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The Politics of Bookmaking

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SHARING IDEAS ON BOOKS AND (ART) PUBLISHING

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FUTURE BOOK (S)



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STADSCULTUUR
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TOEKOMSTBOEK(EN)
OVER (KUNST) PUBLICATIES EN UITGEVEN

VALIZ

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OBSERVING
AND CONSIDERING

The Politics of Bookmaking

Joost Grootens

Tempo

The book is my artistic weapon of choice. It has been the main output of my design practice over the past twenty years. Over time I have seen the perception of the book change. Whereas a few years ago I felt I had to defend my choice to make books, as it was perceived by many to be an outdated format, today there seems to be a change of sentiment. In a time of disinformation, misinformation and fake news, websites and other digital formats are regarded as democratic and dynamic, but also as vulnerable and volatile. Moreover, in a context where the data describing our lives is abundant and in flux, the book as an edited, well-considered, static format allows its users to step outside of the flow of information and reflect on it from a distance. Making a book in our day, it seems, has become a political choice.

Frictie

What I foresee in the future is that how the book is created, the relationships between makers, means, and materials will be an increasingly important subject of scrutiny. If making a book is a political choice, then the politics of bookmaking deserve critical attention. For graphic representation and production this means considering whether it is a responsible choice to use tools from powerful tech monopolies, contemplating the ecological consequences of using industry standards, and pondering the social costs of sustaining design practices through the support of low-paid labour and interns to counterbalance lean economic conditions. Transparency about this hidden side of bookmaking will make the book an even more powerful cultural and political weapon.

Connectie

pp. 271–273
Florian Göttke (1965, DE) is a visual artist, researcher, writer, and educator. He investigates the functioning of public images and their relationship to social memory and politics.
florianoettke.com

pp. 340–344
Antje von Graevenitz (1940, DE), professor emerita since 2005, is an art historian and art critic with a special interest in ephemeral art (performances and Fluxus) and interdisciplinary and anthropological topics. Her research was focused on the work of Duchamp, Brancusi and Beuys.

pp. 34–38
Hans Gremmen (1976, NL) is a graphic designer, based in Amsterdam. In 2008 he founded Fw:Books, a publishing house with a focus on photography-related projects and books. Together with Roma Publications he founded ENTER ENTER in 2019; a project space in the centre of Amsterdam that explores the boundaries of the book.
hansgremmen.nl

p. 119
Oliver Griffin (1983, UK) is an artist, whose main practice is to produce photographic typologies of really boring objects, along with being a member of Artist book Cooperative (ABC), UK representative for Valiz, co-director of Biblioteka (an experimental library space, with a good sound system) and part-time bicycle mechanic.
olivergriffin.co.uk

p. 194
Sam de Groot (1985, NL) is a graphic designer and teaches typography at the Gerrit Rietveld Academie, Amsterdam.
samdegroot.nl

p. 366
Joost Grootens (1971, NL) is a graphic designer and professor Artistic Research in Visual Design at the Royal Danish Academy.
joostgrootens.nl

pp. 436–437, 441, 443, 444–445, 449
Rudy Guedj (1988, FR) explores

the associative processes that often lie behind the construction of narratives. His practice spans over a variety of mediums ranging from book and exhibition design to drawing, writing or installation. Since 2017 he also runs the publishing imprint Building Fictions (BF).
rudyguedj.com

pp. 292–295
André Günther (1977, DE) employs his studio and ARCHITECTURE as a tool for exploring future forms of living, designing contemporary houses and preparing existing structures for new uses.
andarchitecture.nl;
futurehomeproject.nl

pp. 188–189
Haller Brun (CH) is founded by the Swiss duo Sonja Haller and Pascal Brun. They mainly work in the fields of art, design and architecture with a focus on editorial design.
hallerbrun.eu

pp. 78–81
Rosie Haward (UK) is a writer and researcher from Hastings, based in Amsterdam. Her work engages with queer and feminist studies and visual culture. With Georgie Sinclair she co-hosts the podcast Bare Fruits, where they discuss queer writing of all kinds.

pp. 357–360
Brad Haylock (AU) is an associate professor of Design at RMIT University, Naarm/Melbourne, and founder of Surplus, an independent imprint for critical and speculative practices across art, design, and theory.
surplus.com

pp. 321–323
Neil Holt is a typographer based in Cologne (DE), where he runs a studio for book design and visual communication for art and culture. He is also engaged in teaching, researching and writing.
neilholt.de

pp. 126–127
Till-Michael Hormann (1990, DE) is a musician and a graphic designer. He lives in Amsterdam and is working for Valiz on visual strategies, the website and office management.

