

Art / Science, Architecture / Cycling and the Blue Moon Theory of Magazining

Chris Drury / Steven Johnson / Oliver Lowenstein / Ana Čavić & Renée O'Drobinak

A talk at The Gallery, Cowcross

14 January 2010

part 1

- 6.00 pm official beginning
6.10/15 introduction by OL/ plus 20/5 min intro talk on FDR
—ends 6.30/5
- 6.30/35 CD talk approx 55/60 mins
- 7.30/35 questions + time for people to get refreshments, tea and wine,
look at FDR etc stall, and buy mags/books etc.

part 2

- 7.50ish SJ talk on Cycle Stations
ends 8.10/20

questions/conversation/debate/fights until 8.30/35

Ladies of the Press* Magazining for the Blue Moon Theory of Magazining. (it's conceptual...*man.*) *ing.*

Ladies of the Press* **Magazining for the Blue Moon** **Theory of Magazining.**



(it's conceptual, man)

in collaboration with:



Fourth Door Review

Journal of Fourth Door Research

“So Captain America. No Thanks. (on WIRED magazine)”

—Oliver Lowenstein, Editor of Fourth Door Review

“And congrats again on getting FDR8 out—its a very handsome publication and I’m delighted to be in it— so thank you!

(on Fourth Door Review)”

Susan Collins, new media artist

(and teacher to both Ana and Renée!)

Edited and pressed by the *Ladies of the Press**:

Ana Čavić and Renée O’Drobinak

Email us at info@ladiesofthepress.org

See more of what we do! www.ladiesofthepress.org



Why This? Why Here?

The phenomenal?



an introduction by Oliver Lowenstein

Why this? Why here? A few weeks back at an independent publishing fair, I happened to come across *Ladies of the Press**, and their invitation to create a live impromptu magazine, *LivePress* there and then. Standing in front of the stall I was thinking, what a neat idea, a live, improvised magazine, and, almost within seconds, was inviting them to join in this Fourth Door blue moon evening.

If you're interested in the creative life of magazing, difference, imagination and improvisation in the medium can at times feel nigh on impossible to come by. Small-scale independent magazine publishing feels, in an age of the Internet and the blog, like a disappearing – gone, even—world. Media-biodiversity—a multiplicity of ways of doing magazines, reviews, periodicals – has been cut to the bone, not least by the whispering voice of received wisdom that the print world is destined if not, for oblivion, then a future far to the margins. In the main large-scale magazines in the commercial sector don't notice, or if they do, don't appear to comprehend the rationale of

smaller, individualities involved in the magazine world. Why? The thing is size, celebrities and stories. When magazines launch they do so from within fixed track-lines of readership targets and consummately choreographed article and design, that are, looking in from the outside, formulaic and, beyond a few surface differences, all within recognisable, all too similar dialects. At the same time the space for magazines which are outside conventional parameters has shrunk inestimably, one consequence of the physical, tacit written word's migration/replacement by electronic modes of communication. Modern magazing is a part of the anyplace-scape, itself a reflection of the increasingly homogenised* landscape of the world. In such a landscape improvisation is completely under the radar. And yet, people do create small and medium sized magazines, which try to find ways for creating spaces of difference and imagination. It's this, I'd like to think, which is part of what I've been working on with *Fourth Door Review*.

Fourth Door Review, has always felt like an experiment with what the medium could bring to the table. A certain number of pages and, in theory, infinite freedoms as to what can be placed on those pages. From the cover on you make up your own freedoms and your own constraints. For *Fourth Door* there's been quite a list of said constraints, from wanting the review to connect with the green world—or at least a version of a green world, which exists/ed in my head—to making something which is about making—the craft of magazing—and to create something which is about attention and care. With the latter one way I've been attempting to do this has been with articles, which are gestures towards a world that isn't forever aiming to reduce our attention spans. Meaning, in part, articles which are in the words of one emailing correspondent, 'very very very long.' Another part of this has been in being open to the moment, and to the improvisatory possible.

