, which brought together independent art magazines from around the world during the 12th edition of the vast Documenta art exhibition and programme.³⁰³ His original project was to set up a "collective worldwide editorial project", "publishing and discussing contributions – essays, interviews, photo reportage, features, interventions from artists and articles of fiction" creating "a network... that aims to explore and discuss topics of current interest and relevance (not only) to the Documenta 12 (three main topics): 'Is modernity our antiquity?', 'What is bare life?' and 'What is to be done?'"

In the months preceding the Documenta event, three 'magazines' were to be published, featuring content selected and discussed by the editors through an online platform. This same platform would also be used to preserve all project-related content produced by all participating magazines, and to make this content accessible to the public; a sort of 'journal of journals'. And as if that weren't enough, the first draft of the project also envisioned how users would be allowed to compile their own 'magazines' by selecting content (possibly even available in several languages) and submitting it to a print-on-demand web interface.

Ana-research about

Documenta 12

Intentions: 'Is modernity our antiquity?', 'What is bare life?' and 'What is to be done?'"

Results: "Is modernity (y) our aftermath," "Is bare life your apocalyptic political dimension," and "What is to be done after the D12 Bildung Programme?"

The documenta 12 Magazine Project, headed by Georg Schöllhammer, brought together more than 70 print and online periodicals

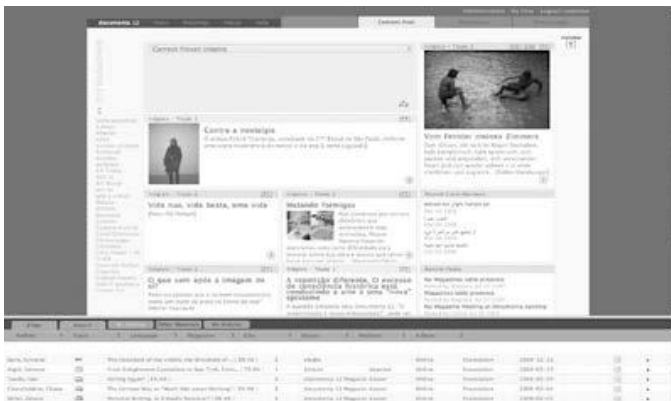
throughout the world. In many ways the *documenta 12 magazine* is an effort to engage the art community at the core of the Western "center", and one of its aims is to generate a discourse on decentralization and online periodicals throughout the world.

Ideally, the project was supposed to help publishers and editors from around the world to break apart from the westernised art world. Unfortunately it didn't change as much as it planned to, because the project's art curators assumed a more prominent role than expected.

Top View of the Documenta 12 Magazines project exhibition, Kassel, Germany, 2007



Bottom A screenshot of the collaborative open-source editing platform used for the Documenta 12 Magazines project, 2007



The huge project started with a few 'regional editors' (closely coordinated by Schöllhammer and each assigned their own vast geographical area) organising trans-regional meetings in Hong Kong, New Delhi, São Paulo and Cairo. These meetings helped increase the visibility of independent art magazines in parts of the world where independent publishers cannot easily meet. Several of them wished to go further:

to discuss subjects beyond the scope of Documenta topics, and to organise a meeting of all involved parties at some point during the Documenta event itself.

Then, apparently, Documenta curators Roger M. Buergel and Ruth Noack stepped in and assumed control of the project. The 'magazine' as originally envisioned was downgraded to three large-format books, featuring content selected by Buergel and Noack themselves, instead of by the magazine editors. Furthermore, the online content was no longer available to the public (though it remained accessible internally to the editors). The French magazine *Multitudes* decided to contribute in a different way, hijacking and twisting the three original questions

into something arguably more relevant: “Is modernity (y) our aftermath,” “Is bare life your apocalyptic political dimension,” and “What is to be done after the D12 Bildung Programme?”) *Multitudes* then set up a website featuring answers to these questions by several well-known artists. Schöllhammer himself stated that whatever the outcome, his vision had been “to create a field of open conflict and open controversy”. An event such as Documenta, with its week-long programmes of conferences and lectures, is of course also an excellent opportunity to meet colleagues who happen to live on the other side of the world (even though one ends up meeting only a few colleagues at any given event); and many new projects and ideas are the result of such encounters.

