An unfinished lexicon for autonomous publishing

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AN UNFINISHED LEXICON FOR AUTONOMOUS PUBLISHING

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Publishing is such a simple notion: making information available for a public. Yet concertinaed into every one of these words lies a multitude of complications, propositions, uncertainties, and questions: what is information and what process designates it so, and what degree of informing must information perform? What contexts produce and prevent availability, and what forms of public and publicness, and its shadow 'private' is being 'made' when publishing happens? Publishing is not just about the circulation of discourse, or the communication of knowledge. Rather what is being published, how particular cultural, experimental and marginal text relate to broader social processes contributes to the organisation of people and space across different contexts and locations (Bell & O'Hare, 2019). The unfolding of publishing over time takes place across space; collectively gathering, designing, making, editing, communicating, printing, disseminating, reading, remaking. Here the social forms create the convergence of political democratic and participatory aesthetics, where initiating such a process within the context of a social struggle is to seek to establish conditions that enable the coproduction of meaning, and animate social, cultural, and material relationships. By paying attention to the technologies, labour, material, and knowledge-making practices is to open-up moments of negotiation, reconfiguration and distributed agency (Holert, 2011).

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Drawing on the work of Stevphen Shukaitis, and Joanna Figiel, we are energised by the notion of 'publishing to find comrades' (Shukaitis & Figiel, 2019). Our lexicon will bring together spatial practitioners and theorists engaging with publishing across disciplines to share terms that delineate the processes, tactics, actions, acts that shape their thinking and work. Through this experimental assemblage we seek to map out a constellation that enables us to tell open-ended stories, and operate to 'hold together with others,' across different scales and temporalities (Kelleher, 2015). The lexicon does not offer fixed or final definitions; in hosting these in a virtual space, we enable non-linear readings and multiple adjacencies. To borrow from historian Tina Campt, 'It is a shifting relation where each term takes a turn at occupying the foreground of our focus and attention, while sustaining a dialogue with those in the background to improvise a multitude of provisional answers' (Campt, 2019). This article introduces the lexicon, and we welcome guest contributions to our emerging web project, which we will launch later this year.

Whilst any discipline or field might be said to be publishing according to their accepted methods, the process all might share is 'making available for'. This common verb, 'making' is perhaps the most lively we have: it corrals movement, gesture, materials, ordering, combining and space. The act of publishing as making contains the possibility that the 'public' being evoked is also made too. Crucially, this relation involves being bound to that information at the moment of it being made public – of becoming a publisher. All major social media platforms deny their status as publisher, describing themselves as platforms to side-step the ethical and legal obligations that this status confers. This claim is controversial, given their use of algorithms, blocking and censoring of content (Zilles, 2020) and their reach and dominance in shaping discourses. Whilst there is a proliferation of subscription web publishing fora, any claim for publishing autonomy through web platforms is compromised by corporations such as Amazon (who utilize digital rights management or DRM to lock content), Facebook or Google, who are providing web architecture such as React or AngularJS.

The *Unfinished lexicon for autonomous publishing* seeks to consider the spaces, relations, and interdependencies that autonomous publishing might permit or activate, as well as those forms of enclosure or exclusion that (de) limit. In working with the notion of autonomy, we are seeking to signal what may be considered its opposite – publishing's interdependence, and precarity. This framing acknowledges that certain forms of commercial or institutional publishing claim independence, and sole authorship of that is always the work of many. Instead, we strive to have autonomy from those practices of enclosure or claims of ownership that deny or obscure what is below the line, what is adjacent, how, and why a publication has emerged (through labour, cares, desires, needs), and where it may travel, or have affordances. We are interested in publishing that draws attention to and enables the struggle

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against oppressive material conditions, and strengthens those moments of joy, freedom or resistance. Where individual voices and perspectives that speak about themselves in a critical way are listened to and do not need to be spoken for. With this in mind, the lexicon is composed of intransitive verbs. Verbs have a kind of sensorial register that evokes degrees of force, scale, qualities of movement and speed: consider the materialised squeezing downward force in the verb 'pressing' or the incessant eroding of 'dripping'. Verbs are important because they do not indicate outputs or ends, but potentials.

