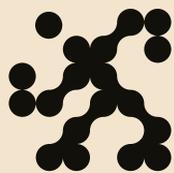


Hannah Yukiko Pierce

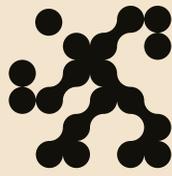


Small Editions

Brooklyn, NY



Hannah Yukiko Pierce



Small Editions

Brooklyn, NY

Tell us a brief bit
about your practice

Small Editions is a book studio and artist book publisher. The money earned from commissioned design and production projects is used to fund artist book projects, which are made in collaboration with early-mid career artists, and range from risograph printed zines to limited edition bookworks. Our projects focus on the book as a form of art, rather than a vehicle for artworks. Small Editions was founded in 2012 by Corina Reynolds and Kimberly McClure, and has existed in its cur-

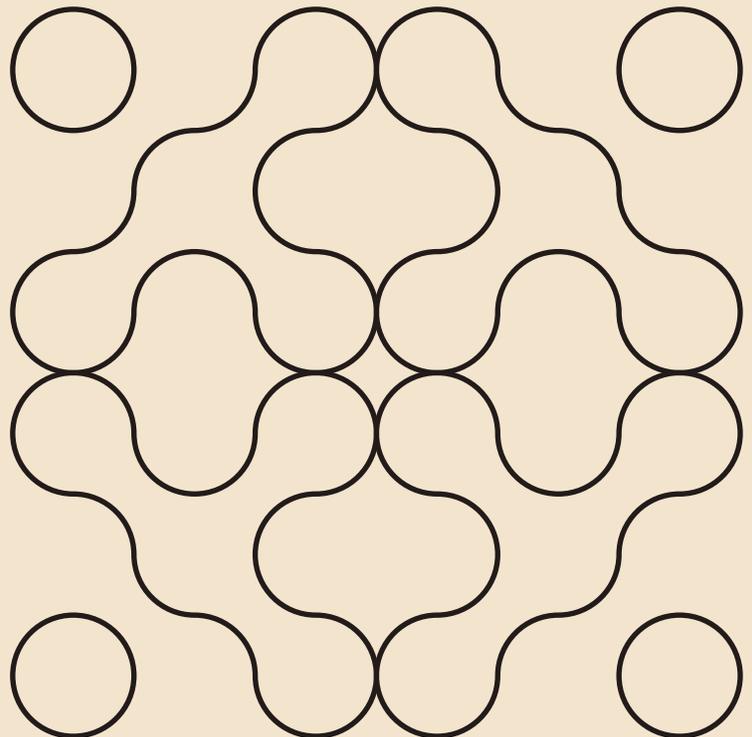
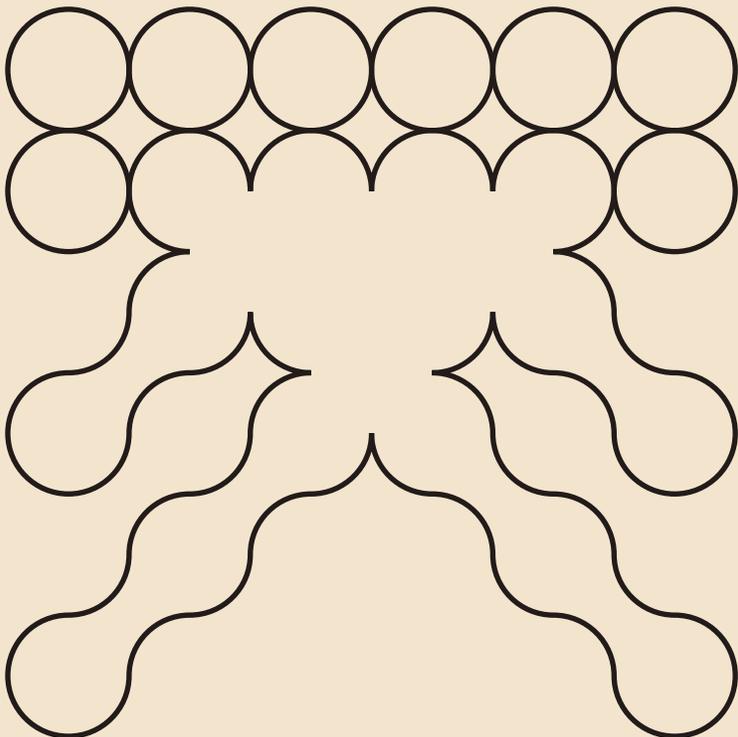
rent iteration since 2019 under the leadership of Hannah Yukiko Pierce.

Hannah Yukiko Pierce (she/her) took over Small Editions after starting interdisciplinary art and design periodical *lōkē* magazine in 2018. With a background in arts administration and design strategy, Pierce began publishing as a means of making art and promoting artists without directly participating in the traditional art world scene.

What dimension of the artist
do you find have the great-
est impact on your work?

Learning and playing have the greatest impact on my work—time spent pursuing things that are not directly related to the work that I do allows me to interrupt thought patterns that often send me into a burnout spiral. Play and acquiring new skills or knowledge gives me the energy to combat stress, to reflect, and to find inspiration, which I am able to take back to my team and all of our collaborators.

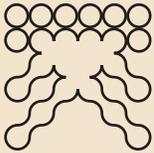
"Play and acquiring new skills or knowledge gives me the energy to combat stress, to reflect, and to find inspiration, which I am able to take back to my team and all of our collaborators."



Are there any you feel should be added to the list?

What are the aspects of your practice that feel invaluable/unseen?

Can You Speak About "Building Community"?



Small Editions

Hannah Yukiko Pierce

Correspondence/Managing artist collaboration and payments

Administrative labor, hands down. People largely only see the final product of the months (or years) of emailing, phone calls, prototyping, troubleshooting, producing, and promotion of our projects. (This is also leaving out the work to follow up, maintain, or close out a project, and the work needed to keep the studio in working order—for ourselves and the government.) For any given project, be that publishing or client com-

missions, we're probably communicating with 3-5 different parties, and three of us on computers manage 30-35 projects each year including our publishing projects. Additionally, all of our projects are custom, which means that estimates take anywhere from 30 minutes to 2 hours of labor, especially because we want to be helpful and accurate from the jump, even if we won't end up working on a project.

Building community and sharing resources/knowledge, for me, go hand in hand, and they are the most important part of what I do. It keeps me sane, and gives me the energy that I need to come back to my practice with excitement and joy. We don't exist in a vacuum—there's so much inspiration, insight, and commiseration that can be found by getting to know other publishers, bookstore owners, and artists who are passionate about print

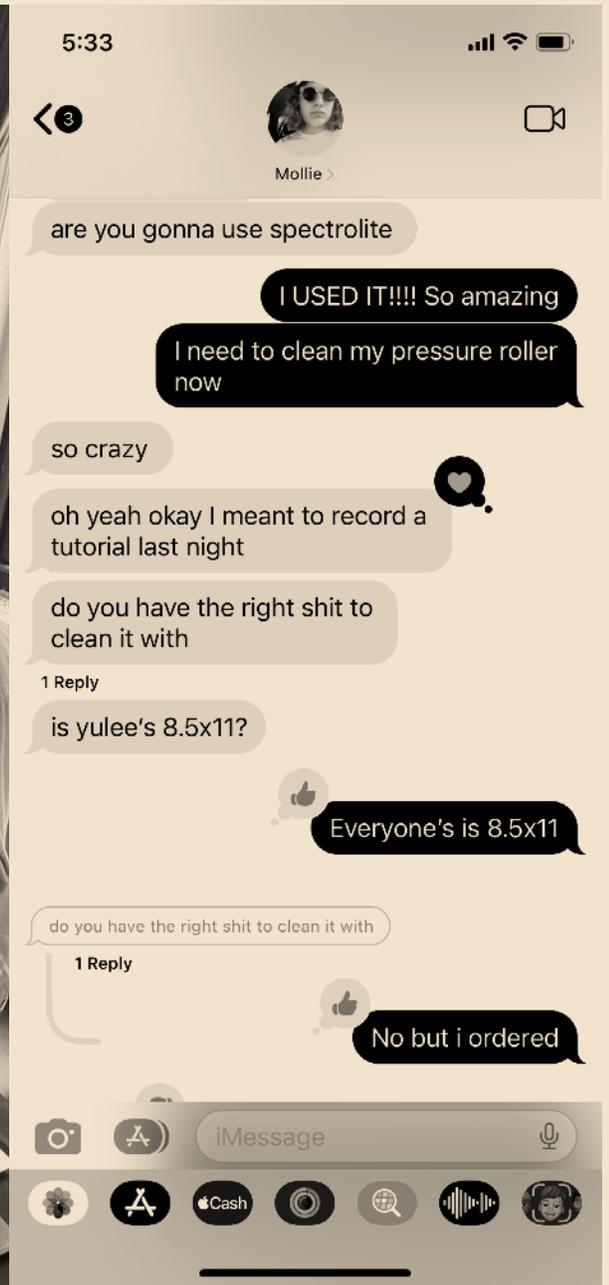
and publishing. Fairs are often the way that I meet new publishers, but they are often not the best way to get to know people more closely. When I visit new cities, I often reach out to presses that I admire (well in advance) to ask if they have any events during my stay, or if I might visit their studio. In this way I have met many new friends and collaborators, and I learn so much about the publishing conditions in each place I visit. To keep

up the energy at home, I started a yearly "Small Press Picnic" in 2021 as a way for publishers, artists, curators, booksellers, and anyone hoping to get involved in this world to get to know each other in a relaxed setting. It has created a lot of wonderful new friendships, and allowed folks who only previously know of each other to finally have the chance to speak with each other in-depth.

"People largely only see the final product of the months (or years) of emailing, phone calls, prototyping, troubleshooting, producing, and promotion of our projects."



"Everything Is About Friendship And Partnership At Irrelevant Press"



Holly Meadows-Smith and Mollie Underwood

Irrelevant Press

Oakland, CA & Brooklyn, NY

Tell us a brief bit
about your practice

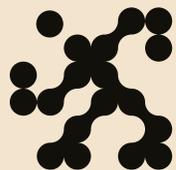
Irrelevant Press is a zine collective and internet shop based in Oakland, Brooklyn, and the world wide web. We have been working together for almost 9 years (!) to create, print, and publish paper goods -- whether that's zines, prints, or books. We started out in Oakland with a risograph and access to digital printers through one collective member's work at a commercial print shop, initially focusing on our own zines (about the internet and pop

culture), and have grown into a second studio in New York, also with a risograph, focusing much more on printing and publishing work of others artists. As a collective, our biggest motivation for making is building community around the specific content we print. We love making things with first time zinesters and collaborating closely with new artists. To us, zine culture is all about accessibility, so we try to provide a platform that removes as many barriers to entry as possible.

What dimension of
the artist do you find
have the greatest im-
pact on your work?