Perhaps the last word on the lack of visibility and participation of the many publications involved was by Patricia Canetti, editor of *Canal Contemporâneo* (Brazil). She created a Wikipedia entry on all participating magazines, with links to their respective websites, encouraging them to edit and add content in order to re-appropriate this promising but unrealised community.³⁰⁶ In the end though, the full potential of this large-scale experiment (a collective, collaborative editing process involving possibly dozens of professional editors) was mostly squandered. In all fairness, it must also be noted that the tool (still accessible online) was never used in any way other than that requested by the Documenta organisation; another missed opportunity, in spite of the numerous chances to do so, as well as the obvious creative resources of the community of editors. Hopefully, since it was developed as an open-source tool, it will become publicly available sooner or later.

6.4 external support networks, assisting publishing gestures from faraway.

Publishing cannot exist without distribution. And distribution means bringing content/objects to remote locations, where they can be noticed and hopefully enjoyed. But actually being able to deliver the content/objects to any desired location is still the most important difference between commercial and independent publishing. Various projects have developed different strategies for overcoming this obstacle. *Mute's More is More* is one of the most promising: “A web-based system for distributing independent media for sale at local outlets and events. Members can also input contact information about their local area; bookstores, meetings, gatherings, and share this with everybody to help build the distribution network further.” Even more importantly, *More is More* suggests the shipping of goods could be done using a “community courier service” accessing a collective database of relevant venues: empty space in the luggage of people going to events (such as festivals or conferences) can be used for shipping products free of cost, up to the weight limit set by the airline (usually 20 kg). Thus a voluntary distribution and support infrastructure, a ‘parasitical’ distribution of printed underground cultural objects, can be set up quite simply, by making good use of space systematically wasted during travelling.

// Mute magazine More is more web based system for distributing independent media
Seems not online as of today (07-10-2019).
Meta mute is mute magazine's current online presence.

There seems to be an online archive of mute magazines from 1994 onwards, these are not the web based publications but are the actual printed magazines.

<https://www.metamute.org/editorial/publishing/mute-archive-ft-issues-release-1994-97>

Mute magazine still has a digital strategy, which includes a set of services that they provide

OpenMute Press – helping you make your book using Print on Demand, short-run press, eBook, mobile and tablet forms. Explaining and integrating the world of ePublishing, via training, or consultancy on workflow and/or sales/distribution systems

R&D – we are always interested to hear from people who want to partner on technology projects in gestation. Currently we are working on eBook conversion, web video/IPTV and Open Source

Digital Strategy – how can cultural organisations make use of digital technology to better connect with their audience, share artistic and resource material, and win artistic and financial support

Further focussing in this half hour on openmute press which seems interesting to use.

OpenMute Press

** OpenMute Press provides consultancy and book making services covering all aspects of digital publishing, including POD (Print On Demand), eBooks and bespoke hand binding*

** We try and provide a one-stop-shop for the hybrid book producer, offering services and consultancy in book design, production, printing, online distribution, sales, web stats and social networking*

** As a group of book and magazine lovers, including technologists, designers and publishers, we are dedicated to the technologies of publishing – ancient, medieval, Open Source and zine – and reflect this in our personalised approach*

** OpenMute Press can translate your project into any of the evolving contemporary publishing formats (Print on Demand books, eBook, Kindle, iPhone, iPad, Droid, Apps, social networks, websites, Amazon Search Inside, Google Books, LibraryThing, as metadata)*

