

BURGER  
SERVICE



During my internship I had the opportunity to contribute to the rebranding of the stock exchange in Prague. Here is a selection of some of my proposals (2022)

Old logos



 **Lidský kapitál**



**Finanční rozvaha**  
**12/11/2024**

Kongresové centrum Praha

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 **CIO Agenda**

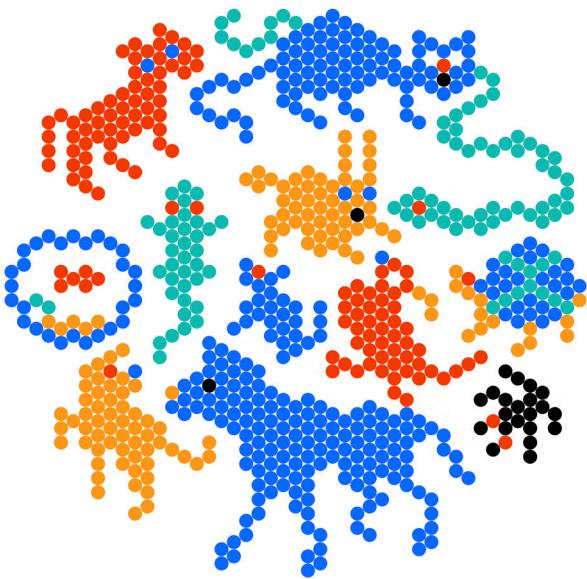


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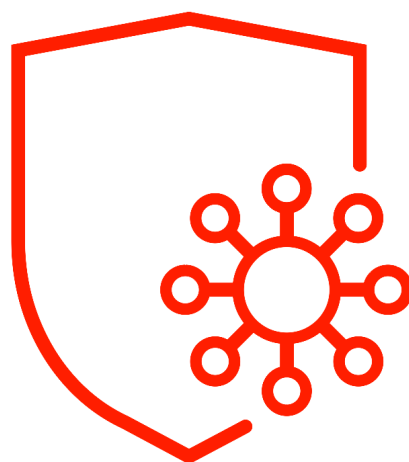
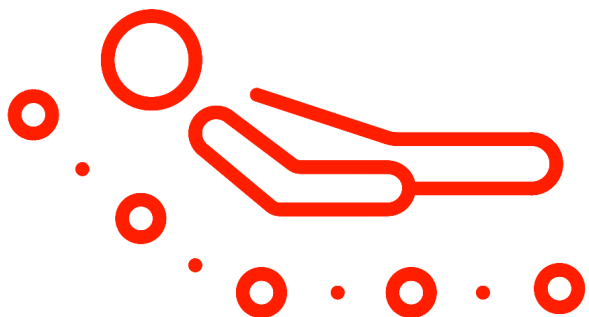
 **Friends of Pets**  
**2023**



**Umělá inteligence**  
**10/11/2021**

Národní technická knihovna Praha

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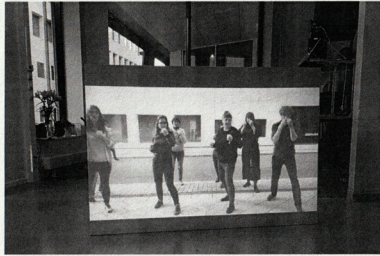


**A school project (2020), redesigning *Don't rest, narrate* – A book about art, publishing and collaboration. I took inspiration from concrete poetry, trying to reflect the collage-quality of the text, responding to various styles and voices from the different authors through play, and ornamental use of their texts.**

**FOR A RAINY DAY:  
Publishing As a Site  
Of Collectivization** A TEXT IN THREE PARTS.  
By Iz Öztat

produce and disseminate dissident propaganda. This technique is also referenced by author Muzaffer Oruçoğlu in his novel *Tohum* [Seed], which tells the story of revolutionary guerrillas in the mountains of Dersim in the 1970s. Oruçoğlu recounts how a mimeograph machine, stolen

grass-roots struggles were being conducted against the construction of run-of-the-mill hydroelectric power plants in Anatolia. Visiting Dersim, a region that has been resistant to the centralized state authority, we learned about the historic use of mimeograph machines to