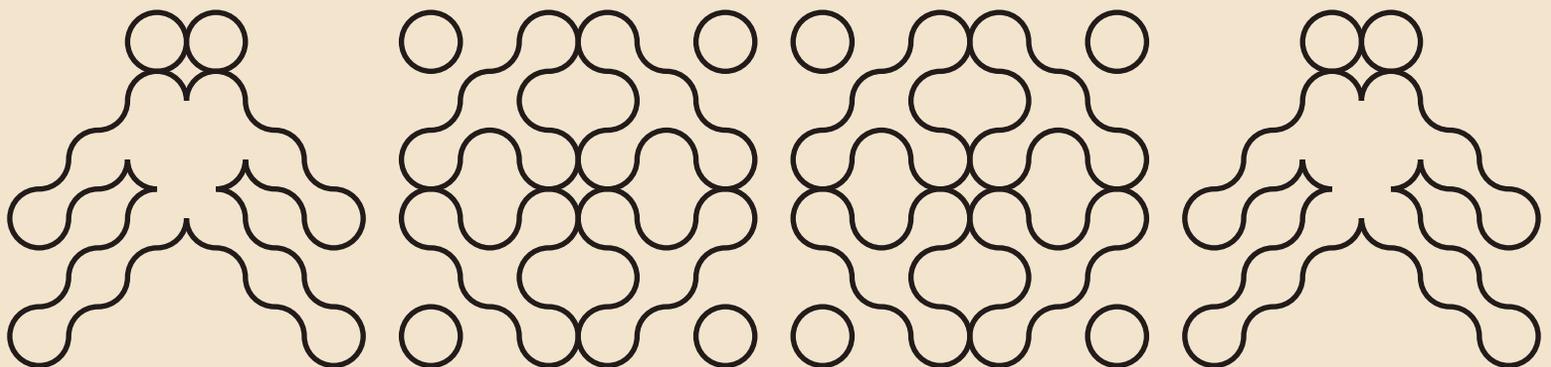
Building community and sharing resources are very much at the core of our work and have been since the beginning. Irrelevant Press is a passion project and side-gig for everyone involved.

On the less positive side, this means that we have to be really careful and communicative about capacity (from a time and financial perspective), and also creates conditions for very long days (and nights) sometimes. This feeds back into our prioritization of building community and resource sharing because in order for the collective to survive we need the artists we work with to feel in community with us, to trust us, and to respect our boundaries. It's very often that we're creating close and long term relationships with artists we publish.



There are pros and cons to this of course, but on the positive side, we have the luxury of not always needing to prioritize money in order to make IP financially viable or sustainable for us. This means, when it makes sense, we can find ways to reduce costs as much as possible for certain artists and be completely transparent about cost of goods, labor costs, and capacity. We also try to provide free printing to organizers and activists in times of emergency. It feels a lot like sharing resources much of the time. Even beyond printing and publishing peoples' work, we're also helping guide design choices or supporting artists in find other printers if we're not a good fit.

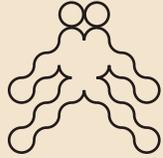
Like-mindedness is key. We work with artists and people who understand this perspective and mission, and who are open to collaboration and flexibility. I think this comes through in the versatility of the press and variety of work we distribute. Artists see this and if they're looking for the same, will reach out and start the collaboration, often ending in friendship in addition to a new zine!



Are there any you feel should be added to the list?

This list is amazing! Excited for this project

What are the aspects of your practice that feel invaluable/unseen?



Can You Speak About "Partnership"

Irrelevant Press

Holly Meadows Smith and Mollie Underwood

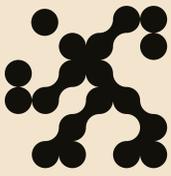
I think some folks may not fully grasp the physical and mental labor that goes into creating a zine or book, especially for a collective like ours that does not work on printing full-time. We get all sorts of requests that add an immense amount of work to our already very full plates: incredibly fast turnaround times, multiple quote iterations, unfinished files, requests for quotes with missing information, asks for 100s of copies of something etc. We have

learned over the years though, and try to clearly communicate with artists about our needs and capacity. And also to communicate with each other, because all of this work and the ability to take it on fluctuates so much. IP is definitely not a well oiled machine. Mollie was printing until 2am the other night for perfect registration and Holly just carried 30lbs of packages to the post office half a mile away. Some stuff isn't fun, but we love it!

This is huge for us! Everything is about friendship and partnership at Irrelevant Press, and has been since the beginning. We decided to start IP because we liked making things together. And while we're no longer always in the same physical space making, we are still close collaborators and crucial partners. A lot of emails, a lot of Facetimes, a LOT of texting. These days, Irrelevant Press is split between Oakland CA and Brooklyn NY. We're not all involved in every project, but anytime we're publishing work from within the collective, there is back and forth on

feedback and direction. It's a very organic process, very friendship-forward. Even when we're publishing work by outside artists, one person is typically working with the artist directing and ensuring the project makes sense for IP, but we're supporting each other through technical questions / paper choices / accountability / recommendations. There's a lot of trust. It also doesn't stop with the core IP members. We are very lucky to be surrounded by people who jump in and out to help as projects come up, and we are so so grateful for that!

"It's very often that we're creating close and long term relationships with artists we publish."



About ↑ *Black Joy archive* began in May of 2020 in response to the murders of George Floyd, Breonna Taylor & Ahmaud Arbery. Amidst a worldwide pandemic, Black individuals were forced to cope, reckon and process trauma inflicted time-and-time again by the racial epidemic this country has battled and protected for centuries.

The archive was created to be a safe space for Black folks — with the intention that this space can serve individuals as an ongoing practice in self-preservation and self-esteem.

black joy archive

CALL

due february 5 FOR

vol. ii

SUBMISSIONS

Below Photo submitted by *Abebecher Naly* — volume I, 2020 → blackjoyarchive.com/submit



living on up means the luxuries of life being in Black

It's complicated stuff. I think it's such important work but it's hard — so much of it's invisible. There's so much that we're just forced to process which frankly is not fair.

Ashleigh Axios

Family is really important to me and I think that I feel though that's been informative on both sides — having a strong family support system has meant to me and my ability to do the things that I can do and have support of them and moving in all the different directions that I have been. And so I think it's in that that I would say are the takeaways of what it means to be close and what it means to have support.

Kelly Walters

Black life in the US, North American context, to me, has always been about dichotomy, contradiction and parallel journeys.

Tony Johnson

So moving means access to resources, access to things, education, you're talking about financial access, physical access you know, even spiritual access I guess. But having access that have commonly, that have been denied by the majority. I'm hesitant to go here when something that has

Melanie Blagburn

Assimilation is also this idea of redefining our terms for success and how we think about success, within a US North American capitalist terms. The difference of what it means to be successful as a community versus as an individual. We exist and we succeed as a family — as a community.

Tony Johnson

It's a way we protect ourselves.

Angela Hill

Favorite words, but definitely necessary — I mean those are the rules that white people created for us to be accepted by them, and still not equals, but to at least be accepted in their neighborhoods.

Melanie Blagburn

I knew I could negotiate because my parents had trained to be able to exist in a space like this.

Ashleigh Axios

Black excellence is the best form of combating racism. Well that's an old school notion and part of it is true, but the other part of it is this — you can be as Black and as bright and as excellent as you want and you will still have white people discriminate against you.

Shawn Carter

I think across generations and the bad and not have the opportunity of being able to really make the same decisions consistently. It's just like so much labor to figure out where those standards and where my baseline of excellence is coming from. Is it the perfectionism that's rooted in white supremacy and what parts of that are just so challenging myself?

Ashleigh Axios

All of this through the television I watch *The Cosby Show*. Yup, family up mobile, I'm watching *The Jeffersons*, yup family upwardly mobile here's what we're doing. *Different world*, that's right, *going to Hillman!*

Tasica Brown

It's really hard to be proud of something and at the same time not necessarily like it was progress

assimilation

There's this kind of double hit if you will have a kind of navigating / migrating from one place to the other but also whether it's the country of your origin and you add other levels to that it gets really complicated. I think I sit with a lot of that sort of confusion and that sort of mixture because I think it's not as linear as people think it is

Kelly Walters

Black life in the US, North American context, to me, has always been about dichotomy, contradiction and parallel journeys.

Tony Johnson

Zoë Pulley



Designer

Brooklyn, NY

Tell us a brief bit
about your practice

Hi.

My name is Zoë Pulley (she / her) and I'm a designer / busy-body that likes to make stuff.

Stuff being the —

artifacts
memories
ephemera
& seemingly little nonsensical things

that gradually gathers in junk drawers, attic chests, closets and crawl spaces. The stuff that is practiced — skills acquired, preserved and passed down from kin to kin.

Stuff that is captured and stored away — safekept within albums and unlit spaces. Sometimes surfaced, sometimes not, sometimes passed down from generation to the next, sometimes forgotten and lost. Religated as unremarkable — as just stuff.

The stuff is always the origin point in a method I like to practice called surfacing.

My current practice attempts to reveal the regular, everyday, and spectacularly ordinary parts of Black life as conditioned on a Black individual's terms. Through the use of various material culture — think

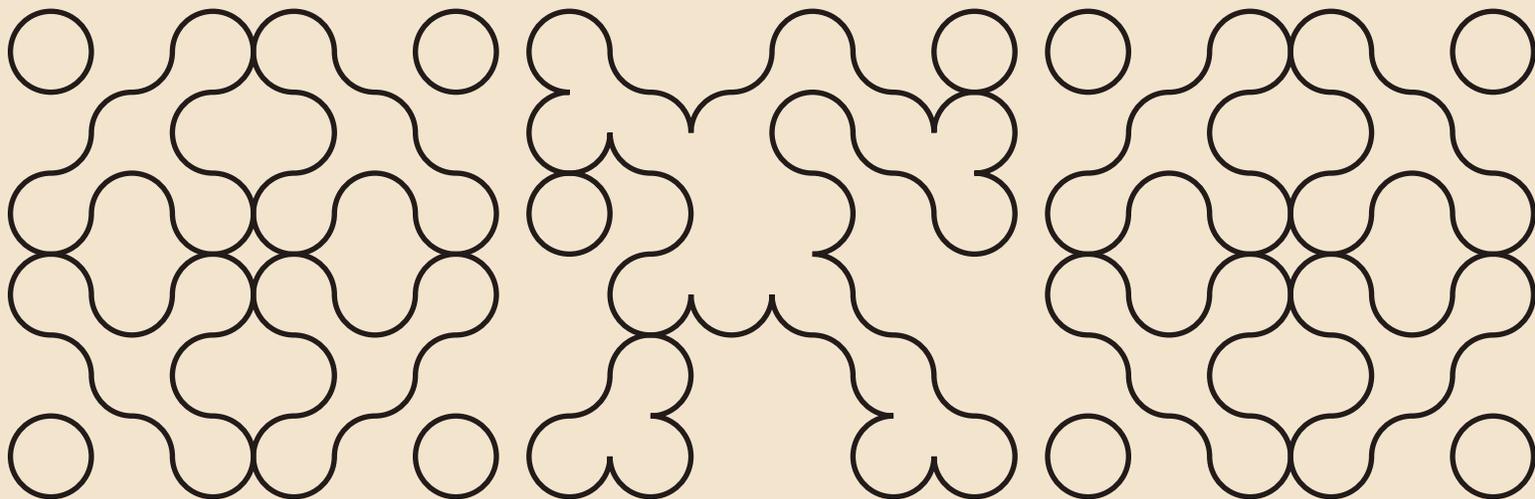
textiles
found-objects
archival materials
metals
audio
and/or other items fits
(aka stuff)—

particular to the essence of a narrative being investigated.

Designers work with datasets that are defined by the manipulation of words, images and implied meaning to create particular outputs and further mean-

ing. My design practice is one that consciously chooses to create my own datasets based within personal vernaculars learned from, through and by the folx whom I call my kin.

My practice the last few years is the result of both conscious and subconscious explorations into the ways that personal vernacular draws from a collective understanding of self. And even more so — the ways in which one's collective consciousness is not only learned from family, but seemingly embedded in one's DNA. And with that — I hope to continue, expand and shift these parameters to ensure that the legacies embedded within the seemingly menial — within the stuff — can live on.



What dimension of the artist do you find have the greatest impact on your work?