** For book design, we are as confident working with the latest digital print machines as we are sourcing bespoke hand bindings and finishing (we have close, longstanding relationships with a variety of printers and binders)*

** We provide SEO and web analytics to monitor your publication across the web and social networking platforms and track the effectiveness of your promotional work*

** OpenMute Press can take your book out into global sales and distribution channels; ISBN book store systems, Amazon, online distributors, eBook/Kindle, iTunes and the iPhone apps market*

** All our publishing and production services can be tailored – we are happy to do a quick health check, or an in depth review; likewise to set up in-house POD or eBooks production systems*

Seems so far to grandiose to be of real interest, issues of copyright, damage to the environment and control by large American corporations remains. (why would a small run printed material need search engine optimization? Provide all contemporary publishing formats? Have a global sales market? Shouldn't we focus on the local?) The original small time idea of parasitical distribution as mentioned in the text is lost if one aims to supply an approach that is an alternative but no different from regular publishing options.

OpenMutePress reminds me of the anarchist libraries bookbuilder. <https://theanarchistlibrary.org/bookbuilder> which is a more simple solution to the production of readers of pre-existing texts

External support was also essential for the success of project. Every month or so he produced a magazine, in no more than 50 copies, which was then distributed in 25 cities across the U.S. and Canada by a network of volunteers. The copies were left in public spaces, on a park bench or a bus seat, free for whoever happened to find them. The magazine included short articles, images and objects small enough "to be stapled or taped to a page". Here the product seeks and finds the audience, instead of the other way round; and this unexpected encounter adds an emotional element which potentially fascinates the reader. Not so much an 'objet trouvé' as a message in a bottle, tossed into the waves of the endless means of urban communication, looking for its reader/owner and hoping to be fully enjoyed; a model of random communication and chance encountering of information, and strikingly similar to that which takes place every day all across the Internet.

"I left this here for you to read"

Tim Devin's

"I believe that people can have a say in their communities and in the world at large. To do so, they need information, and they need to feel more connected. I try to support both of those needs."



The artist Sal Randolph pursued a similar strategy for his *Free Words Project*. He printed 3,000 copies of his book *Free Words*, 2,500 of which have since been placed on the shelves of bookshops and libraries by a worldwide network of volunteers; the book is clearly labelled as 'free'. The text of *Free Words* is a list of 13,000 words; the copyright page declares that "No Rights are Reserved", meaning the text is in the public domain.

The "Free words" Project by Sal Randolph

Published by Sal Randolph, "Free Words" project is an independent publishing, which belongs to whoever finds it. 3000 copies have been produced by Sal Randolph and distributed worldwide. It has been widely commented and remarked on throughout various media, including National Public Radio, Gallery Channel, freewilliamsburg.com, etc. As of January, 2003, FREE WORDS has primarily been placed in sites in most states of the US and numerous other countries. FREE WORDS is also available on its website, "freewords.org", including download link.

"Even in the age of the internet, book publishing is a walled garden where editors and commercial interests filter out most of what is written," says Randolph. "To publish is to 'make public,' and the published materials of the world create their own kind of public space, a city of books where readers and writers are citizens. Free Press aims to open up access to that public space. Like

any city, Free Press is bound to include both ugliness and beauty, though the definitions of each will certainly differ."

Without any restriction of copyright, the project aims to connect people around the world to be its editors, freely. It gives its right of informational emission, which remains exclusive to the sole editors of most publishing, back to its serveree, people. It is started by the people, distributed by the people, and developed by the people. With this endless power, FREE WORDS keeps on growing and provides our real and free thoughts worldwide.

In much the same spirit, but using the rather different medium of bookmarks (in the traditional, pre-Internet sense of the word), *NamelessleTter* is a "**collaborative art bookmarking project**, where bookmarks are made and stashed inside of library books, books in stores, etc."