We do not claim to hold the centre ground of 'expertise' around publishing but see the margins that we each occupy allowing us the space to experiment in our coming together, rather than defend terrain. The instances of publishing that we present in greater depth here, and which will be some of the first on the web platform, are engaging in social and cultural organising; trying to shift norms, find openings or challenge existing hierarchies. Following the work of Jane Rendell, we understand this as a critical spatial practice that is restless, provocative and questioning, (Rendell, 2003). Space here is about the opening of possibilities, in ways that are responsive and situated. In thinking about what spatial practice is, Eyal Weizman asks us to 'see spatial practice as the kinds of practice practiced by (rather than on) spatial things [that slow] into form.' (Weizmann, 2012: 143). In this the processes, tools, and materials of publishing are not passive, waiting for the designer, performer or artist to act upon them, but rather spatial agents in their own right.

In developing this expanded approach to publishing, we consider it in relation to deep listening, publishing as performance, and publishing as landscape. What follows then, are three accounts and three lexicon verbs, drawn from expanded praxis of performance, architecture and fine art. Performance maker, researcher and educator *Tom Payne* explores autonomous and improvisational approaches to the publication of political activist expression in public space. His entry for the lexicon documents a performance by UK/Australian company Doppelgangster at the Paris climate talks (COP21, 2015), which took place under a national State of Emergency following the Islamic State terror attacks across the city four weeks earlier. The imposition of enhanced security measures resulted in the loss of civil liberties, including the right to gather in public space with political intent. This had serious implications for the planned activities of protestors; and placed limitations on how and where political views could be expressed, thereby conditioning, shaping, and curtailing artistic and activist responses to the COP.

Architectural designer, practitioner and educator *Julia Udall* writes about 'sonic acts of noticing'; a pedagogical tool for listening, as care for an entangled world. Her exploration focuses on an interactive audio-textual environment, which emerged from the collective work of architects Studio Polpo, in

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their room design work for the British Architecture Pavilion 'The Garden of Privatised Delights', at the Venice Biennale 2020 (now 2021). This speculative prototype engenders practices of deep listening that lead to the production of a unique digital publication generated by the site's users in response to textual artefacts temporality coded to the audio.

Artist and educator *Becky Shaw* writes about publishing as re-animating and remodelling in relation to the Liverpool Biennial. She writes here as part of Static, an art and architecture organization, interested in using practical experiments to explore the conditions that produce cultural practice. She explores a publishing project, Exit Review, that re-purposes a well-known artists' review publication to materialise concrete striations (Stoner, 2012) of legitimacy, visibility, judgement, taste, and privacy, and remodels them to reframe, disrupt and make public.

Joe Gilmore is a graphic designer and educator, who has worked extensively around the ideas of books and publishing. Through graphical interventions he has responded to the written contributions to this article and explored the architecture of the page as spaces of tension. His design for this piece is in dialogue with the wider task of designing the lexicon as an interactive web platform or 'lexicon-as-artwork'. The short form descriptive contributions to this piece, and those that will populate the wider online lexicon, seek to answer the question 'what is a lexicon?' or 'what can a lexicon be?' Here, the design is divided into two discrete systems: form and content, and these have been explored in various ways that question their relationship. The size, area and sequence of pages, and the layout of this article are considered as what could be called 'book space'. How this space is divided and sequenced, according to rule-based systems, is explored through treating book space as essentially a non-linear topology. The surface of the page, it's edge – and how these relate to other pages is questioned through experimental approaches to layout where printed content is used to suggest other readings. In this piece, and the forthcoming online lexicon, these and other design considerations – including the space in a font, the space between one page and the next, the space moved and sliced by a performer, the space of the overheard that listening assembles, the space carved by a drawing and stacked in a building, and the temporal and digital space of moving image, are considered. We collectively argue that different spatial constructions make social and political space and seek to understand how the spatial forms of publication and social space relate to each other. To do this, we invite others to add to the lexicon (autonomouspublishing.org) with their own verbs to describe the processes of space creation at work.

INFILTRATION: DOPPELGANGSTER'S *OXYGEN SUPPORT*

Creating site-responsive political activist performance in contested public space.