**PART I**

The month-long residency for *A Rainy Day: Publishing as a Site of Collectivization* started out from a desire to explore the potential of publishing, understood in its broadest sense.

from a local high school, is transported to a cave and becomes the means to establish a revolutionary press. He writes, "in nations that turn into prisons, caves are the hearth of freedom."<sup>1</sup>

Fatma Belkis and I decided to make a "cave"

of our own, and to produce a text accompanying our work through a print process that did not require electricity. We found a mimeograph machine and, with the help of a friend who had used similar machines in the 1970s to communicate his leftist

political convictions, we repaired it and put it to work. Reestablishing mimeograph technology as a tool of independent publishing, we founded the cooperative BAÇUY-KOOP (Printing, Duplication and Distribution Cooperative) and started to research the political and cultural produc-

<sup>1</sup> Oruçoğlu, *Muzaffer. Tohum* [Seed]. Istanbul: Babek Publishing, 2010.



tion that had been enabled by the mimeograph technology in the 1960s and '70s. Collectively produced printed material, actions and installations followed an experience of integrating publishing with collective processes in "rainy days" that also motivated the residency framework.

The open call put out by PRAKSIS brought together artists Vika Adutova, Maria Belic, Eva Funk, Ariz Mesanza, Daniela Müller, Gabrielle Paré and Per Westerlund – all of whom had either experience and had lunch is located in the generously proportioned attic of Rådhusgata 19, a building in the centre of Oslo that is one of the capital's oldest and shared by various arts organizations. Under its

activities, practices and skills. We held our first discussion on collaboration based on two texts: Claire Bishop's *The Social Turn: Collaboration and Its Discontents*, 2005, and Maria Lind's *Com-*

languages: Austrian German, Spanish, Swedish and Turkish. The PRAKSIS office where we met, worked and had lunch is located in the generously proportioned attic of Rådhusgata 19, a building in the centre of Oslo that is one of the capital's oldest and shared by various arts organizations. Under its

English, each one of us also brought along other leaves we started to learn about each other's sub-

**30**

through a collectively articulated experimental process. Working with Nicholas John Jones, artist and initiator of PRAKSIS, I set out to develop a framework of activities for a month-long residency. The seven individuals who joined forces with Öztat came from many parts of the world, and brought a wealth of ideas, knowledge and experience with them. Some snapshots follow (in no particular order), with fuller biographical details provided towards the end of the book.

→ Tashkent-born, New York-resident artist and art educator **Vika Adutova** enriched residency discussions with her knowledge of the Russian avant-garde's radical literary and print practices, and their legacies in twentieth century samizdat (underground political publishing) cultures – inspirational points of reference for the group and its activities.

→ Artists **Maria Gordana Belic** (Sweden), **Per Westerlund** (Norway) and **Daniela Müller** (Switzerland), who together make up the collective *Opasne Krivine* ('Dangerous Curves'), opened up lines of discussion that interwove the theory and practice of publishing with concepts of performativity and practices of performance art, leading to a live (and live-streamed) performance by the group on the streets of Oslo's business district.

→ Introducing her individual practice, Daniela Müller discussed her 2016 book *Jennifer*. Bound in an untra-feminine shade of Pantone pink, *Jennifer* was Müller's response to the 2014 internet leak of Hollywood star Jennifer Lawrence's nude selfies. The book reproduced the pictures, but overlaid them with written responses supplied by a diverse group of women, turning the intrusive original 'hack' into a feminist reflection on women's sexuality and self-representation.

→ Basque artist-illustrator **Araiz Mesanza** shared her experience of establishing the publishing collective *Ediciones Armadillo*, an enterprise born of necessity following the financial crash of 2008 and the collapse of many established Spanish publishers and printers. Still active a decade later, *Ediciones Armadillo*'s books have been distributed and exhibited in both Europe and South America.

**31**

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→ Canadian-born, Norwegian-resident artist **Gabrielle Paré**, whose limited-edition books feature drawing, collage, photography and poetry, and include images of her own body in relation to themes of identity, heritage and alienation, introduced an approach to book-making that was intuitive, subjective and deeply embodied.