This prompt actually feels incredibly timely, as I am currently working through a reevaluation of all of these dimensions within my practice. For the last few years I have cycled through these four areas without pause and all at a matching pace — which, for me, has resulted in much output but less time for reflection, gathering and new modes of understanding. This current confrontation of the inward, outward, labor and body has been an unlearning process — one in which I am questioning my value systems towards productivity, the pressure of time and my overall motives in the work I am privileged

enough to make. I am realizing that the race of these four dimensions are completed at different speeds — that the inward cannot compete at the same rate as the outward. That my labor toward the body of work cannot be at the cost of my being. That the production of the work can be and generally is a multifaceted process. That time can be of essence but also does not need to be the governing variable. I am in the process of recognizing that I do not have to constantly be racing the clock towards making — that much of the making includes the reflections, the gathering and learning.

Time

Are there any you feel should be added to the list?

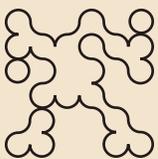
What are the aspects of your practice that feel invaluable/unseen?

That the administrative stuff takes time! But must be prioritized.

Can You Speak About "Graphic Design"?

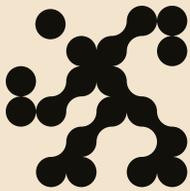
I feel like the tools / lexicon of graphic design have given me another lens to interrogate the systems that institutions fight so fiercely to uphold. I understand graphic design as a methodology of making which allows me to explore storytelling. By being aware of the traditional rules of the practice, I aim to try to utilize these tools to subvert the ways in which the discipline can be perceived while challenging the ways in which these tools can be used to communicate.

Designer



Zoe Pulley

"My design practice is one that consciously chooses to create my own datasets based within personal vernaculars learned from, through and by the folx whom I call my kin."



HANDSHAKE



IVAM - CENTRE JULIO GONZÁLEZ

RECROO VALENCIA ART BOOK FAIR 2022

21-23 OCTUBRE 3ª EDICIÓN

RECROO VALENCIA ART BOOK FAIR 2022 21-23 OCTUBRE 2022 3ª EDICIÓN

ENTRADA LIBRE HASTA COMPLETAR AFORO

VIERNES 21: 16:00 A 21:00h
SÁBADO 22: 11:00 A 20:00h
DOMINGO 23: 11:00 A 19:00h

IVAM - CENTRE JULIO GONZÁLEZ, C/ GUILLEM DE CASTRO, 116, 46003 VALENCIA

ILUSTRACIONES POR CULITOMATON

MÁS INFORMACIÓN EN RECROOARTBOOKFAIR.ES @RECROOARTBOOKFAIR

NOTAS SOBRE EDICIÓN SOSTENIBLE

A lo largo de esta publicación se trazan una serie de preguntas a colaboradores, amigos y participantes de la feria, que abordan la idea de sostenibilidad en las prácticas contemporáneas de la edición independiente. También incluye dos textos que consideramos fundamentales para esta investigación. *Hacia un modelo editorial autosostenible* de Marc Fischer y *Cómo prepararse para el colapso del sistema editorial de publicaciones* de Eric Schierloh.

Entendemos la sostenibilidad como un concepto amplio que incluye acepciones como la sostenibilidad de los proyectos autogestionados, la sostenibilidad de comunidades locales y la sostenibilidad ecológica.

Esta publicación, se puede adquirir durante la feria en el stand de Recreo. También se puede leer de manera totalmente gratuita en nuestra web: www.recreoartbookfair.es

NOTAS SOBRE LA EDICIÓN SOSTENIBLE

Astrid Vorstermans
Eric Schierloh
Marc Fischer
Martijn 't Veld
Polvora
Ricardo Cases
Sara Arroyo
Vicent Orts

NOTAS SOBRE LA EDICIÓN SOSTENIBLE

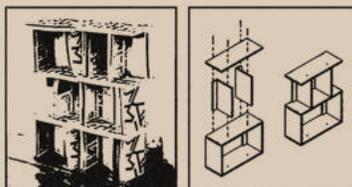
Notes sobre l'edició sostenible

BOOK BOOK-SHELF

BOOK BOOK-SHELF es un sistema modular de mobiliario diseñado exclusivamente para Recreo 2022 obra del diseñador valenciano Vicent Orts. El encargo parte de la premisa de aprovechar materiales utilizados -y en actual desuso- durante la edición anterior de la feria, con la única condición de que cualquier persona pueda autofabricarse cualquiera de los diseños.

El diseño resultante surge del estudio y la experimentación con los propios libros. En este caso, se aprovechan sus propiedades físicas para hacer construcciones. A partir de este ejercicio, se llega a la conclusión de que un libro abierto en posición vertical genera tres puntos de apoyo, un tripode. Esta estructura básica de equilibrio permite colocar una superficie horizontal sobre ella y apilar más libros, generando así un sistema modular del que sacar estanterías, asientos y expositores para libros.

El resultado lo podéis ver en la zona de lectura de la segunda planta del edificio.



PROGRAMACIÓN

MIÉRCOLES 19 Y JUEVES 20 DE OCTUBRE

16:00h a 20:00h
Taller de risografía *One More Ink*, impartido por Perfrjucho.

VIERNES 21 DE OCTUBRE

17:00h
Presentación de *Maquis* por Polvora.
Con la participación de Jesús Monterde (autor) y Jorge Alamar (editor).

18:00h
Doble presentación de *Yellow Soda* y *Torre Naranja* por Handshake.
Con la participación de Juan de Dios Morenilla (autor de *Yellow Soda*), LUCE (autor de *Torre Naranja*), Jaime Sebastián y Rubén Montesinos (editores).

19:00h
Presentación de *¿Y a esta rata quién la mata?*, publicado por Dalpine.
Con la participación de Manuela Lorente (autora) y Sonia Berger (editora).

SÁBADO 22 DE OCTUBRE

12:00h
Presentación de *Industria/Matrices, tramas y sonidos*, publicado por IVAM y Archive Books.
Con la participación de Lorenzo Sandoval y Archive Books.

13:00h
Presentación de *Matter*, publicado por Ca l'Isidret.
Con la participación de Alex Plademunt (autor) y Antonio M Xoubanova.

14:00h / 15:00h / 16:00h
Pasos del cortometraje *Matter*. Pícea audiovisual conectada al libro.

17:00h
Athens Art Book Fair, un caso de estudio sobre ferias dirigidas por artistas. Conferencia por Athens Art Book Fair.
Con la participación de Margarita Athanasiou (fundadora de la feria).

18:00h
Presentación de *Art and Solidarity Reader*, publicado por Valiz.
Con la participación de Ketya García-Antón (autora) Astrid Vorstermans (editora).

DOMINGO 23 DE OCTUBRE

12:00h
Presentación de *Gangsters maricas: extravagancia y furia en el cine negro*, publicado por Cinefilia Pop.
Con la participación de Juan Dos (autor), Alex Tarazón (ilustrador) y Alba Monteón (diseñadora).

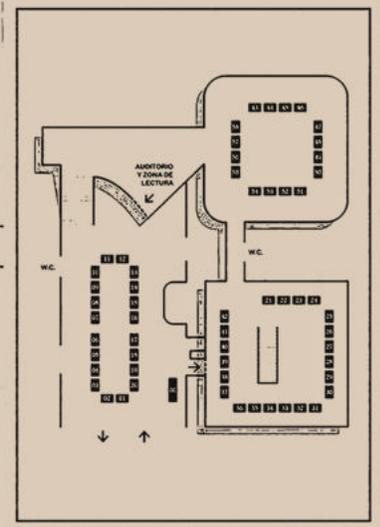
13:00h
Presentación de *Me voy. Me voy*, publicado por Temporal.
Con la participación de Paula Giménez Monar (autora) y Lucía Boned (editora).

14:00h / 15:00h / 16:00h
Pasos de la película *Me voy. Me voy*.

17:00h
Presentación de *Uno a Uno*, publicado por La Balsa Editora.
Con la participación de Federico Paladino (autor).

PLANO DEL ESPACIO

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| 01 Stolen Books (PT) | 31 Realmente Bravo |
| 02 Ca l'Isidret | 32 DITO Publishing (IT) |
| 03 IVAM Publicaciones | 33 FAW Books |
| 04 Club del Prado (AR) | 34 Ceremoney Press (GB) + Salt 'n' Pepper Press (GB) |
| 05 Polvora | 35 Bartlebooth |
| 06 Pitzlein Books (MX) | 36 Ediciones Valientes |
| 07 Dalpine | 37 Profundo Ediciones (AR) |
| 08 Valiz (NL) | 38 Lafat Bordieu (CL) |
| 09 La Balsa Ed. | 39 Hocus Bogus Publishing (NL) |
| 10 Archive Books (DE) | 40 Llamp Edicions |
| 11 Temporal | 41 Juan Nadie Colectivo |
| 12 Terranova | 42 Perfrjucho |
| 13 Replika Publishing (DE) | 43 Lady Gueguette (FR) |
| 14 La documental edicions | 44 Punta Lara Ediciones (NL) |
| 15 Objet Papier (FR) | 45 Gimme Five Publishing |
| 16 Tambourine | 46 Earlin Libros |
| 17 Athens Art Book Fair (GR) | 47 DXI Publications |
| 18 Bronze Age (GB) | 48 Buena Gente Colectivo |
| 19 AIA Editorial | 49 The Smart View (DE) |
| 20 Handshake + Santanasantana | 50 Editoria Pópé + Nagi Books |
| 21 Happy Potato Press (DE) | 51 Editorial Concreta |
| 22 Two and the Same | 52 Ediciones Noviembre |
| 23 Bucl Editorial (AR) | 53 Uonimpresiones |
| 24 Muroprint | 54 Tapas Duras |
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| 27 Urbild Editions | 57 Media Vaca |
| 28 Bruise Studio (DE) | 58 Cinefilia Pop |
| 29 Turismo Vértit | |



Jaime Sebastián Rubén Montesinos



Handshake

Valencia, Spain

Tell us a brief bit about your practice

Handshake is the collaborative design practice of Jaime Sebastián and Rubén Montesinos. With an emphasis on printed matter, they design and execute publications, visual identities, websites, packaging design, apparel, and photography for clients in very diverse fields, either at a large or small scale. In addition to the studio practice, Handshake operates as a platform for publishing printed matter, retail store, and divulgation; by holding events, exhibitions, and lectures. Focusing on visual arts and exploring the limits of contemporary publishing practices, Handshake collaborates with contemporary artists to create unique and experimental projects while having fun in the process.

Alongside Aythami Castellano and Iván Santana in 2020 they created Recreo Valencia Art Book Fair focused on decentralizing the focus of attention on European design and covering new languages of contemporary creation, helping to strengthen the circuit of art book fairs from less positioned Mediterranean countries.

What dimension of the artist do you find have the greatest im- pact on your work?

Community building has always had a strong impact on our statement as publishers/artists, but also on our work as a design studio. We've always tried to keep the balance of working locally but having an international impact.