Doppelgangster's *Oxygen support* (2015) occurred at the closing of the COP21 Solutions Exposition at the Grand Palais, Paris (12 December 2015). This thirty-minute performance was devised by Tobias Manderson-Galvin and Tom Payne following the exhibition's contested opening on 4 December. The high-profile Exposition was a public facing corporate event as part of the 21st United Nations Climate Talks (COP21, 30 November-12 December). It was heavily criticised by some as an act of 'corporate greenwashing' (World Tourism Group, 2015) and the Palais hosted a series of protests that were silenced by heavy handed security. Doppelgangster's performative publication *Oxygen support* was part of an unfolding social process (Shukaitis and Figiel, 2019) occurring in the Palais during the climate talks. It sought to interrogate how performance making strategies and tactics might operate to make dissent permissible within this specific contested space, and in doing so, lend support to comrades (Weinmayr, 2018) in the fight against climate change.

Figure 1. *Oxygen Support* by Doppelgangster. Performed at the Maskbook exhibition by Art of Change 21, at the Grand Palais, Paris. Left, Tobias Manderson-Galvin. Right, Tom Payne (photo by Alice Audouin, December 2015)

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Any artist and activist plans for the COP were met by an aggressive zero tolerance policy following the imposition of a national State of Emergency, (France24, 2015; Global Times, 2015). In response to the 13 November Islamic State Terror attacks, The Senate gave the French police enhanced powers of detention and arrest (Severson, 2015), at the expense of certain liberties, including a ban on public gatherings and intrusions on public life, leading to concerns about the infringement of human rights (Human Rights Watch, 2015). Key instigators behind plans for large-scale acts of civil disobedience were placed under house arrest (Nelson, 2015a) and major public demonstrations, which some had predicted would be the largest on record (Nelson, 2015b), were disrupted with force (Chan, 2015).

What could and could not be expressed became a matter of police/state discretion. One could percolate through the crowds around the market stalls on the Champs-Élysées but could not gather in groups of three or more with a placard decrying the climate crisis. Canadian journalist and activist Naomi Klein highlighted concern that the banning of marches signalled the relegation of climate change to a 'minor issue, a cause without real casualties' unlike 'centre stage' concerns like 'war and terrorism' (Klein, 2015). The implication was that the full 'violence' of climate change (Solnit, 2015) was not recognised by the authorities, and public shock at the terror attacks was used by the state as a distraction to undermine protest and quash dissent: an insidious manifestation of the 'shock doctrine' (Klein, 2007: 9). This was in high contrast to the state sanctioned heavily guarded corporate exposition at the Grand Palais that provided a platform for organisations, including Renault Nissan, Engie, Coca-Cola, and Avril Sofiproteol, to propose climate solutions. Emblematic of this event was Evian's proposed solution to the global hydrological crisis: a less than useful virtual reality headset experience of water.

Performance theorist Shannon Jackson observes that 'Parisians were largely denied the opportunity to use a familiar performance form—the street protest—to share their views' (Jackson, 2015) and large-scale public artworks and actions that signified absence took centre stage. More than ten thousand pairs of shoes were laid out in the Place de Republique, signifying the absence of a mass of shoe wearing protestors (*The Guardian*, 2015); and object-based artworks, such as Nordic environmental artist Olafur Eliason's *Ice watch* (2015) – featuring a clock like assemblage of giant blocks of ice sourced from the melting fjords of Greenland - became absent as the ice melted in front of the Paris Pantheon: a chilling metaphor for icecap melt.

Oxygen support was conceived as an itinerant performance in which the agitants/actors – Manderson-Galvin and Payne – don black rubber gas masks and walk the streets of Paris selling air filled balloons. However, in lieu of the right to gather and protest in public space, and conscious of the provocative nature of the performance given the recent terror attacks, this action was

reconceived, and an alternative work was performed at the closing of the Exposition on 12 December 2015, courtesy of an invitation by Art for Change 21 and *MaskBook*: one of very few artist-led exhibits in Exposition.

On 4 December, potential protesters were singled out and denied entry to the Palais, while many, primarily white activists, entered the exhibition hall and one-by-one attempted to voice dissent by capturing media attention. This action was repeated at regular intervals. Each time, a different protester was at the centre of what became a media scrum that would be permeated by stocky men with short, clipped hair, hands grasping and lifting, dragging the disruptor from the building. Variations on this performance were later broadcast internationally across mainstream and online news media.