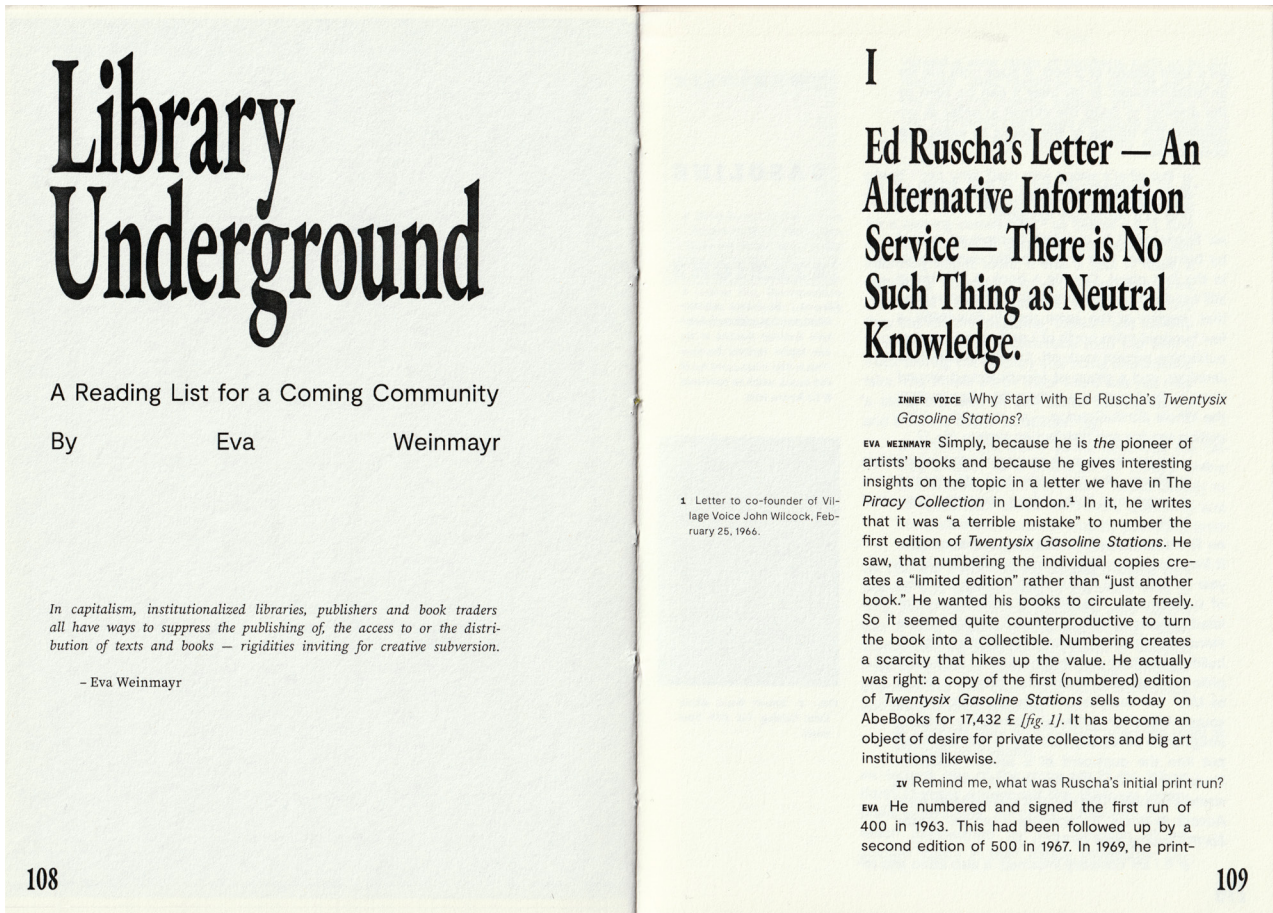
→ Austrian-born, Berlin-based mixed-media artist and performer **Eva Funk**, who founded *rotato press* as a platform for her own publishing projects, infused residency proceedings with the speculative and anti-hierarchical spirit that informs her books and artwork.

Sharing a commitment to collectivity, experiment and sheer hard work, the terms were set for a month of high-energy production whose generative character is, we hope, reflected in this book.