Curiosity

NamelessleTter

Meant to provoke curiosity, [NamelessleTter](#) is a new project in which people from all horizons leave personalized notes or bookmarks in random books with the goal of seeing other readers discover them. The nameless creators of NamelessleTter ask that your unattributed note is as well-suited and clever as possible, like this McDonald's Korea receipt left in an edition of Zagat 2009 or the Get Out of Jail Free" card put between the pages of "[Escape From Alcatraz](#)."

In order to participate in the project, just follow these steps:

1. Be as original, sensitive, artistic, or funny as possible when creating your bookmark. The only limit is your own creativity!
2. Leave your bookmark in **different places** such as libraries and schools. You can see a partial list [here](#), that only includes the US, France and Belgium, for now.
3. Before putting your bookmark in the book, take a close-up picture (or, better yet, scan it) and send it anonymously to namesstter@gmail.com
4. In your email, be sure to indicate what book you left the bookmark in and where it was.
5. If you find a namelessleTter bookmark, please send it to us.

<https://www.bookcrossing.com/?>

BookCrossing is the act of releasing your books "into the wild" for a stranger to find, or via "controlled release" to another BookCrossing member, and tracking where they go via journal entries from around the world. Our community of 1,958,234 passionate, generous book-lovers is changing the world and touching lives, one traveling book at a time. We hope you join us!

<https://en.wikipedia.org/wiki/BookCrossing>

BOOK SWAPPING

https://en.wikipedia.org/wiki/Book_swapping

- [BookCrossing](#), an online book swapping site
- [BookMooch](#), an online book swapping site
- [ReadItSwapIt](#), an online book swapping site
- [Little Free Library](#), trading posts that offer free books, housed in small containers, to members of the local community
- [WhatsOnMyBookshelf](#), an online book swapping site
- [PaperBackSwap](#), an online book swapping club restricted to the USA
- [Lenro](#), used to connect book readers locally (same college/neighborhood)

I like looking into bookmarks...

<https://er.educause.edu/articles/2011/9/classroom-collaboration-using-social-bookmarking-service-diigo>

Classroom Collaboration Using Social Bookmarking Service Diigo

del.icio.us ← this is an app

- “Social bookmarking services offer greater scope for research, integration, and collaboration compared to the more traditional bookmarking applications such as browsers, which offer limited functionality” ... who knew?

So what does social bookmarking have to do with all of this you ask, well simply the name and the action Collaborative bookmarking has to do with the social bookmark, in a way.

there is actually a book called the bookmark book ... would you look at that...

<https://books.google.nl/books?id=tYMxBX7jIkC&pg=PA2&dq=bookmarks&hl=en&sa=X&ved=0ahUKEwiQvrKyzYrIAhXHKVAKHRozCN0Q6AEILjAB#v=onepage&q=bookmarks&f=false>

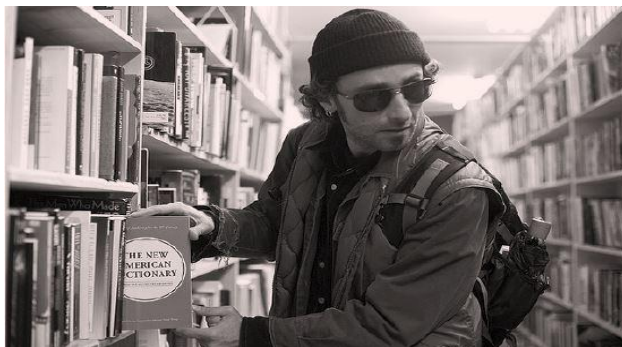
Leaving unexpected goods in shops is a practice known as ‘shop-dropping’, and its unwritten etiquette dictates that the goods in question should clearly and explicitly be works of art. In this spirit, the London-based street artist Decapitator (who has gained a certain notoriety with his headless advertisement-parody artworks) ‘dropped’ copies of a modified Rolling Stone magazine (featuring a beheaded Shakira) inside the Barnes & Noble bookshop on New York City’s Union Square.