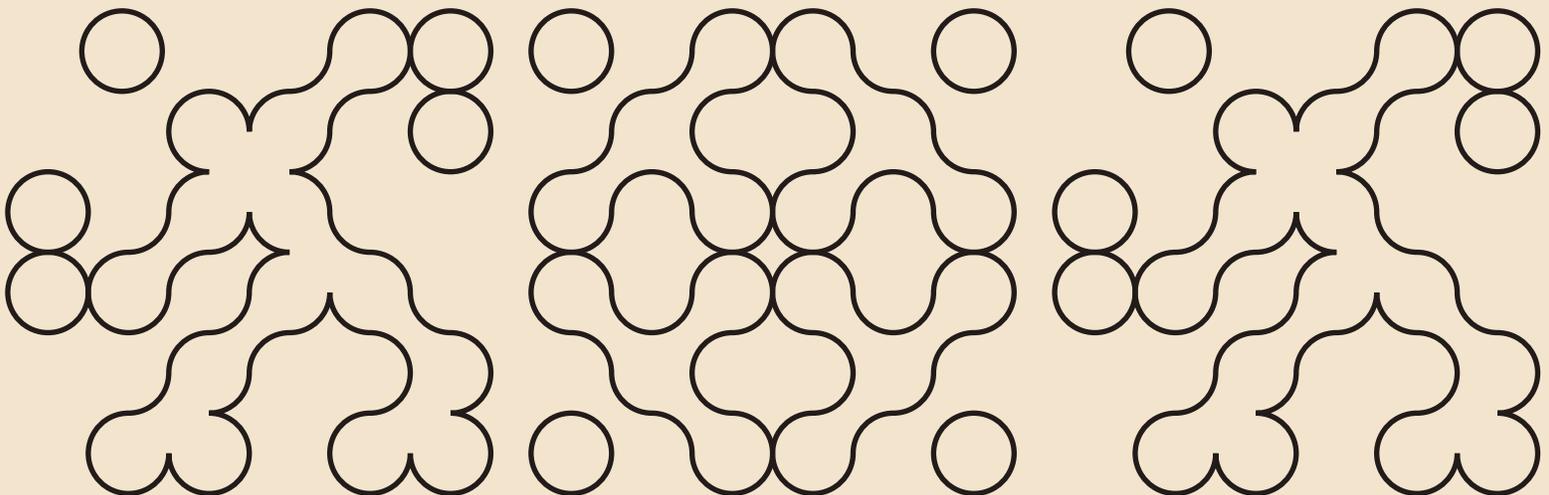
On one side, working with local contemporary artists has been our focus for the last couple of years. This has a strong impact on our community, as it became a tool for documenting the strong young art scene of our city, not only through publishing printed matter but also by orga-

nizing small events like exhibitions, presentations, or talks. We've also been developing a profile as educators, collaborating with universities and local institutions that host talks and workshops to share both what we have learned from publishing and the practices of other publishers around the world. Last but not least, accessibility has always been important to us, and we try to keep low prices for our products so audiences with different incomes can access them.

On the other side, traveling to international art book fairs is not only one of the main channels for our distribution; but also a way to

share our friends and local artists' work with a bigger audience. We've also connected with other creators while traveling to book fairs and other events, eventually becoming collaborators, doing commissions, or building strong friendships. We always try to keep connected with them, sharing information and resources, being honest about our rates or costs, and visiting while traveling to their cities.

As a natural conclusion of this process, we started co-organizing Recreo, connecting local publishers with our friends worldwide, and showing new contemporary publishing practices in our city.



Are there any you feel should be added to the list?

Some proposals:

Inward

- Research as an artistic practice

Outward

- Share resources and information with other colleagues
- Talking about money

Labor/Production

- Keep in touch with stockists
- Research for other distribution channels
- Research for printing or binding techniques
- Correctly packing the books

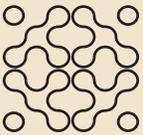
What are the aspects of your practice that feel invaluable/unseen?

This a list of aspects of our practice that most of the time feel unseen and invaluable:

- While everything gets more and more expensive, keeping accessibility to our work is a huge effort that takes time, research, and patience.
- To be as sustainable as possible, both from an environmental and a professional practices' point of view.
- Keeping in touch with stockists and

making them pay you.

- Self-reflect and analyze each year the impact of our work, annual billing, and studio expenses, so we can keep improving our project. Having a good database of your finances and always trying to improve the system so it adapts better to your needs.
- Packing orders for clients, stockists, or traveling to book fairs is always a longer process than we would like.



Can You Speak About "Hosting/Being Hosted"

Last year, while visiting New York for the Printed Matter Art Book Fair we co-published with Secret Riso Club 'About Community', a poster/manifesto that worked as a guide for the creation of a healthy local community. This poster has since been distributed through both channels, reaching bigger audiences than we could have on our own.

eling to a fair without a guarantee that it's going to be profitable or even cover costs. For example, in the last two years, we made an online call for locals who wanted to host publishers during the fair. This proved a challenging goal, but it's a great way to expand connections beyond the fair itself.

Also, as organizers of our local Art Book Fair, we take very seriously the hosting experience for publishers who trust us enough to travel for the event. Knowing firsthand how much of a compromise it can be to invest in trav-

Fostering a comfortable space where publishers can share their experiences and discuss challenges seems to us the best way to keep growing as professionals and to adapt our practices to the ever-changing cultural and political context.

Handshake

Jaime Sebastián Rubén Montesinos

"While everything gets more and more expensive, keeping accessibility to our work is a huge effort that takes time, research, and patience."

Por un arte-acción del publicar

Publicación como acto creativo
Publicación como ejercicio reflexivo
Publicación como afirmación de un aquí y un ahora
Publicación como construcción de memoria histórica
Publicación como excusa para el encuentro
Publicación como generación de micro utopías

Publicación como activismo gráfico
Publicación como resistencia creativa y desobediente
Publicación como soporte de discursos poéticos y políticos
Publicación como herramienta de comunicación e intercambio honesto
Publicación como fomento de contranarrativas
Publicación como propuesta de otros modos de hacer

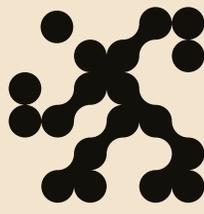
Publicación como estímulo de un espíritu crítico y sensible
Publicación como práctica artística y situada
Publicación como co-creación de sentido y subjectividades
Publicación como experiencia estética expandida
Publicación como ensayo de futuros (im)posibles
Publicación como idea compartida

Publicación como privilegio asumido y problematizado
Publicación como intento de ruptura a las estructuras de poder
Publicación como articulación de contradicciones
Publicación como alteración al orden de las cosas
Publicación como acción socialmente comprometida
Publicación como ejercicio de imaginación política

Publicación como relación de afectos y efectos
Publicación como impulso a ponerle el cuerpo a una idea
Publicación como performance micropolítica descolonizadora
Publicación como modo de afectar y dejarse afectar
Publicación como pulsión al movimiento y al cambio
Publicación como creación colectiva

Publicación como proceso de aprendizaje y desaprendizaje continuo
Publicación como (auto)gestión de saberes, intuiciones y sentires
Publicación como administración colectiva del problema a resolver
Publicación como deconstrucción de estructuras preestablecidas
Publicación como invitación a decir y sentir junto/a través de otres
Publicación como posibilidad de encontrar aliades

Publicación como arte-acción urgente



Tell us a brief bit about your practice

microutopías is a Uruguayan publication studio; it is oriented toward art books, zine production, and risograph pressings rooted in micropolitical artistic works in the collective construction of new dissident narratives and visual poetics from the South. The studio is run by Darío Marroche (he/they), sharing publishing practices with PS Montevideo, a member of the worldwide Publication Studio network since 2020. They are an organizer of the Montevideo Art Book Fair since 2018 and member of the “Lumbung of publishers”, interna-

tional publishing network formed from participation in Documenta 15 in Kassel (2022).

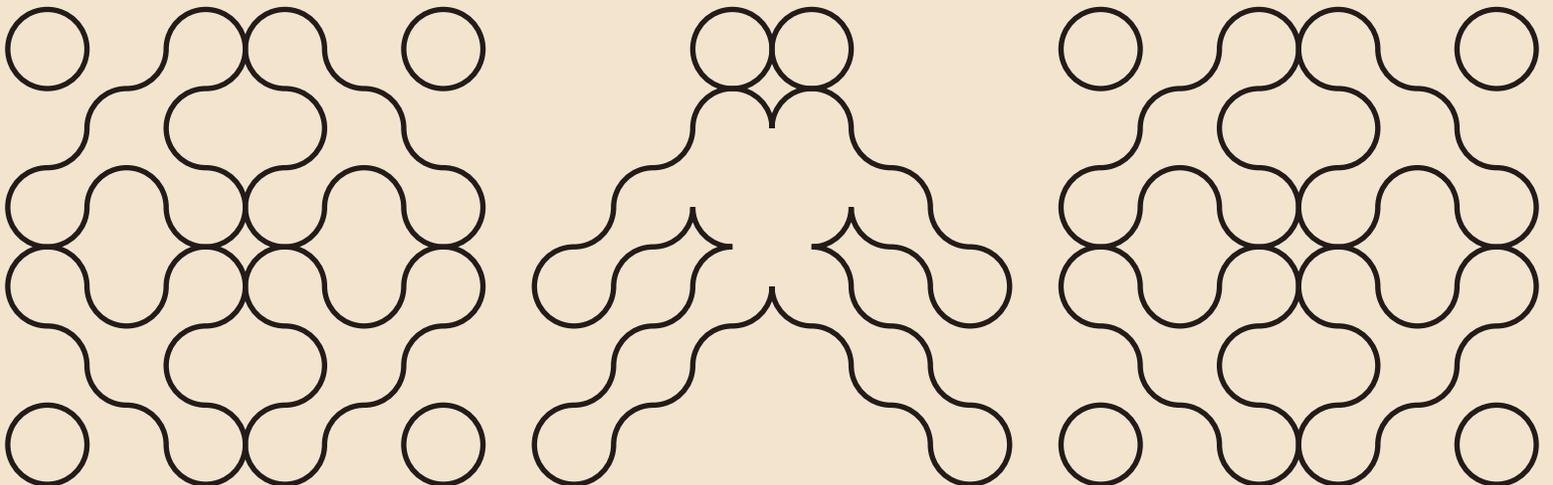
Considering editing and publishing as a collaborative artistic practice, focused on printed art, artists books and graphic activism actions, from a critical, everyday and micro perspective., we explore the format and graphic resource as a narrative element of the works, expanding their interpretations and the creation of meaning and subjectivities in the readers. We use publishing as a communication tool and promotion of artistic-poetic-political discourses.

What dimension of the artist do you find have the greatest impact on your work?

Working from/around our Political Beliefs and evidencing our ideological positions in our printed works is key! We consider each publication project as a critical thinking exercise, focusing on the construction of meaning first for ourselves. Trying to be consistent in all decision making in the process. This idea of politically situated practice allows us to be in touch with the communities in which we and our work is inserted in and also work with/from the present context. The sensitive and personal is also political. Todo impreso es político. Related to the mentioned above, another

dimension that is of great interest to us is the idea of Building community. Community that allows us to recognize ourselves (in other queer, latinxs, publishers, etc.), generates alliances and that ultimately ends up giving extra meaning to what we do. The global community that identifies, hosts, supports and shares our practice and motivates us to continue producing. This also implies building safe spaces where we can expand and reflect on the issues that challenge us, to discuss and exchange with others, collectively find answers and rephrase questions.

"Self-precarization: Many times, in the desire to make and see our creations in the world, we fall into dynamics that not always are fair to ourselves"



Are there any you feel should be added to the list?

- Prototyping/exploration of formats and material possibilities
- Document and record works, actions and processes. Generate the image archive, to socialize on networks and other means later.
- The design of actions, activations and performances around what is published.
 - The experiences as a Body of work, not just the book as the main product.
- Environmental/ecological care
- Moral responsibility with what is published. Ex. Before deciding to publish any thing, we ask ourself internally if, in addition to being important to us, it could be important to others?

What are the aspects of your practice that feel invaluable/unseen?

The (slow) time of collaborative processes, and the importance of respect for others' times. This issue (related to what is called Slow publishing) is reflected in decision-making and group care dynamics when co-creation experiences are designed, not always valued or aligned with the current rhythms of production and consumption of cultural goods.