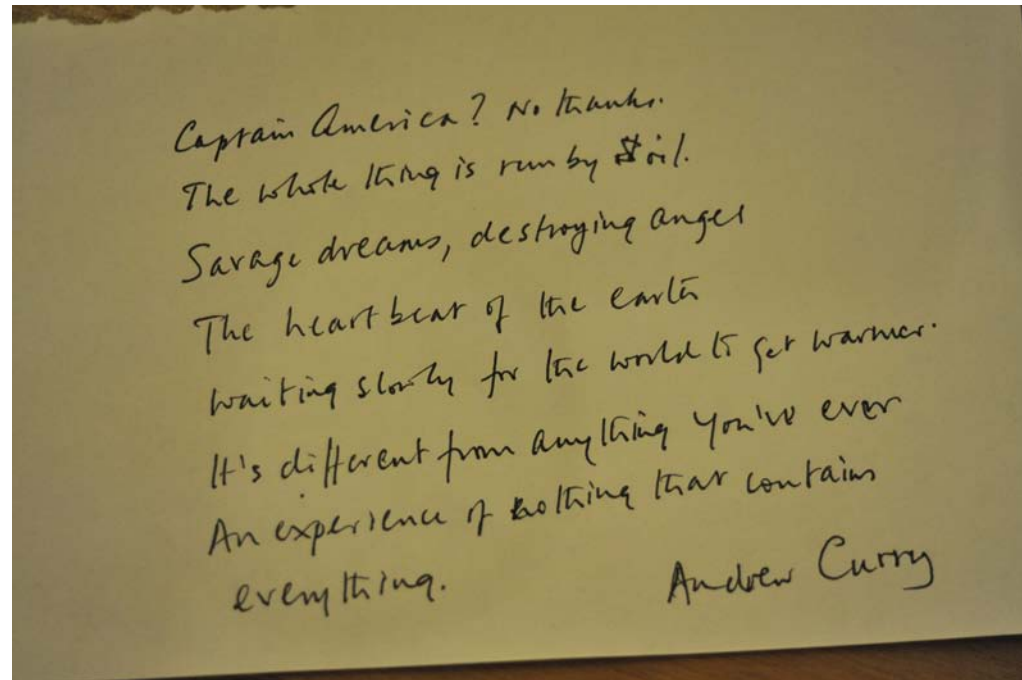
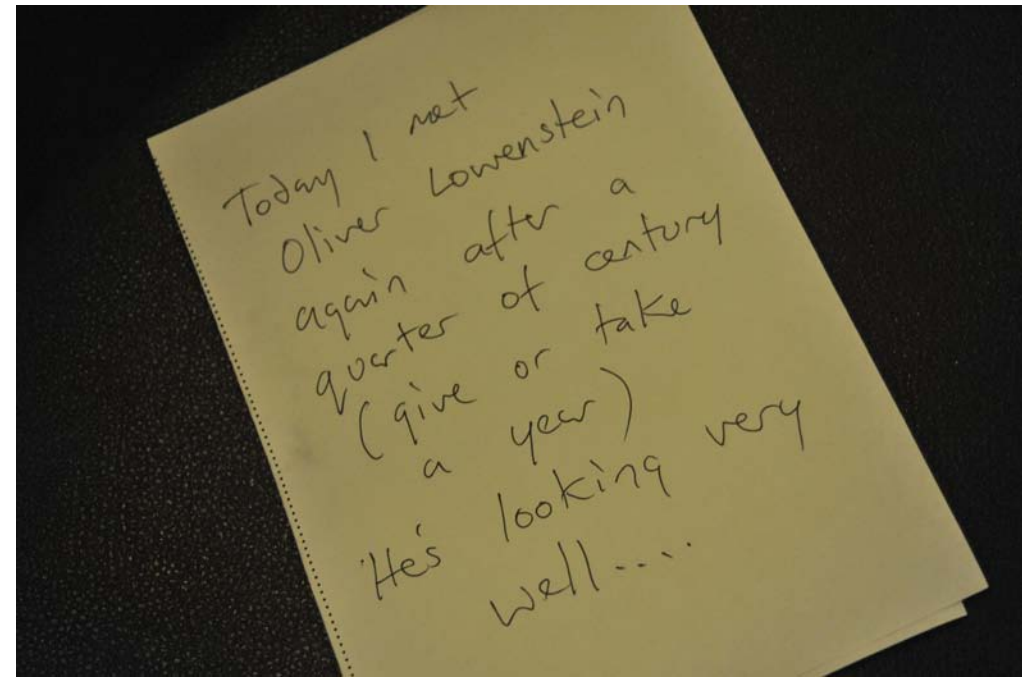
Years ago sitting on a train I happened to get into conversation with a woman, a retired teacher, on her way to stay with her daughter. The train was travelling through mid-Wales, and as we passed alongside the beautiful Gower estuary, she mentioned she liked photographing sand forms. A moment on two later she began showing me a small

collection of pictures she was carrying. I thought these were great, and asked if she'd be interested in the pictures being in *Fourth Door*. She said yes and eventually her, Pamela Soden's photographs appeared as illustrative material to the Fritjof Capra piece in issue 5. That was a form of serendipitous chance, and it's the sort of experience I like to try and find ways to continue to happen within *Fourth Door Review*.