While many activists and protestors were ejected for voicing views about the exhibits, I infiltrated the security detail of a leading French government minister, Stephan Le Foll, as he was defending the Exposition to the media (Pashley, 2015).

This chance encounter – made possible because I was wearing an identical grey suit to Le Foll and his bodyguard – led Manderson-Galvin and I to consider how to create a performative response to events in a way that would give voice to dissent and not result in our expulsion. This led us to negotiate the use of the *MaskBook* exhibition space for a thirty-minute performance at the closing of the Exposition on 12 December.

Figure 2. COP21 Solutions exposition. Left, Stephan Le Foll. Centre, Tom Payne (photo courtesy of *Climate Home News*)

We reviewed audio from the protests, trawled news media for political and activist sound bites, and collated found texts and lyrics, which we crafted into a 30-minute two-handed performance. Our script combined protest songs, with views of protesters, as well as classical texts, the faking of the moon landing, and the story of the Trojan horse and the taking of the city of Troy by the Greeks following a fruitless siege. Using a recorded-delivery technique synonymous with Doppelgangster, we listened to our pre-recorded lines through earpieces, and exclaimed the words in our ears. As crowds gathered, we grew louder, climbing on furniture, yelling protest songs, pushing at the limits of what felt permissible, while giving voice to the views of those who we had seen ejected the week before.

At the end, while the crowd applauded, we turned, breathless, to see the Palais security had gathered, become one with the audience, and had begun to clap at a work of performance produced through the social relationships embedded within it (Shukaitis and Figiel, 2019). Those relations were, in part, produced through the action of their own hands as they had suppressed dissent. The pressing of their hands on arms and legs was critical to the publication of that earlier protest, fuelling adrenaline, triggering raised voices, and producing striking images for dissemination across the media. The irony of watching as they pressed hands together in applause was a critical part of meaning making for us in the publication of our contribution to the wider performance of protest at the Palais, and more broadly across Paris in December 2015. This action tied the performance to other moments in time and

Figure 3. *Oxygen Support* by Doppelgangster. Performed at the Maskbook exhibition by Art of Change 21, at the Grand Palais, Paris. Left, Tobias Manderson-Galvin. Right, Tom Payne (photo by Alice Audouin, December 2015)

space, both within and outside of the exhibition hall, revealing ways in which suppression might act as a productive and contributory factor in the social publication of performance that seeks to run counter to it.

LISTENING: SONIC ACTS OF NOTICING

Exploring the pedagogical potential of the sonic in shifting subjectivities and creating emancipatory space.

The development team for *Sonic Acts of Noticing* is composed of two architectural designers and educators, Julia Udall and Jon Orlek, a sound artist and researcher, Alex De Little, and two web design-researchers Joe Gilmore and Richard Cook, operating at the intersection of practice, teaching and research; the material, the sonic and the virtual, to find modes and sites of intervention that will support collective and transformative learning.

022C Anna Lowenhaupt Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton University Press, 2015).

Figure 4. sonicactsofnoticing.org (screenshot by Julia Udall)

In this interactive audio-textual environment, sound compositions drawn from field recordings from three high street locations in Sheffield UK, collide with textual artefacts that are temporally coded to the audio. Provocations, quotations, and critical and journalistic writing, augment, subvert, and dissonate listening, in relation to your navigation of the site and spaces of the

street, opening new possibilities and configurations. Through this process of navigation artefacts, you select are saved to the library, and these are then re-composed into a unique publication in relation to the journey the listener took through the high street audio, which can be downloaded as you exit the site.

Figure 5. *Best Barbers* (photo by Matthew Drummond)

Each artefact is logged by its location in space and time in relation to the composition and the listener's journey through the website.

Publishing happens through listening. In the production of the website, our collective writing, thinking with, editing, composing, are carried out through practices of careful listening to the sonic compositions, which spanned across the course of a year.

This approach was informed by Pauline Oliveros 'sonic meditations' which seek to develop practises of listening that can heighten sensitivity and awareness to one-another (Oliveros, 2005). The artefacts consist of transcriptions of the audio recordings, collective responsive journaling carried out through shared listening and re-listening, episodic essays that respond to concerns generated through personal listening, and provocations that seek to interrupt or challenge. Artefacts produced through multiple practices of listening appear on-screen, coinciding with the audio, and through this virtual publication they act into the space of listening. Rather than representing the listening, it is co-constitutive; engagement with the site creates the space of the publication, and the publication creates the engagement with the site.