Self-precarization. Many times, in the desire to make and see our creations in the world, we fall into dynamics that not always are fair to ourselves. Paying attention to the balance between work, return and rest is key! and one of the

challenges we've had to face since the beginning.

We try to work on these issues starting by assuming the precarious context in which we find ourselves, and by proposing self-care practices to avoid irresponsibility, frustrations and burnout.

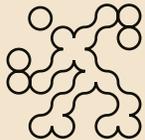
The fast-paced environment we live in does not allow for slow things to take their time to be born. I also think that - being someone that works solo - the amount of small tasks that needs to be organised on top of making books by hand - from concept to printing to binding - is something that is often unseen (including by myself).

Can You Speak About "Political Activism"

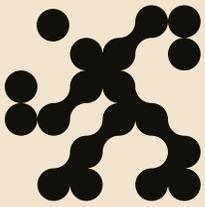
We believe the activist attitude begins by assuming the privilege of having the tools to publish and problematizing and sharing that tool/privilege. We carry this out by organizing community-based activities around self-publishing and the bookmaking process.

It also has a contextual condition of situate our work from the South, stimulating more active micropolitical positions locally, and contributing to the construction of historical memory and counter-narratives to discursive hegemony/heteronorm. It is about understanding publishing as a socially engaged practice and tensioning the private/public

and poetic/political spheres. At last, it implies understanding and working on the symbolic power of images and their potential as a discursive device. The ultimate and greatest objective probably is to affect others (from a micro, sensitive and unpretentious way) and thus change the state of things. In that order, we've been publishing and organizing graphic actions (readings, paste-up, performances, etc.) to take our bodies to the street and demonstrate the urgencies we feel necessary to talk about.



Todo Impreso Es Político



RISOGRAPH

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phone: +49 157 58748892

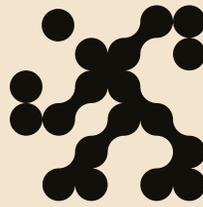
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Nr.	Artikel		8,00 €	
Ri_001	Nutzer_innentag			
Ri_002	½ Nutzer_innentag	1	5,00 €	5

Material:		Anzahl	Preis	Gesamt
Nr.	Artikel			
		8115		
Ri_003	Master	8108	0,25 €	1,75
Ri_004	Druckgänge	874672 874774	0,03 €	3,06

Summe: 9,81

Datum/Kürzel:

3.04.2023



Tell us a brief bit about your practice

Bruise Studio is a Berlin-based publishing house and artist studio. Behind the studio is the bookmaker, photographer and artist Rada Nastai (the person filling out this form as well (:)) that started self-publishing using a riso-based practice in 2016. The need for more collaborative projects and taking a more outer role to the process

of bookmaking has led to bruise, which started with two GR machines in her bedroom. I am interested in the book as a tool for radical art making: the way it can revolutionize the exhibition space and art institutions through democratizing distribution, affordability when it comes to art collection, and enabling the direct support to the artist and maker, while bypassing

gatekept, inaccessible systems. The book has worked as a contraption that has supported social, political and cultural communities and movements, empowering and archiving their truths. My practice is based in trying to maintain this grassroots spirit of book making, and investigate through conceptual exploration, storytelling and humor its shape and expressibility.

What dimension of the artist do you find have the greatest impact on your work?

I am very interested in what happens at the periphery of art making, I am interested in the stories untold and the discarded images. I think the role of the narrator is the one that fits me best and impacts my work the most when it comes to ideating. However, the aspect of time as a scarce resource and keeping bruise financially independent are the outward struggles that impact my work and pushing it forward.

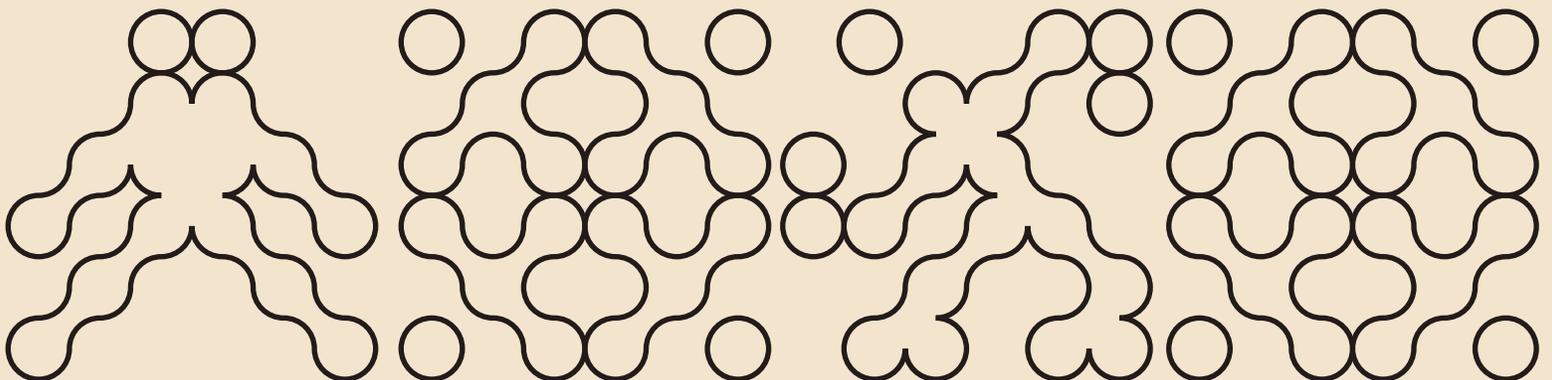
The nervousness of collaborating and not being able to show up as a publisher to the task of paying my collaborators appropriately if the book flops, or aesthetically and conceptually misrepresenting the artists I work with and their identity are also anxieties that I struggles with as I make work.

"I am interested in the book as a tool for radical art making"

Nervousness

Of

Collaborating

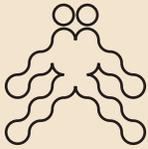


Are there any you feel should be added to the list?

Focus, time as a precarious resource, rejection (funding, suggested collaborations, etc), paper market, aesthetic movements affecting the success rate based on the visual identity of the project

What are the aspects of your practice that feel invaluable/unseen?

The work that goes in the conception of the work feels at times that the fast-paced environment we live in does not allow for slow things to take their time to be born. I also think that - being someone that works solo - the amount of small tasks that needs to be organised on top of making books by hand - from concept to printing to binding - is something that is often unseen (including by myself).



"...it feels at times that the fast-paced environment we live in does not allow for slow things to take their time to be born."

Can You Speak About "Finding Artists To Publish"

I still self-publish in a way in which the book and the concept are more important as an object than the maker, however, when I do work with artists, I only do friends and other makers. It makes navigating the difficulties of producing books (from types of narrating through images to financial negotiations) easier and less anxiety-driven.



Bruise Studio

Rada Nastal

Business note - we should talk early on and consistently about where we see the project going, under what branch/branches it's published and how distribution will work. I don't want it to end in disasters or misunderstandings. But I see it as an even split in terms of investment as well as responsibility of sales. I don't think we will have an issue, but let's discuss in our next meeting so we continue to be on the same page. wait no, we don't want the red, we want the green!!
 But green goes down, red goes up? What the fuck. Even I know that's not good business

Bruise Studio
Jul 4, 2022

I completely agree here, I think we should be both proactive about openly re-adjusting to different new ways of dealing with the distro/ etc (e.g. in case you sell out and want more etc - as mentioned having this problem with)

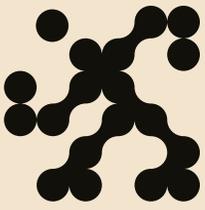
but i also honestly think we´re gonna be pretty good in these terms.

AGREED - with gathering the costs and splitting into half, as well as splitting the books into two halves and each be responsible for their own. Does that sound okay to you?

Show less

Reply or add others with @

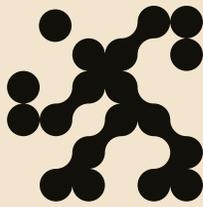
Bruise Studio
Jul 4, 2022



FUTURE FELLOW BAD STUDENT



Kiko Tiu, Pau Tiu and Felize Camille



Future Fellow Bad Student

New York & Manila, Philippines

Tell us a brief
bit about your
practice

Future Fellow is Bad Student's creative studio operating in New York and Manila. The studio is the synthesis of the diverse artistic backgrounds and talents of its founders; Kiko Tiu, Pau Tiu & Felize Camille. With expertise in art, design, illustration, film and print, Future Fellow is a creative force in the pursuit of play, imagination and exploration into the future.

What dimension of
the artist do you find
have the greatest im-
pact on your work?

Building a community and being in a community is one of the biggest impacts when we produce work and where we connect with like minded individuals. As the first Risograph Press in the Philippines, we've built our own riso print community so we can share the love and exploration of risograph as a print-making practice. We all met each other in an art school in the Philippines that was unfortunately underfunded by the government during that time, but we believe we have so many amazing minds despite these limitations. Pau named it Bad Student so we can all have the freedom, the opposite of limitations- to be bad at something, in

Pau Tiu is a Risograph artist and the Studio Director of Bad Student Press. Since 2018, they have conducted numerous Risograph workshops in the Philippines and have taught hundreds of students about the art of Risograph printing, both in-person and online. They have also hosted workshops in collaboration with brands such as Nike, Shake Shack and Uniqlo. Kiko Tiu is an Industrial Designer, Printmaker & Filmmaker. Kiko has been train-

ing as a Risograph Artist for 3 years under Bad Student and has exhibited his Risograph Artworks in Tokyo & Brooklyn. Felize Camille is a multidisciplinary artist, specializing in Illustration and Design. She is the Lead Illustrator, Art Director & Executive Producer of Future Fellow and Bad Student projects. She focuses her time working in the intersection of education, non-profit work and tech.

terms of doing art or making a book and welcome it as part of the learning process to become better. Luckily, we've found people who share the same sentiments of how they approach art and print. The downside to this, as an independent publishing and only risograph press (at the moment) in our country is that we don't have anyone to turn to. If our machine breaks down, runs out of ink or doesn't have the right resources, we have to do the extensive work of outsourcing materials mostly outside of the Philippines, which takes time and financial resources as a small independent publishing press. But after traveling and joining art book fairs internationally, we've been so grateful to have found a community of riso presses that empathized and helped us out

in one way or another. We realize we need a community ourselves as independent publishers or riso presses rather than seeing each other as competitors. We're still here because we've found a community that extended their time, resources and has offered us a space, whether mentally, emotionally or financially for us to continue. Because of this, it fuels our passion even more to educate people on risograph as a print-making practice and empowering the Filipino creative community to have a wider platform despite having these limitations within the country - hopefully inspiring other creatives in the country to have their own independent publishing and riso press.

Are there any you
feel should be added
to the list?