This is what it feels like's happened with *LivePress*. Chance meeting, a light-bulb goes on and a few weeks later you're reading this. So there's a reason. Here, as a caveat, is another. As I turned this *LivePress* idea over in my head I couldn't help feeling there's something elegantly recursive in the logic of a magazine being created out of (brought forth?) a magazine evening. Not entirely distant from Charles Peirce's semiotic maxim of 'the sign of itself'; or MC Escher's ever ascending staircases, or the never ending propulsive sound of Neu, the German motorik beatmeisters, spiraling towards, yet never reaching, the horizon. As Ana, Renée and myself have been reminding each other, *it's conceptual, man*.

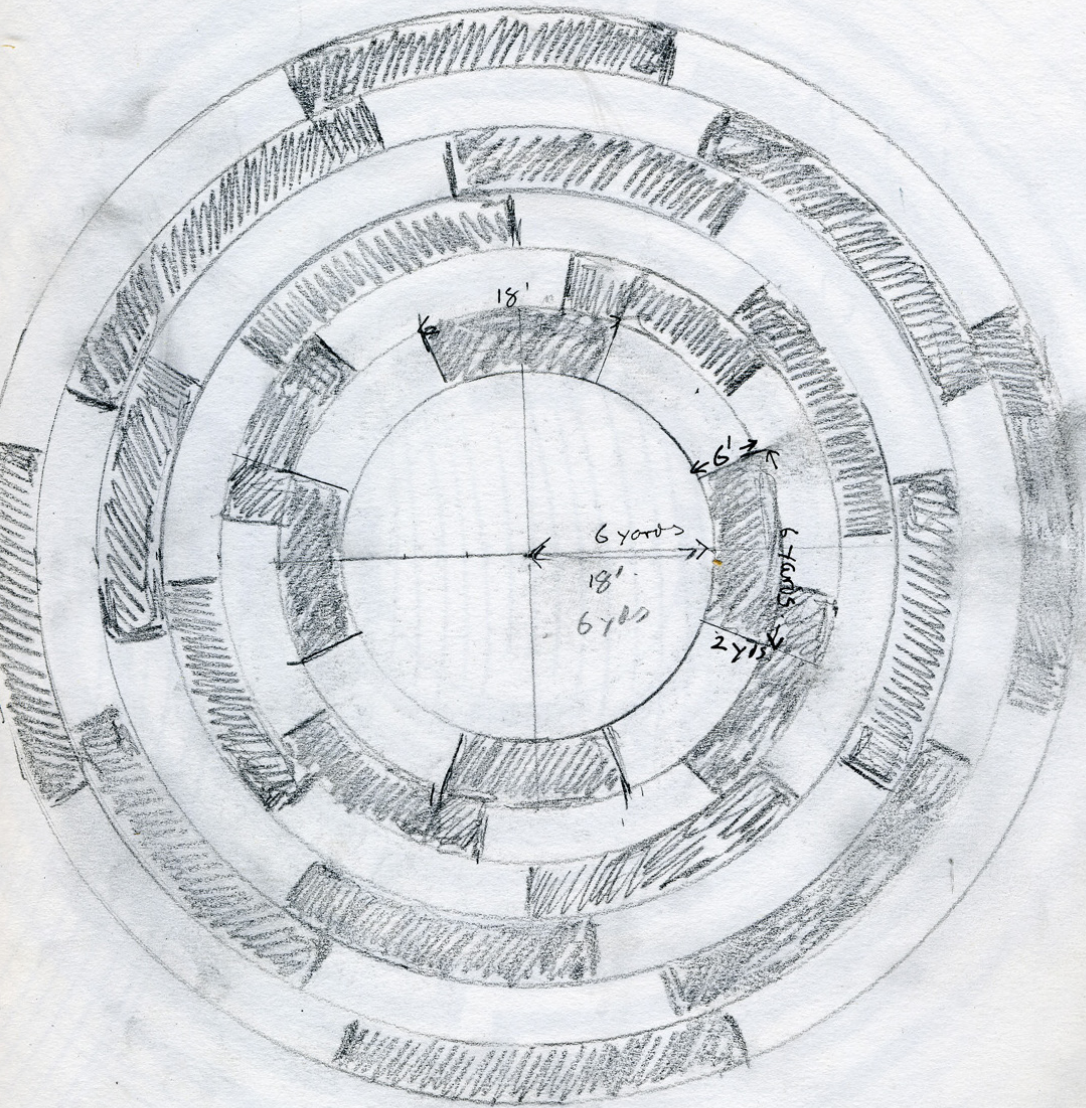
So that is why this, and why here.