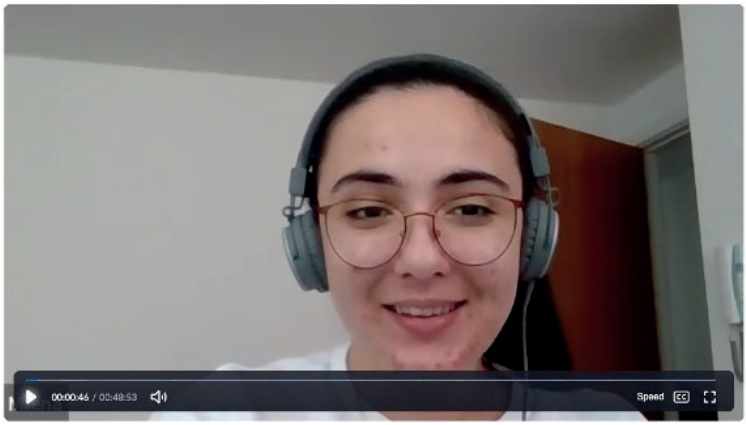

Figure 6. Sonic meditations and collective journaling (screenshot by Julia Udall)

The source of the sound is not visually represented, and this prompts a deep listening in which the listener seeks to orientate themselves but can also fly off into dreamlike spaces of the imagination. Sonic theorist and practitioner Brandon La Belle offers this description of its possibilities of such a mode:

> There is no particular body or space to which the acousmatic sonic object is contextually bound; rather, it circulates to incite a sonic imaginary – a form of listening which accentuates sound's capacity to extend away from bodies and things, and to request from us another view onto the world, one imbued with ambiguity. (LaBelle, 2018: 33)

Rather than space being extensive, fixed and bounded, listening produces space-through-publishing as intensity, and as open-ended assemblage, with porosity. The political, social and ecological are entangled, and the hard boundaries between the human and non-human that predominate visual representations, disintegrate. Jane Bennet tells us, 'through sound, through the various refrains we invent, repeat, and catch from nonhumans, [that] we receive news of the cosmic energies to which we humans are always in close, molecular proximity' (Bennet, 2016: 155).

Each listening produces space anew; the arrival of the artefacts (and the process of their production), the affordances of the website, the contingent navigation of the visitor and their personal response, the sonic compositions, are all part of the production of the space. In their recent work, *To tend for, to care with: Three pieces on listening as method*, AM Kanngieser suggests:

> Because we are never just one thing and no encounter is ever just one thing, listening is a practice composed by and through difference. Listening tells us that there are infinite ways that encounters happen and infinite interpretations. What listening does is offer a pause for these variations to be tended to. It creates an opening for suspension (being-with), it gives no answers and offers no absolution – there is no end or conclusion to be drawn. (Kanngieser, 2020)

The forms of noticing that we seek to engender, ask us to pay close attention to the possibilities of the social without assuming how it is composed. Useful here is the sonic theorist Brandon LaBelle's notion of the 'unlikely publics' which are assembled through sound. He considers sonic agencies to be that of '[...] the invisible, the overheard, the itinerant, and the weak' (La Belle, 2018:17). In doing so he suggests that ethical and agentive positions are offered that may be emancipatory.

Sonic acts of noticing is a tool for listening that deploys publishing spatially and assembles a public otherwise. The website is a prototype that allows for other sonic compositions, and other textual responses to be added, enabling new publications and navigations and practices to be produced. It allows things to emerge. Eva Weinmayr asks us to 'look at publishing more to initiate a social process, a social space, where meaning is collectively established in the collaborative creation of a publication...Publishing is not a document of pre-defined cognitions. Publishing becomes a tool to make discoveries' (Weinmayr, 2018: 54). Such discoveries happen in the practise of listening and reading (or choosing not to), and in the production of your library. The library, and the publication you leave with reveals the infrastructure of the website- the way it connects, classifies and presents text leaves traces through the code and footnote that accompanies each artefact (Mattern, 2019). In selecting items for the library, and choosing to download them as a personal document, it shows what the various authors (us, you) have attended to.

REMODELLING: STATIC

Making the forms of hierarchy, visibility and judgement embedded in art and academic organisations malleable.