Accountability Accessibility Exploration

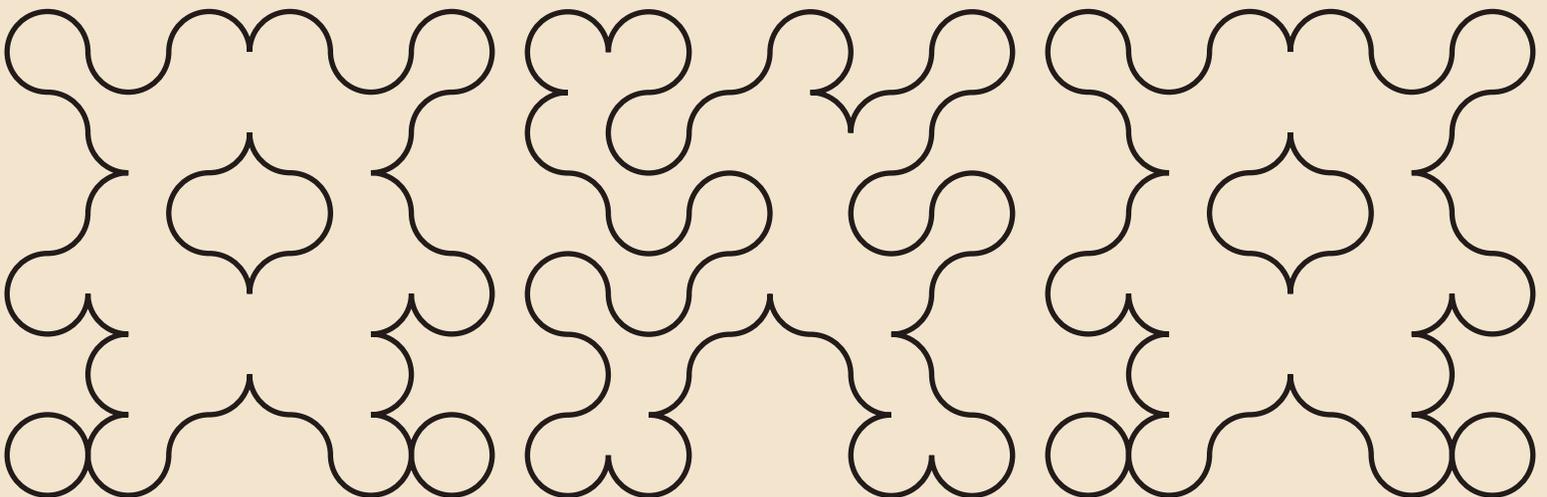
What are the aspects of
your practice that feel
invaluable/unseen?

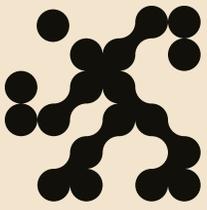
Economic constraints, administrative work and mental health. We want to be able to serve people as much as we can, but our bodies and financial capacity can only do so much as a small independent press. We're just 3 people trying to print, fix the machine, answer inquiries, calculate quotations, buy materials, teach people, apply to book fairs, and design/make art. It might sound so easy but it's not. Designing, printing and binding books one by one by hand takes time. But it's also part of the reason why we love to make books, we know how much work was put into it. Sometimes we don't get to work on our personal art anymore or get enough rest because of this, making it harder for our own mental health.

Can You Speak About
"Teaching Workshops"

Teaching workshops has helped us educate more people about the wonders of risograph and print-making. In this digital age, Risograph proved to be the intersection and marriage of analog and digital aside from screen printing. It has helped us build a community who have found a home for their personal art and style, a playground to explore both worlds and not limiting them to stay on one side of the court. It also paved the way to find a community who share the same outlook on art and print, and in return we also learn so much from them and inspire each other in doing so.

"Pau named it Bad Student so we can all have the freedom - the opposite of limitations— to be bad at something, in terms of doing art or making a book and welcome it as part of the learning process to become better."





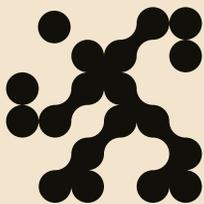
LUCKY RISOGRAPH



Amanda Chung & Chris Lucero

Lucky Risograph

Brooklyn, NY



Tell us a brief
bit about your
practice

lucky risograph is an Asian and Hispanic-owned print press and design studio based in DUMBO, Brooklyn. Since our establishment in 2018, we have continued incorporating the eco-conscious, accessible, and affordable nature of risograph printing into our everyday practice. We collaborate with artists, small businesses, and grassroots organizers to translate their voices and work into art books, zines, and prints. In 2019, along with our friends at Zine Hug, we created Sounds about Riso, an annual multi-faceted festival celebrating all things

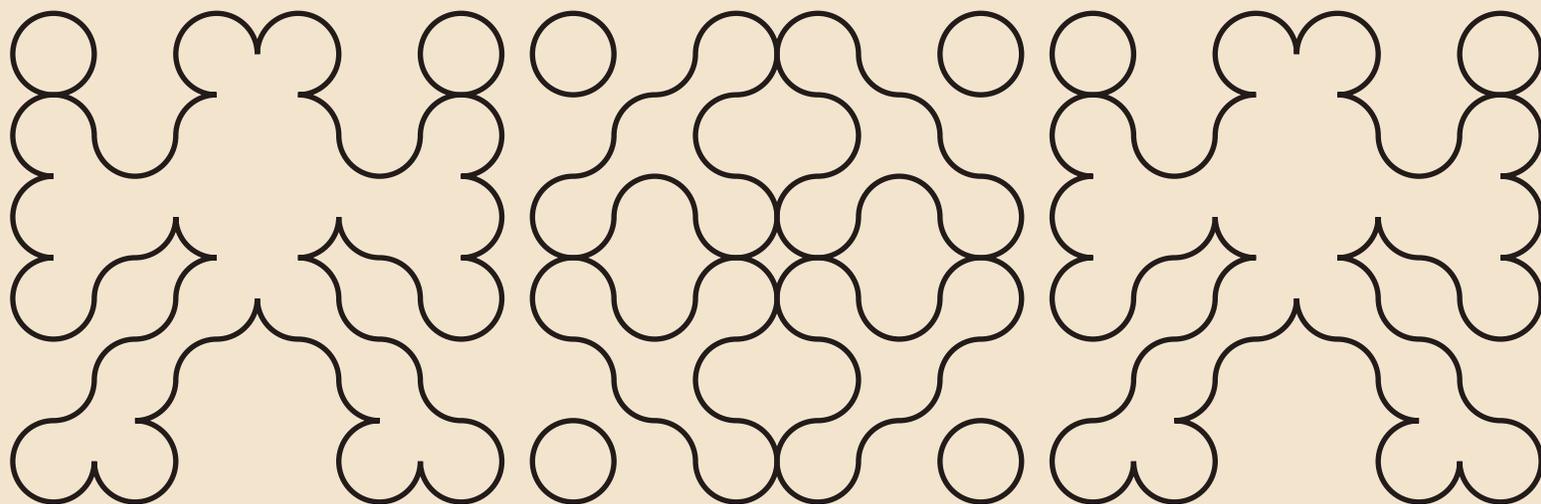
riso. Our mission has been to provide accessible resources for independent publishing (with a focus on risograph), embracing imperfections, tactile learning, and sharing the process! Sounds about Riso continue to evolve each year, but in the past, we've organized an open call, mentorship program, virtual and in-person showcase, talks, and workshops. We hope to introduce and uplift emerging creators and aspiring zine-makers to get their hands on the 🌻joy🌻 of independent publishing.

What dimension of
the artist do you find
have the greatest im-
pact on your work?

Running a print studio while also navigating capitalism and laws with little background or knowledge and being a studio that consists of people who don't easily fit into those boxes. We learn a lot of things from failing or from those who have experienced something similar and shared their knowledge with us. We would say more than half of our energy is spent on Figuring It All Out and we wish we had more to allocate for the creative aspects

of the business!

Building community and relationships has also been a core part of what we do and has the most impact on our practice. Risograph printing was a very small niche when we first started, and the community has been not only inviting and generous but has been the most positive experience that allowed us to prosper and continue doing what we love. We naturally want to incorporate this as much as possible with our activities to not only give back but also to make it grow.



Are there any you feel should be added to the list?

Learning and setting boundaries and documentation and archiving!
Finding a balance between passion and professionalism

What are the aspects of your practice that feel invaluable/unseen?

The physical and emotional demands of running a print shop and studio. Printing, binding books, reorganizing the space for new equipment and workshops, inventory management, paper restocking, and cleaning after projects are wrapped. A majority of our interactions with our audience, clients and collaborators are online, but on the side, we are always moving to make sure the projects get completed. If we stop, every aspect of the studio also stops. I think often people are surprised to find out that there are only a few of us at the shop doing what we do.

Can You Speak About "Finding/Maintaining Equipment"?"

Our equipment acquiring and maintaining process had much to do with our studio space. We started in a literal closet in Chinatown on Eldridge St., so everything had to be semi-portable and relatively compact. We started with a manual paper trimmer, a manual stapler, and a single drum SF9450 Risograph. For the first two years we had to balance space, equipment efficiency, and what tasks we were willing to do manually. For any projects that required equipment we didn't have (ie. digital printing or die cutting), we would ask around and do work trades. One example is Water Jokes, where we did the foil stamping for the cover at Small Editions (shout out to Hannah!). Another example is How to Live on Love by Elizabeth Goodspeed, where we went over to Lea's studio (Lea runs Something In The Air, where she

creates hand-constructed objects & wearables with personally collected antique/vintage textiles.) and used her industrial sewing machine to do singer-sewn saddle stitch for the book. Eventually, we slowly swapped out and acquired equipment as we could afford them and as needed. The learning curve for these machines was also high, and we had to do DIY repairs, source used parts, and troubleshoot technical difficulties, especially since almost all of them were second-hand. It's tough to find a technician for these things! Each day, we are still working manually in tandem with these machines, and our process of making books and prints is by no means automated. But without them, our jobs would be a lot harder, and we wouldn't be able to achieve the amount of projects we had the opportunity to help produce with such a small team.

Lucky Risograph



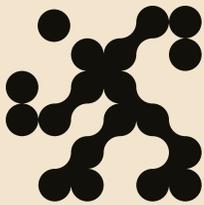
We acquired the following equipment in approximately this order:

Printer (risograph) → Paper cutter (guillotine) → electric stapler → paper jogger → collator, → creaser → booklet maker → spiral hole puncher → industrial sewing machine →

Lo-fi in-house equipment: bone folder → hair dryer → manual paper slicer → creasing board