PRAKSIS offers thanks to other contributors too. Curator **Maria Lind** has granted permission for the inclusion of two related texts reflecting on the 'collaborative turn'. The first, scripted in 2007, is followed by another written a decade later. In this postscript, Lind reviews her earlier text and considers the changes that have led to a 'fifth wave' of institutional critique in contemporary art. She concludes by calling for a reformulation of and reinvestment in ideas of solidarity under current social-political and cultural conditions. *Eller med a*, the Oslo- and Copenhagen-based graphic design studio whose key focus is the book as medium, and *Torpedo*, the Oslo-based, non-profit bookshop and publisher of artists' books, art theory and critical readers have not only designed and published this volume, but have also contributed concise and lucid statements that link their working principles and processes to the book's themes and design. Drawing together various open source texts, Istanbul artist and educator özgür k has compiled a succinct and highly useful introduction to the pros and cons of different forms of publication licensing.

In the course of *For a rainy day*(...) the resident artists visited the *Guttormsgaard Archive*, a remarkable collection of artefacts amassed by artist **Guttorm Guttormsgaard**. The archive proved inspirational to the residency group and became a key focus of their activity, so it is fitting that Guttormsgaard's voice can be heard in this book, via an edited transcript of an exchange between the artist and the art historian **Ellef Prestsæter**. In it, the pair discuss the importance of collaboration within the histories and practices of publishing, as well as Guttormsgaard's radical intentions and desires for his beautiful, fascinating and invaluable collection of artefacts. Echoing the temporal format of Maria Lind's contribution, Guttormsgaard and Prestsæter's

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# Library Underground

A Reading List for a Coming Community  
By Eva Weinmayr

*In capitalism, institutionalized libraries, publishers and book traders all have ways to suppress the publishing of, the access to or the distribution of texts and books — rigidities inviting for creative subversion.*

– Eva Weinmayr

## I Ed Ruscha's Letter — An Alternative Information Service — There is No Such Thing as Neutral Knowledge.

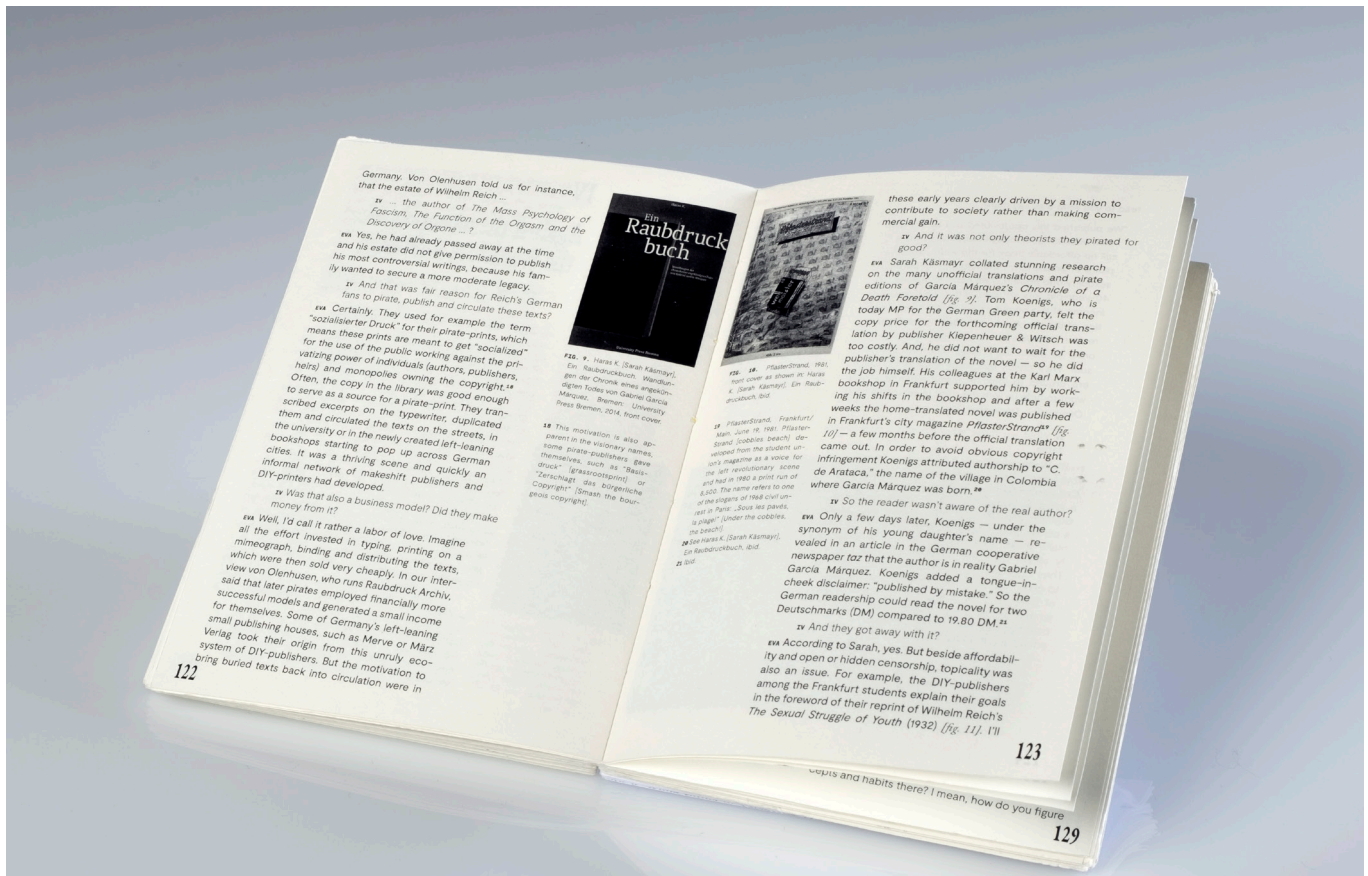
**INNER VOICE** Why start with Ed Ruscha's *Twentysix Gasoline Stations*?