From 2003 the UK art and architecture space Static repurposed existing forms of publishing, to make the structures, platforms and aesthetic decisions embedded in art and academic organisations visible and transformable. While these projects involve writing, they were conceived as forms of architecture where existing social boundaries were visualised or materialised

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through actions. These tangible boundaries were then disrupted, reversed or remodelled though practice- but never dissolved. In the following the process of making the work is recounted, with attention to the points where spatial forms are at work in the practice of publishing.

Static in the 2000s was led by architect Paul Sullivan, and artist Becky Shaw, and devised artistic projects focused on conditions that shape practice. In the early years of the Liverpool Biennial artist-led organisations and artists were wary of the 'show coming to town', questioning the value for the city, and for artists, especially young artists and precarious smaller organisations. A Biennial offers the tantalising promise of increased visibility, visitors and funds for independent artists and organisations, and speaks to the desire to be part of a cultural centre that draws others and reflects kudos on those who practice there. However, as articulated in a series of discussions at the time, artists' organisations were suspicious that benefits would not be so evenly distributed and that they would always be considered marginal (Ramsden and Shaw, 2005). The leaders of large Liverpool arts organisations had gained new stewardship and visibility as they were tasked to take on curatorial roles to ensure the international programme engaged with the city in a way that they considered appropriate. This generated a predictable level of tension as small organisations saw the affirmation of entrenched positions of authority. Hierarchical relationships between organisations were being re-stated, rather than the event generating a dynamism where different voices could speak for their city.

At the same time, the art schools in Liverpool seemed disconnected from what was happening in the city and cultural leaders implied that a lack of local artists in the biennial (beyond the fringe) was an indication of the poor quality of the art school. The suspicions and positions seemed tangible and solidified. It is important to note that these relationships have changed significantly, with Universities and the Biennial working together, as one of the genuine benefits of the long presence of the Biennial in Liverpool.

At Static, we were reading *100 reviews* by Matthew Arnatt et al. (2002), a collected book of reviews written by artists, of shows by other artists – it is a funny, acerbic, and deeply revealing of the social and political materiality of the artworld. It is described by reviewers as disposing 'of the myths of critical distance and objectivity, to surprising and challenging effect. The resulting documentation places the artists firmly at the centre of their own small world, while simultaneously forcing the observer to expand their horizons.

The reviews are not only insightful about artworks, and galleries, they communicate the existing networks, friendships, and tensions within artworlds that shape critical perspectives. Static decided to apply this model to their context, using it for different ends.

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Static commissioned eight of Liverpool's gallery leaders or senior cultural figures (director of Tate, deputy and director and curator of Biennial, director and curator of Bluecoat, and a theory writer from the University) to write a review of every graduating student coming from the three Fine art courses in Liverpool. Reversing Static's usual role as 'employee' of commissioners, Static became the commissioner, paying reviewers ten pounds per review. Some reviewers sought to refuse the payment, wanting to give their time freely to a worthwhile project, but Static insisted on the payment terms of the commission to maintain this altered status. Every student would have two reviews so they could compare them. The reviews were published in a little book with a similar format as *100 reviews* by Arnatt et al. but using black and white. Paul Sullivan, describes this design decision as architectural, drawing on Giambattista Nolli's 1748 ground plan of Rome where he uses black and white to make the distinction between private and public space visible (Sullivan, 2012).

Despite Static's potentially arch and exposing framing of the reviewers (which could have set up a simplistic binary relationship between subject and critic), the reviewers undertook their task with sincerity and care, wanting to use the opportunity to commit to the practice of new artists, and were sometimes daunted by the responsibility they felt. The artists found themselves with unexpected reviews- a gift but also a burden and source of anxiety. The art school was defensive about the project, seeing the entry of the reviewers to the art school, without consent, as a violation of their space. However, the yearly annual show is a promoted public event. It is interesting to consider the spatial production then, of this act of publication- perhaps it might be considered as a deliberate occupation of space, or a reminder of the art school's public value (when open for shows, etc.).

The reviews and book were launched at a discussion event and the quality of works and reviews – as literary forms – were debated. The notion of stewardship, responsibility, criticism and taste were also explored. The uniform form made tangible the tone and grammar of different reviewers, materialising different critical histories and conventions of review, and also disaggregating writers from their institutions.