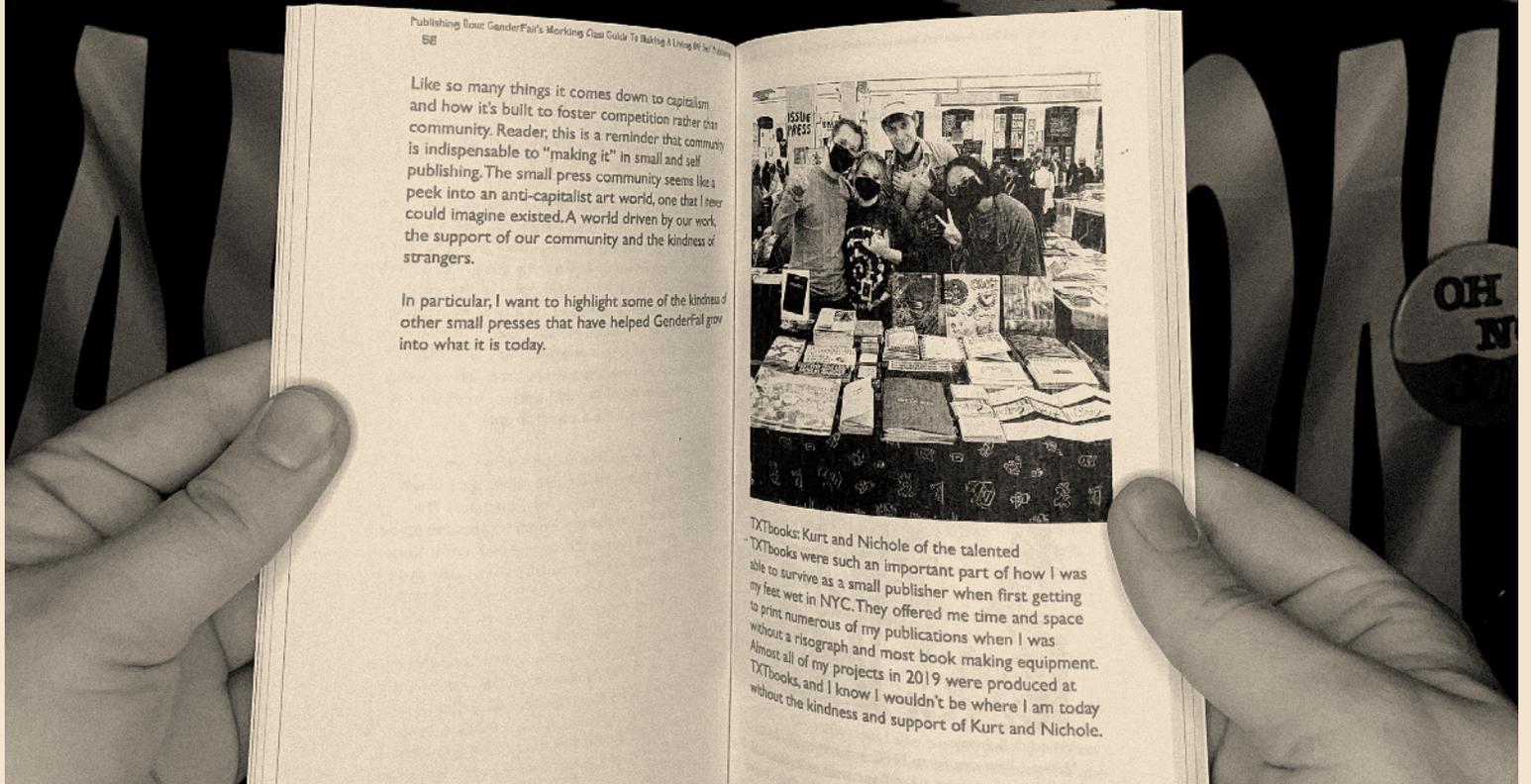
Resources: ebay • wirebids.com • mybinding.com • instagram • asking around and talking to friends! • riso discord • youtube

Amanda Chung & Chris Lucero



GENDERFAIL

D	E	F	G	H	I	J
GenderFail Online/Fair Sales 2022						
				July	August	September
March	April	May	June			
\$28	\$32	\$129.18	\$166.95	\$95	\$18.93	
		\$20	\$1,491	\$3,769	\$708	\$2,485
\$7,143.02	\$10,723.87	\$9,204.71	\$3,983.80	\$6,060.05	\$3,215.24	\$1,980.99
			\$253	\$754	\$45	\$570
\$253.19	\$249	\$238.56	\$261.44	\$229.25	\$261.63	\$211.84
Non-GenderFal Income 2022						
				July	August	September
March	April	May	June			
\$1,977.22	\$1,977.22	\$2,143.09	\$1,977.22	\$1,977.22	\$1,977.22	\$2,531.82
Genderfail Payment Events/Services/Visiting Artist						
Payment Method		Event/Service/Program fee	Date Paid	Amount	Payment Method	
Square		IPC Moderator F	03/15/22	\$150	Check	



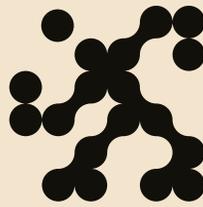
Publishing Issue: GenderFail's Working Class Guide To Making A Living Off The Streets
58

Like so many things it comes down to capitalism and how it's built to foster competition rather than community. Reader, this is a reminder that community is indispensable to "making it" in small and self-publishing. The small press community seems like a peek into an anti-capitalist art world, one that I never could imagine existed. A world driven by our work, the support of our community and the kindness of strangers.

In particular, I want to highlight some of the kindness of other small presses that have helped Genderfail grow into what it is today.



TXTbooks: Kurt and Nichole of the talented TXTbooks were such an important part of how I was able to survive as a small publisher when first getting my feet wet in NYC. They offered me time and space to print numerous of my publications when I was without a risograph and most book making equipment. Almost all of my projects in 2019 were produced at TXTbooks, and I know I wouldn't be where I am today without the kindness and support of Kurt and Nichole.



Tell us a brief bit about your practice

GenderFail is a publishing, programming and archiving platform run solely by Be Oakley. GenderFail is not non-for-profit but profit-for-survival or profit-to-continue-our-work-without-other-means-of-capital and most importantly to make money for others I publish, to create profit-for-labor. With GenderFail, publishing is personal, it's the means

of my livelihood and a tool for the dissemination of imperfect, but powerful ideas. For GenderFail, we seek to publish works that expand queer subjectivity by looking at queerness as an identity that challenges capitalist, racist, ableist, xenophobic, transphobic, homophobic, misogynistic, and anti-environmental ideologies.

What dimension of the artist do you find have the greatest impact on your work?

Labor/Production takes up so much space in my

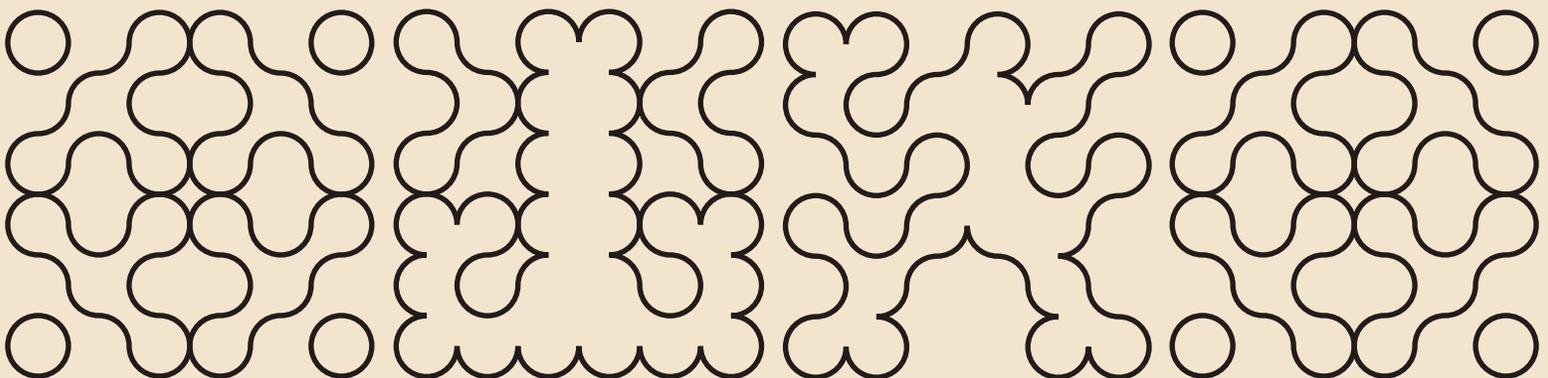
investing in my future livelihood into the publication. My finances are infused with GenderFail and if a project I make fails to sell it affects me directly. This makes the act of publishing so personal and lifegiving (literally) that it makes what I do important (at least for my own survival).

my own labor and production. The art world, as many of us know, is unfixable broken and we must all work together to rebuild the system by and for working class artists. As a publisher and artist myself, I try to be transparent with my knowledge to help others find ways of taking their own control over their own means of survival. This exhibition by Tara and Gonzalo is an important blueprint for new world building towards a working focused future.

day to day life as publisher. I have worked hard to make GenderFail my full time job. In this, my life centers around Labor/production as a means to not only make my work, but to make enough money to live. I've said this before in other platforms/lectures/publications: when I choose to create a project, especially with another artist(s), I am in-

In this current climate of artists, writers and other creative people being silenced/fired for speaking up in support for Palestinians, I feel fortunate to be wholly in charge of

"My finances are infused with GenderFail and if a project I make fails to sell it affects me directly. This makes the act of publishing so personal and lifegiving (literally) that it makes what I do important (at least for my own survival)."



Are there any you feel should be added to the list?

Under "Body of Work" I would add "sound" and under sound I would put "audiobook". I've have had the dream of building an audiobook recording aspect to Gender-Fail. For many of us publishers, we don't have the time or resources to make audio recording of our written works. As a publisher I am always looking for new ways to

be both accessible and find new ways to disseminate my work. In the future I imagine creating an artist in residence program where I invite small publishers and authors to record their work. This could even be done now (in one way or another), I just need to finally take the steps to start this process.

What are the aspects of your practice that feel invaluable/unseen?

Universally, Labor is something that is always lost on audiences of artist books. Many of us feel pressure to price our publications lower than we would like so that the work can be sold more easily. It is of course important to make work affordable (for example I offer all my work on sliding scale) but so much unseen labor goes into self publishing work. As a publisher I refuse to take on unpaid help for the production of my project and end up spending countless hours printing and binding work. Since larger

institutions with various funding sources can price books lower due to larger production budget it sets standard that can't account for the numerous hours of labor that goes into many small publishing projects.

Talking with numerous small and self publishers rarely include their own labor into the "at cost" for making their work. (At cost: Meaning the money spent on all materials that goes into a book). Therefore, as artists ourselves we don't

even value our own labor to add it into the acquisition to understand the true cost of our work. This being because the true cost of making a publication would oftentimes be too expensive for many low income/middle class people. Labor is at the core of all projects and I do whatever I can to help shine a light on that. One way I have found is to post timelapse me doing repetitive labor or printing, binding, collating and cutting. I find these videos add a mesmerizing effect to the dull beauty of our labor as publishers.

Can You Speak About "Financial Administration"

This year I published a book "Publishing Now: Publishing now: GenderFail's working class guide to making a living off self publishing" where I have a whole section "Let's

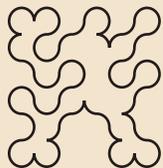
Talk About \$\$\$\$" that spans 30 pages of insight including:

Here I offer a free PDF of the publication for those who can't afford to buy the book:



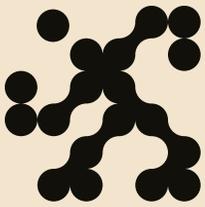
- 5. How Much Do I Actually Make From GenderFail Pg.25
- 6. What Is Wholesale And Consignment? Pg.32
- 7. Payment Processing For Small Presses Pg.35
- 8. Taxes: Keep Track Of Your Income And Expenses Pg.38
- 9. Pricing Your Work Pg.40
- 10. How Much Do We Pay Artists? Pg.45
- 11. Don't Wait On Grants Pg.50
- 12. Against Kickstarter: For Failure Pg.52
- 13. The Power Of Sliding Scale

GenderFail



Be Oakley

"Therefore, as artists ourselves we don't even value our own labor to add it into the acquisition to understand the true cost of our work."



Stencil Wiki



<https://www.stencil.wiki>

STENCIL

[ATLAS](#) [MACHINES](#) [EXPLORE](#) [FAIRS](#) [RECENT CHANGES](#)

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AN ATLAS OF MODERN RISOGRAPHY

An Atlas of Modern Risography is an interactive directory of publishers, print shops, and design studios using Risograph duplicators in a creative context.

Log in to add yourself to the map!



UNITED ARAB EMIRATES

[Tashkeel](#)

UNITED KINGDOM

[12—B](#)

[An Endless Supply](#)

[Arnox Duplication](#)

UNITED STATES

[4D Lab](#)

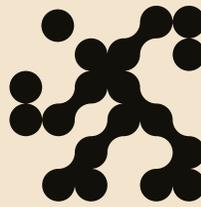
[A/D/O](#)

[a83](#)

[AAL Press \(West\)](#)

ARGENTINA

[Capitana - Taller de impresión](#)



Tell us a brief bit about your practice

Issue Press is a tiny publisher and Risograph print shop operated by George Wietor (hi!) in Grand Rapids, Michigan. Since 2011, it has worked with an elastic mandate to publish captivating works by artists of all mediums that trade in humor, history, and exploration of place.