**EVA WEINMAYR** Simply, because he is the pioneer of artists' books and because he gives interesting insights on the topic in a letter we have in *The Piracy Collection* in London.<sup>1</sup> In it, he writes that it was "a terrible mistake" to number the first edition of *Twentysix Gasoline Stations*. He saw, that numbering the individual copies creates a "limited edition" rather than "just another book." He wanted his books to circulate freely. So it seemed quite counterproductive to turn the book into a collectible. Numbering creates a scarcity that hikes up the value. He actually was right: a copy of the first (numbered) edition of *Twentysix Gasoline Stations* sells today on AbeBooks for 17,432 £ [fig. 1]. It has become an object of desire for private collectors and big art institutions likewise.

<sup>1</sup> Letter to co-founder of Village Voice John Wilcock, February 25, 1966.

**REMINDE ME** what was Ruscha's initial print run?

**EVA** He numbered and signed the first run of 400 in 1963. This had been followed up by a second edition of 500 in 1967. In 1969, he print-













THANKFULLY IT WASN'T  
HIS FOOD



I HAD TO CHECK GRINDR



IS IT REALLY HIM?



I CHECK THE INSTAGRAM,  
BUT IT IS ONLY PICS OF MANGA

FINALLY I REACH  
IMAGES OF HUNTING



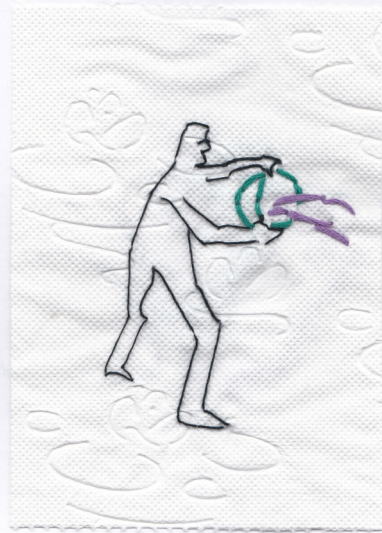
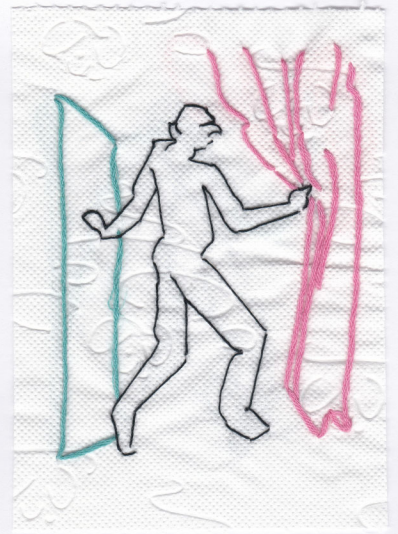
IT IS HIM!