As well as publishing in the book, the reviews were printed large and pasted on the walls of the gallery, amplifying the exposure of both artist and reviewer. Both reviewers and artists jostled to see 'their' bit; something akin to getting exam results but where the exam markers and examining organisations are also seen, exposed, and compared. Paul Sullivan (2012) reflects on the 'architecture of the event' and the closing of space between reviewers and students. A vibrant and good-humoured discussion ensued and a recognition grew that our relationships were different to how we imagined them. The remodelling of the 'scene' allowed reviewers to be understood as

involved in uncertain and constructive activities, like artists (albeit usually with more resources and visibility). There was a shared sense that relationships and critical activities were speculative and that they could be materially moulded and re-imagined. There was also greater awareness of how all involved create the 'structure of feeling' of the artistic community in the city.

Figure 7. *Exit review* at Static Liverpool (photo by Paul Sullivan, 2003)

In 2005 Static took part in Cork Caucus, an international event to explore Cork's European City of Culture status. Unlike a Biennial model Cork Caucus eroded hierarchical boundaries between highly visible organisations and smaller ones, and between curators and artists, producing a three-week experience of discussion, artworks and other forms of publishing. Static proposed to apply its 'Exit Review' model to Cork, commissioning curators and writers to write a review of the graduating fine art students from Cork Institute. This time, with the support of Cork Caucus the reviews were published in an insert in the Cork free newspaper. This form of publishing allowed Static to move an assumed 'interior' space of an artworld and make it of general public concern, again, a little like making exam results public. Artistic quality was communicated as an issue of public concern, with practice described as being for and in the City, rather than only of concern in the art community or institution.

Figure 8. *Exit Cork* (photo by Paul Sullivan)

In the above, types of space-making practices generated by *'Exit review'* and *'Exit Cork'* are considered. The reviewers enter space and make its publicness tangible, contrasting with how the institution sees their perimeters: the reviews on the page order and bring together different critical histories. The contact between artists and reviewers, both in the event and through the reviewing, closes a perceived space between them. The final publishing mechanisms, including in the free newspaper either re-models or articulates afresh the shared enterprise of making visual arts culture public.

Figure 9. *Exit Cork*, supplement for *Cork Evening Echo* (photo by Paul Sullivan, 2006)

VIVACIOUS LEXICON FOR AUTONOMOUS PUBLISHING: OUTLINE OF A TEMPORARY CLOSING

This is a modest beginning to a longer process to define terms that describe processes of socio-spatial production. In these three offerings from performance, architecture, and art, we hope to find generative differences and resonances, prompting further published responses. In *Exit review*, the oldest project, the edges of spaces, *the social meniscus* are explored and even theatricalised, in a way more akin to Mouffe's agonism. Sonic Acts of Noticing senses and calls into life space as murmuration, making mosaics of vibrant assemblages but not edges. In *Oxygen support* a chink of space is literally wedged open in the suffocating and authoritarian event; both its evolution, as Tom presses open a space between the minister and his guard, and its presentation, as a sanctioned performance. Across these practices publishing situates us within material and social processes.

The lexicon will be an assembly of verbs, situated within short texts, audio or visual contributions. Our intention is that through the publication of these initial texts, we open to other (ways of) publishing spatially, that allow for other voices and disciplines to take part. To extend this invitation, we close with some questions that have emerged through our shared processes of writing, editing, and publishing, that will inform our future lines of inquiry:

- How can publishing make publics rather than just 'making visible' to the public? And as caveat to the above, might publishing also be employed to produce purposeful privacy or to block the ways that private interests take public space?
- How is time present in the spatial processes of publishing? Can time be made as well as space?
- Where does the act of publishing begin and end?
- How does publishing organise space? What are the opportunities/ points of intervention for ethics and politics within these processes?

Through writing and publishing here, we find affinities, and shared struggle. In continuing this work of public-ation, we hope to find further solidarities that allow for difference, and which are rich and thick and full of potential. Their capacities, or 'power to' (van de Sande, 2017), being produced through their specificity and situatedness. We want to continue to explore what such a situated process of publishing consists of, what it might become composed of, and what are the practices, and desires that drive it forward.

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Our collective comes together through a shared interest in interdisciplinary spatial praxis.

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