In addition to publishing, I have initiated several side projects dedicated to the growth of the international Riso community, including stencil.wiki; An Atlas of Modern Risography; and with Matt Davis of Perfectly Acceptable Press, I am a co-founder of the North American Risograph Conference (NARC), a gathering of Riso devotees held occasionally in Chicago, Illinois.

What dimension of the artist do you find have the greatest impact on your work?

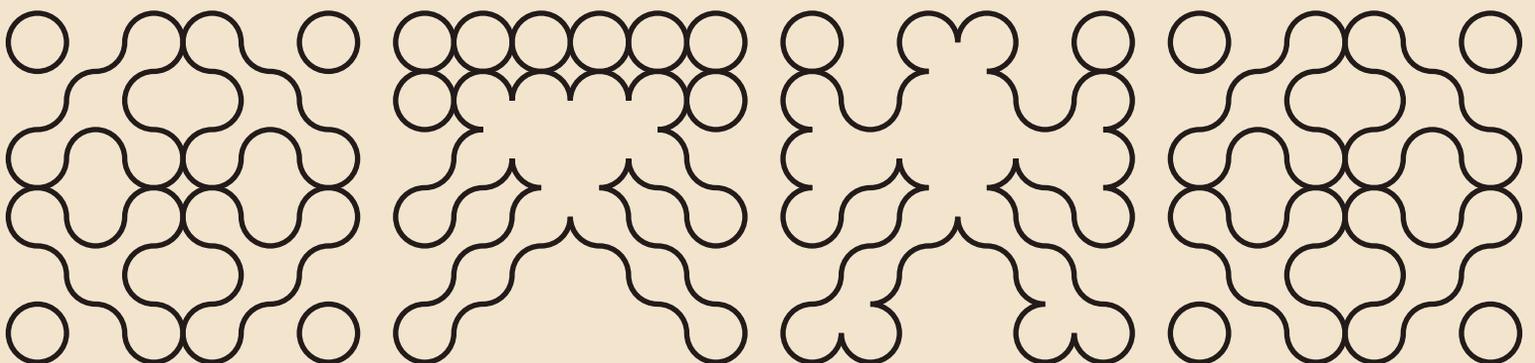
Crafting a sense of community has always been at the core of my practice, even before diving into the world of print. I started printing when my friends and I set up an all-ages music venue and art space in our town, where print quickly became our go-to for spreading the word about our events. Our venue operated as a collective, with as many as 17 members making decisions together. This collaborative experience spilled into other community projects, both online and off, shaping how I approach work.

After a decade of community organizing, burnout led me to shift my focus primarily to printing. Yet, a solo print adventure without the community vibe of the venue felt lacking. So, it became a natural progression to start collaborating with others, casting myself in a supporting role. Issue Press remains a solo endeavor operationally, emphasizing self-reliance, but each project is a collaborative effort.

My passion for stencil printing is truly rooted in the vibrant community that surrounds it. The folks I've met through this shared

interest are what I cherish the most, and my desire to forge connections with fellow enthusiasts fueled the creation of projects like the Atlas of Modern Risography. After getting my hands on my first Risograph, I realized I didn't really know anyone else using these machines. The Atlas emerged as a personal quest to connect with every stencil printer I could find, driven by the belief that a thriving community could only flourish through mutual awareness. Ever since, my organizing efforts have been dedicated to nurturing and fostering an international risograph printing community.

"Issue Press remains a solo endeavor operationally, emphasizing self-reliance, but each project is a collaborative effort."



Are there any you feel should be added to the list?

This might fall under personal growth, but over the last decade of involvement in the RISO community, I have noticed several definite stages, burnouts, or "life cycles" in the artist publisher when it comes

to the tension of offering print-for-hire services vs. maintaining a personal publishing practice. I think it would be interesting to examine the natural life cycle of a DIY publishing project.

What are the aspects of your practice that feel invaluable/unseen?

I feel like everyone is going to have the same answer here, but running both a studio and various community projects is a LOT of admin. Much of it invisible, much of it thankless, and all of it necessary.

Can You Speak About "Knowledge Sharing"

Knowledge sharing is an essential aspect of community-building for me, and it has a profound impact on my work. I believe that any RISO printer needs a network of people to share information about how to maintain these unique machines and to commiserate with one another when things go awry. They often do. This is why all of my community-building efforts have centered around knowledge sharing.

Eventually the Atlas, a knowledge-sharing project in its own right, evolved into the much more comprehensive stencil.wiki: a website where stencil printing enthusiasts can contribute articles, tutorials, and specifications about each of the machines we use. It has become a central repository of essential information about these machines, and I have even heard rumors that the RISO corporation itself uses the comprehensive color list as a resource.

Inspired by Magical RISO, a gathering of stencil printers that was once held biennially at the

Jan van Eyck Academy in Maastricht, Netherlands, Matt Davis and I started the North American Risograph Conference (NARC) in 2017 to create a similar (though much more DIY) in-person gathering on this side of the world. The Conference, held in conjunction with the Chicago Art Book Fair, is a day of talks, panels, and workshops dedicated to strengthening the North American stencil printing community. Although COVID has disrupted the Chicago Art Book Fair and, consequently, NARC, pushing it off our biennial schedule, we plan to bring this gathering back soon.

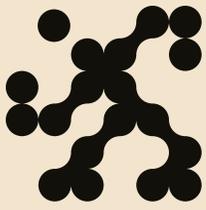
To me, knowledge sharing goes hand-in-hand with press work, and our community's unwavering commitment to sharing is one of its most captivating qualities. This willingness to share knowledge within our community is what keeps me engaged and motivated to continue my work as both a publisher and a community organizer.

Issue Press



George Wietor

"...knowledge sharing goes hand-in-hand with press work, and our community's unwavering commitment to sharing is one of its most captivating qualities."



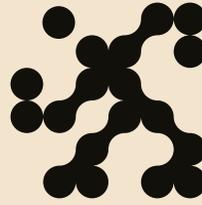
SECRET RISO CLUB



Gonzalo Guerrero & Tara Ridgedell

Secret Riso Club

Brooklyn, NY



Tell us a brief
bit about your
practice

Secret Riso Club is a graphic design and riso-graph studio that focuses its work on the intersection of social justice, art, design and community building. In our practice, we work to build a platform that serves as a collaborative space for developing ideas and new projects. SRC is run in collaboration between Gonzalo Guerrero and Tara Ridgedell.

Gonzalo Guerrero (he/him) created SRC in 2017 a few years after immigrating to NYC from Chile. As a designer, Gonzalo's practice

is focused on the use of printing as a tool to experiment and explore ideas around identity, activism and culture. Tara Ridgedell (she/her) has a background in education and comes to the practice with accessibility in mind. Her work focuses on both inward and outward connection and breaking down capitalism's individual-centered focus. In addition to running SRC operations, Tara also runs Practice Print, our in-house screen-printing studio.

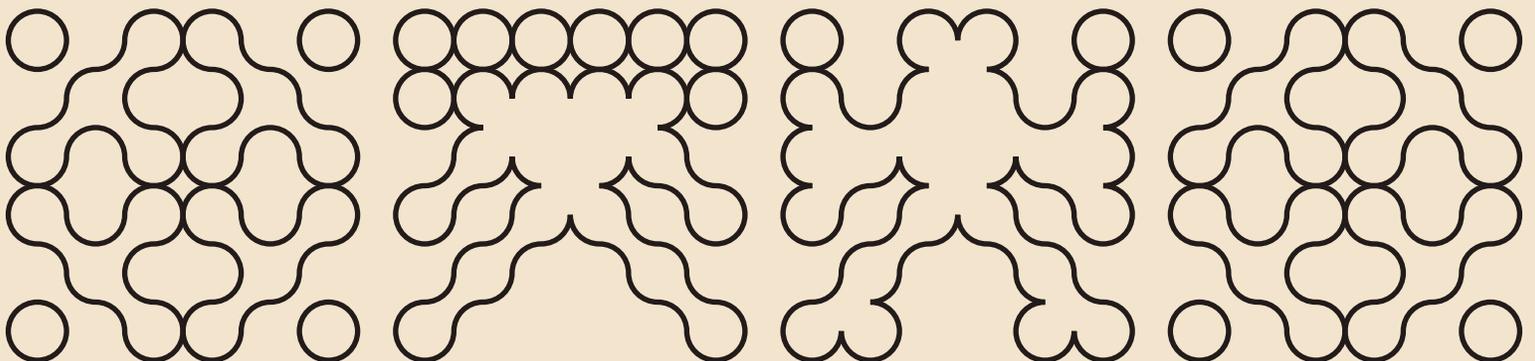
What dimension of
the artist do you find
have the greatest im-
pact on your work?

Mental health and rest play a big part of our work. It's very easy to get caught up in the daily hustle, exciting opportunities, and administrative work - it can feel

very consuming. We have to deliberately impose rest times for ourselves and in our friendship - times when we're not talking or thinking about work (even though it's exciting and we're passionate about it!).

Developing a fair quote system has also been a major factor for us. It's been difficult to find the balance between making printing affordable and accessible, and it being financially viable for us (especially with

all prices increasing). We've also spent a lot of time developing a system for ourselves that doesn't take too much time. At the beginning of our printing services, making a quote would take about 30 minutes - that time really adds up when so many quotes don't become paid jobs. When we first started offering printing services, making a quote would take about 30 minutes - that time really adds up when so many quotes don't become paid jobs. While the riso printing community isn't very competitive in NYC (no one's trying to grossly undercut the printing prices of another studio), we do keep in mind that we want our prices to feel in line with other studios.



Transparency of pricing, Friendship, Communication

Are there any you feel should be added to the list?

Friendship and communication play a huge role in our work. We spend a lot of time explicitly working on aligning our communication. Tara has utilized some questionnaires from the Solidarity Economy framework to guide conversations between the two of us, with questions like, "Recall a version of "success" that felt great, what did it look like? If your work is successful, how will the world look different?"

Being very deliberate and clear about our intentions, values, needs and boundaries in our work together has helped us protect and maintain our friendship. As friends, we also make sure to spend fun time together where we don't talk about work at all.

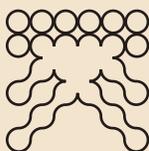
What are the aspects of your practice that feel invaluable/unseen?

It can be very difficult to take time to care for your basic needs. We're privileged to do work we're excited by and love, but all bodies need time to rest, sleep, eat, and play. Our work in the studio in the past few years has come in waves of busy and stressful months that often weigh heavy on our mental and physical health. There are days we're at the studio 12+ hours a day when we're up against a deadline or preparing for a fair. To protect our minds, bodies and creativity, we've started taking a few weeks to close the studio for printing jobs or commissions to give space and time for some rest and more creative work. This means putting on an email vacation responder and shutting down the online shop.

In addition to taking these more purposeful breaks, we try to take time each day to care for ourselves. Gonzalo likes to wake up, exercise, cook lunch and prep dinner before coming to the studio. Tara has slow mornings and likes to spend time journaling and meditating before coming into the studio. We both regularly communicate in the mornings and if one of us needs to take a day or work from home, we try to be as supportive as possible. There are definitely times when all our self-care is replaced with pizza at the studio and very long days printing or doing fairs (such intense days!), but we try to have grace with ourselves and return to a practice of balance and care.

Can You Speak About "Taking care of basic needs"

Secret Riso Club



Gonzalo Guerrero & Tara Ridgedell

"Being very deliberate and clear about our intentions, values, needs and boundaries in our work together has helped us protect and maintain our friendship."