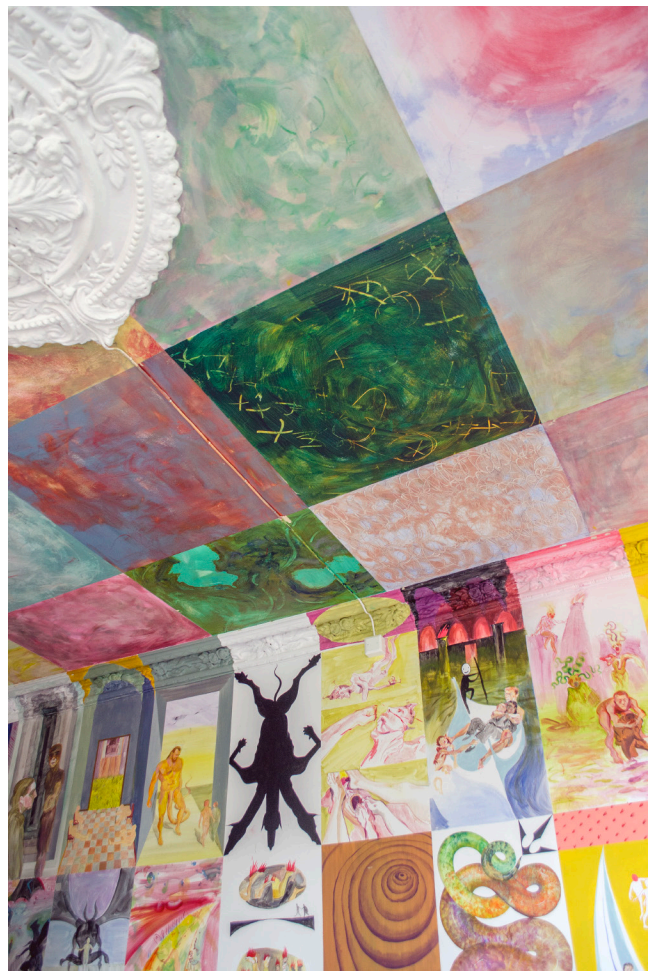


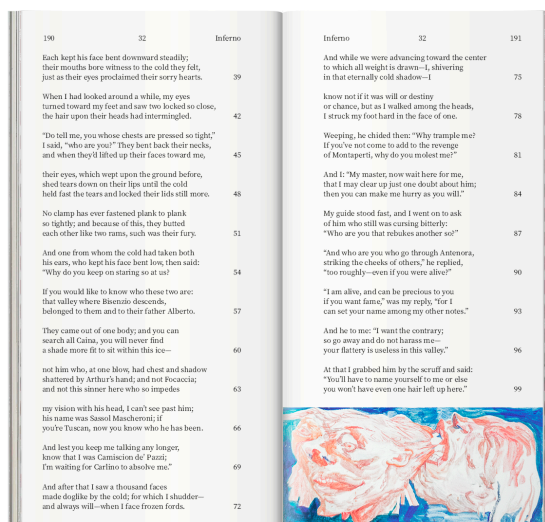
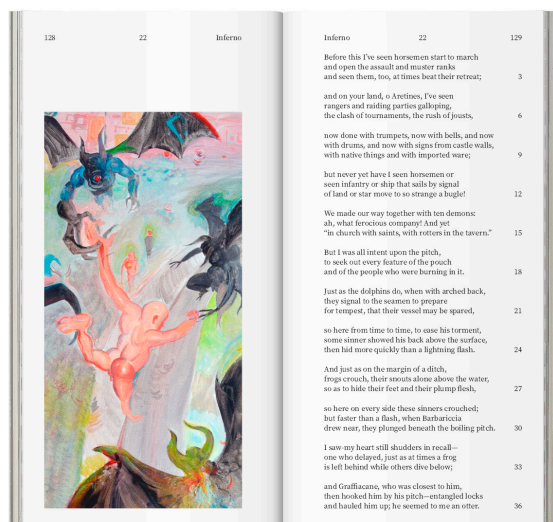
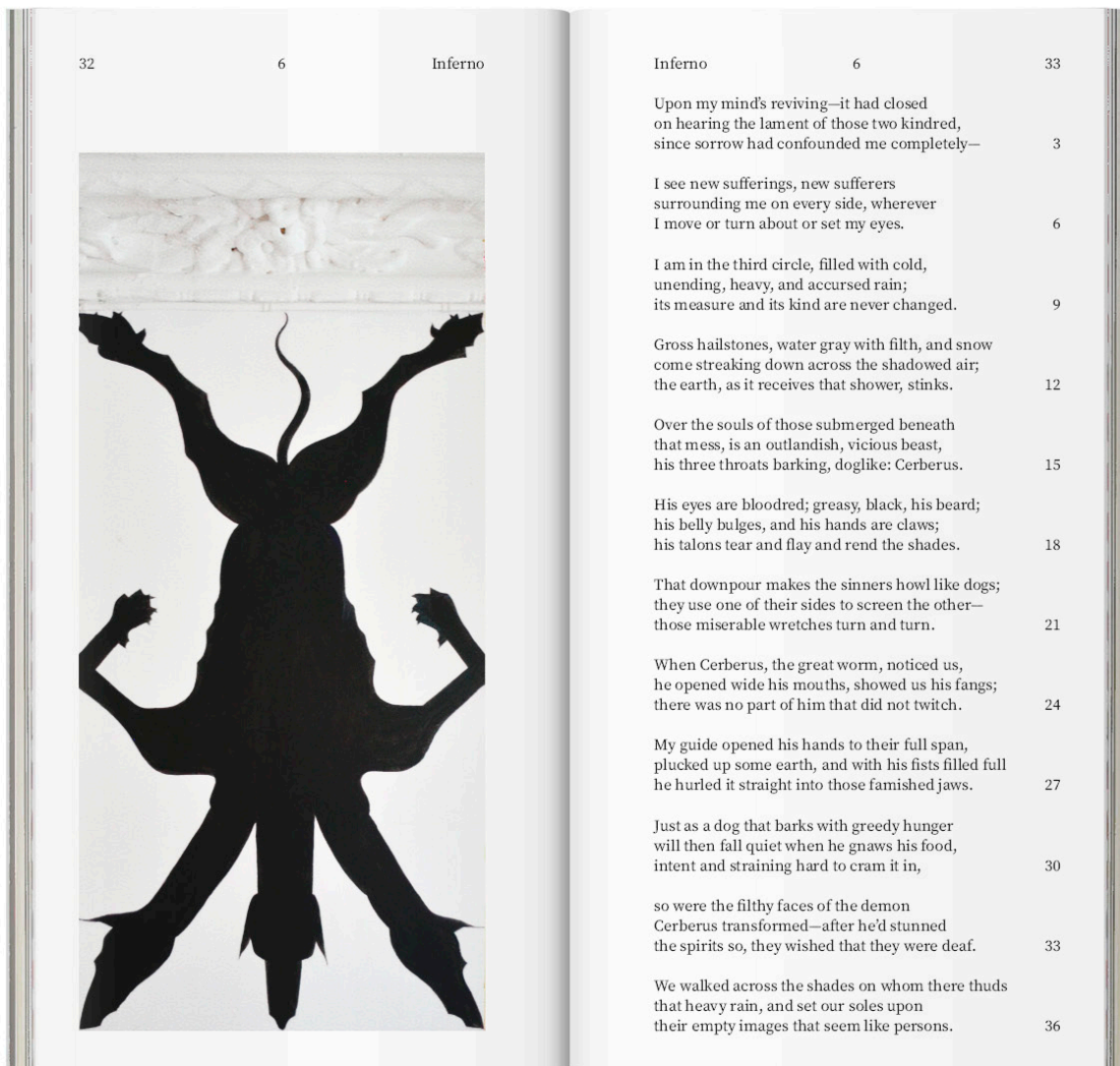
THEN  
I  
WOKE  
UP



Here  
IS THE  
Toilet







## **Portfolio of Markus Langen, 2023**

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