pp. 156–157
Tomáš Hrůza (1979, CZ) is an artist, musician, and publisher based in Prague and the South-Western Bohemian village of Miřenice. He has co-founded Fotograf Zone, the independent cultural guide and publishing platform ArtMap and the 'travelling university of Nature' called Pilgrim. Tomáš is also a member of the band Střešovická Kramle.
tomashruza.cz

pp. 108–109
Rini Hurkmans (1954, NL) is a visual artist who engages with the concepts of absence and loss in relation to ethics and politics. She works with various media, such as photography, video, sculpture, installation, and text.
rinihurkmans.com

pp. 116–118
The inappropriate BOOK CLUB is a Bangkok-based initiative centred around the collective reading and writing of texts, supporting a third view of contemporary art in Thailand.

pp. 367–375
[IST's] Kateryna Nosko and Anastasia Leonova are co-founders of ist publishing (Kharkiv-Kyiv-Khmelnyskyi, UA).
eng.istpublishing.org

pp. 88–91
Astrid Janssen (with double s) is a graphic designer. Her work ranges from concept development, to magazine design, corporate design and web design.
metdubbel-s.nl

pp. 336–339
Nicole Jessé is is an artist and researcher from Manchester (UK) and based in Rotterdam (NL). She is currently studying at the Master programme Interior Architecture: Research and Design (MIARD) course at Piet Zwart Institute in Rotterdam.

pp. 70–73
René Jonen is a lawyer in Amsterdam

pp. 62–63
Ineke de Jonge is a psychologist, based in Amsterdam.

Colophon

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& Pia Pol

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305-328;

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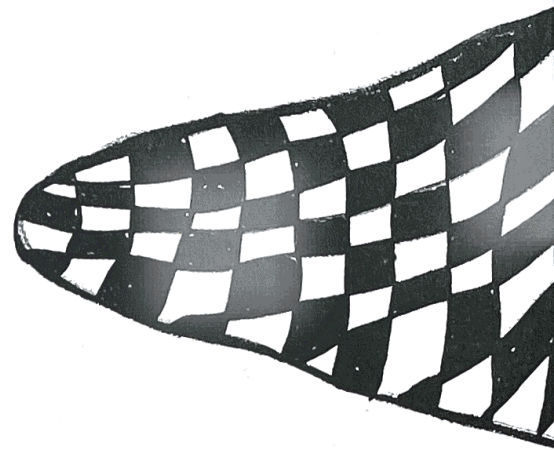
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WHAT IS THE FUTURE OF THE BOOK?

And, specifically, what is the future of books on art, design and architecture, and cultural-critical publications?

We asked a large number of artists, architects, curators, translators, designers, philosophers, sociologists, teachers, book scholars, publishers, booksellers, historians and art-historians, critics, policymakers, editors, students, and many others to respond to this question. They have enthusiastically shared their views with us, at times utopian, wildly fantasizing, at other times with realistic scenarios, in both text and images, exciting for anyone who loves books and/or is involved in books and cultural content.

Each theme of this publication was designed by a different young designer, to celebrate its scope and diversity.



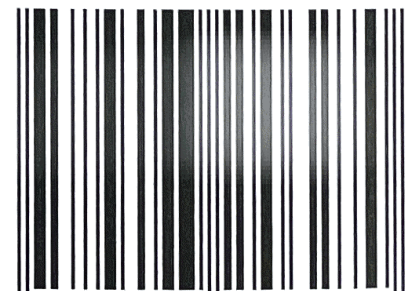
WAT IS DE TOEKOMST VAN HET BOEK?

Wat is de toekomst van het boek? En wat specifiek is de toekomst van het kunst-, ontwerp-, architectuur- en cultuurkritiekboek? Aan een groot aantal kunstenaars, architecten, curatoren, vertalers, ontwerpers, filosofen, sociologen, docenten, boekwetenschappers, uitgevers, boekverkopers, (kunst-)historici, critici, beleidsmakers, redacteurs, studenten en vele anderen is gevraagd om op die kwestie te reageren. Zij hebben met verve hun visie hierop gegeven, soms utopisch, wild fantaserend, soms met denkbare scenario's, in tekst en beeld, opwindend voor iedereen die van boeken houdt en/of met boeken en cultuurinhoud werkt.

Elk thema van deze uitgave is door een andere jonge ontwerper vormgegeven, om de breedte en diversiteit te vieren.

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