The original and the ‘limited-edition decapitated’ Rolling Stone magazine by Decapitator, 2009



The Canadian Institute for Infinitely Small Things applied an activist approach to the same strategy of infiltration with their *New American Dictionary: Security/Fear Edition*, leaving 40 copies of this book in libraries and bookshops in the city of Vancouver. The dictionary catalogues 67 American English terms related to fear and security which are either new or have taken on a new meaning in the post-9/11 era (Islamofascist, Freedom Fries, Friendly Fire, Regime Change, Smart Bomb, etc). The book was published through the print-on-demand service Lulu, making it automatically available for sale on Amazon.com.

Institute for Infinitely Small Things. *New American Dictionary: Security/Fear Edition*. 2007



All of these 'external support networks' showcase the possibilities of collectively infiltrating a distribution system. The effort of one single publisher is amplified, triggering a spectacular domino effect (each node of the network is able to find a way around another safeguard of the distribution infrastructure). In effect, such a network acts as a single complex organism. The network thus established is then able to perform a greater symbolic gesture, for which all nodes are equally responsible. It's a subversive form of distribution, but planned and focused in such a way as to multiply the effort of every single node.

6.5 the network: the future starts here.

If globalisation has meant the end of feudal markets, the network model (and particularly the Internet) has brought something more than merely new possibilities for passively receiving new broadcasted media, or feeding 'social network' platforms that capitalise on the aggregation of user's content; it has provided the infrastructure, as well as the inspiration, for setting up countless independent sub-networks, which make it possible for us to accomplish several independent tasks simultaneously.

Looking back at both ancient and recent history, we can see that the network is the most efficient and manageable structure for the support and distribution of publishing efforts. And so in publishing, we should consider not only networks of readers (whether they are discussing books on the extensive readme.cc online forum, or trading them without profit at BookMooch.com), but also networks of publishers and other active producers – promoting and distributing the result of their efforts using the opportunities only such a network can offer; involving readers, not merely as passive consumers, but as partners; and allowing digital products to freely circulate, creating a positive feedback loop (or 'virtuous circle') which in turn makes possible a new publishing experience.

In other words, the particular role of publishers within any cultural network (or even the entire network of human culture) is best fulfilled through free and open connection to other 'nodes' within that network. This is how we can generate meaning, and indeed bring some light, to the global network which we are now all a part of.

//American Dictionary: Security/Fear Edition

The Institute for Infinitely Small Things

Project: New American Dictionary: Security/Fear Edition.

Place: libraries in Vancouver, Canada

<https://creativecommons.org/2017/02/15/institute-for-infinitely-small-things/>

<http://neural.it/2007/12/new-american-dictionary-securityfear-edition-lexicon-for-warmonger>

[s/](#)

New American Dictionary: Security/Fear Edition is a book distributed in around 40 copies by The Institute for Infinitely Small Things in bookstores and public libraries in Vancouver.

Since the 9 september 2001 event, the American English Dictionnary had 67 terms linked to fear and security like (Islamofascist, Freedom Fries, Friendly Fire, Regime Change, Smart Bomb). The Freedom Fries become a substitutive term for French Fries

The Institute for Infinitely Small Things decided to take an activist approach with a strategy of infiltration.

The communicative and communicated war is becoming a linguistic affair through a massive propaganda into the journalism sphere.

This book was published on the print-on-demand service Lulu, making it automatically available for sale on Amazon.com.

Who are they? They talk about political engagement through their work in public spaces. They work as a group are interdisciplinary and site-specific. Their performance are often(always?) ephemeral. "In encouraging interaction with the spaces that surround their installations, the Institute's work is personal and political and works as a vehicle for local change wherever they find themselves."

Leave your Information Here for us to contact you.♥ ♥ ♥

Emails/ phone numbers

A.Gusu@student.artez.nl

x.gao@student.artez.nl

minjii8971@gmail.com