(next page) Image courtesy of Oliver Lowenstein



"You actually knew what was going underneath your feet."

"Yes."



1 yd = 1 rake width.

Notes from Chris Drury's talk.

* I put a lens in so that what is outside is projected within. You see exactly the same landscape as outside but because it passes through a lens it becomes something else.

* Turned on it's head. I like the idea of that.

* Somebody else to talk to. On the end of the glacier. The whole thing is run on oil. This is not an emptying experience. This is a social experience. 'How on earth did I get here?' It was thrilling. A bit wet. But really really beautiful.

* You burnt very easily in the sun. When I arrived there there were a man and a woman. You could tell they weren't really getting along. So me and the man set off. The sun was low. That halo is there because the ice crystals are there and the sun is very low.

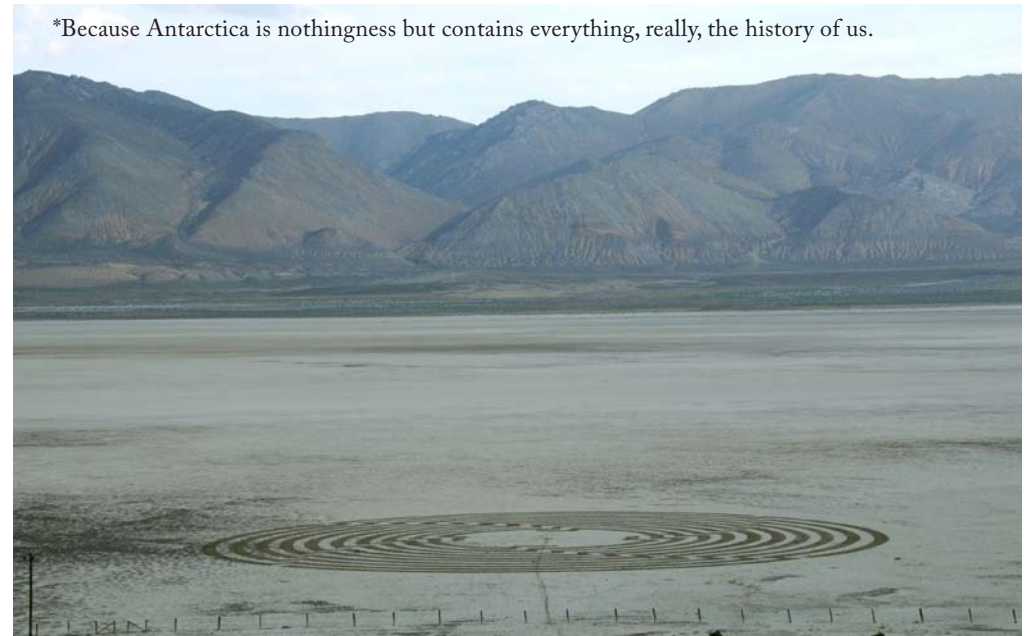
* What I needed was a massive fall of snow, followed by a day with no wind and bright sunshine and no flights. So I made this GPS drawing, following the GPS arrow.

* And all our history is in that ice.

* That's land at the bottom and there is a lake underneath the ice where the land is hot. This is done in biro. Also a print. One of the scientist there said these echograms are like the heartbeat of the earth. They are.

* This is called 'Everything Nothing'

* Because Antarctica is nothingness but contains everything, really, the history of us.



images by Chris Drury

... to see how the
... the weather
... no shadow
... very itty munky

... you can hear the
... tent - wood
... Don't get up until
... need to see times me
... a semi blizzard -
... till ing up! So this is
... for breakfast: bacon
... Hugh, Drew, Adam,
... me.



