Sara Nesteruk
25th July 2016
A publication project. Designed by and with, members of the Islington Mill Art Academy, a group of Artists based in Salford. The publication was, and is, an experiment in collaborative practice. Taking the date, 25th July 2016, as a collective point in time, each artist responded to the date, as a theme. The deadline for the project was the end of the day, on the 25th of July. Each artist created and submitted work, I created work, and collected the material, edited, as re-distributed the final document. The deadline for submission of material was 5.45pm. There was a fixed format, an experiment in form. Using the idea of kits of parts, in motion graphics, and the collaborative films I have been experimenting with in my teaching work. My intention was to explore the idea in print. A fixed format, a theme, everybody, with the same space, 4 x A4 pages, a colour scheme, and a collective product at the end. The material, inspiration, and original style references came from a book called Owning Art: The Contemporary Art Collector’s Handbook, by L. Buck and J Greer, Published by Cultureshow Media, 2006.
Exploring a moment, a fixed point in time. Referencing and being inspired by James Joyce, Ulysses, and a piece of writing by Jung, describing the text as reems and reems of nothing. This experience, documenting time, in print and production. The project was self-published and funded. 3 copies of the final publication exist in the first edition.

**Research Problem / Question**

Is it possible to create a kit of parts, as in motion design, using print production and collaborative practice. A set of guidelines and principles, for each artist to follow, to link the work, and overall theme, and space for each individual to respond freely within the theme. Literature review includes the reference book, Owning Art, Jung, Beckett, James Joyce, and contemporary design, self-publishing, and design agencies including Spin.

**Research Process / Methods.**

A fixed colour scheme, and a series of invitations, and meeting notes formed the basis for the project. Each artist responded differently to the ideas. The final production includes a digital PDF publication, distributed to everybody involved, and 3 printed copies, each unique.
Significance

Exploring approaches to collaborative practice, publishing, and working, creatively and individual practice. The work has been accepted, and is part of the Special Collections Library at Manchester Metropolitan University, from June 2018. One copy is in the library at Islington Mill in Salford. The third copy is going to be sent to a collection for consideration at MOMA in New York.

Originality

The work allows each mate, maker, complete autonomy, within a certain set of design constraints. Standard publishing, organises work into a fixed design, or structure. Here, the structure is the contact, conversations between the artists, and the design principles. The colour and form came from design decisions in early meetings about the project. Working quickly. Capturing a moment, a particular point in time. I have tried this approach in motion, this applies some of the principles of motion practice to design and print production. I haven’t seen a similar approach in publishing. Exploring self-publishing, shops including Magma. The work takes an academic text as a starting point. A random, and fixed point in time. My contributed work is about gaps, absences and loss.
I haven’t worked on a print production, managed, designed, and collaborated, with a group of designers and artists before. A document to a moment in time, and the Islington Mill Art Academy, at a particular moment in time.

**Rigour.**

The work in approach and design and production is innovative. Images of the final documentation are included on my website, a complete collection, of all three publication, each one is different. The work is now available for public view in an archive, and the library as Islington Mill in Salford. The work is clearly presented.
Documentation.

Project Images:
25th July 2016

A series of shapes, gaps, boxes, and
spaces create an image of a constant
sequence. This is a metaphor for time
that is fluid.

Page 1
A drawing of the
first letter.
Collecting character

- Owning a record be akin to owning the of art history.

- Documentation ess and creation of a
Publication x no. of people = pages
Bibliography