Things to do now: Big
need. 2 traps - ice
skidoo



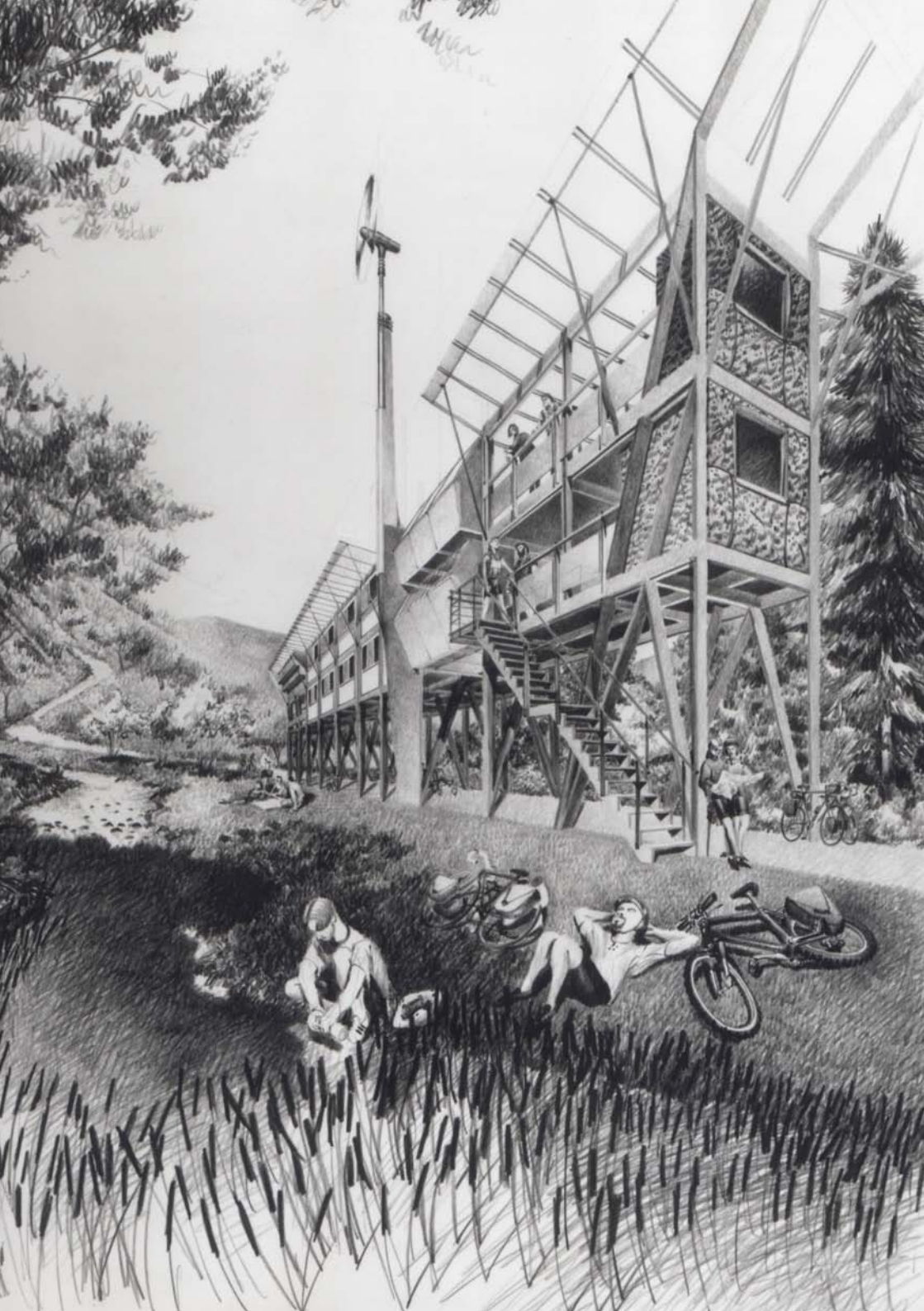
Thorup project

300 K &
Komatiks
Sikic 18V

neware



Blobs
Melis van den Berg



Notes from a brief conversation with Steven Johnson about the Cycle Stations Project.

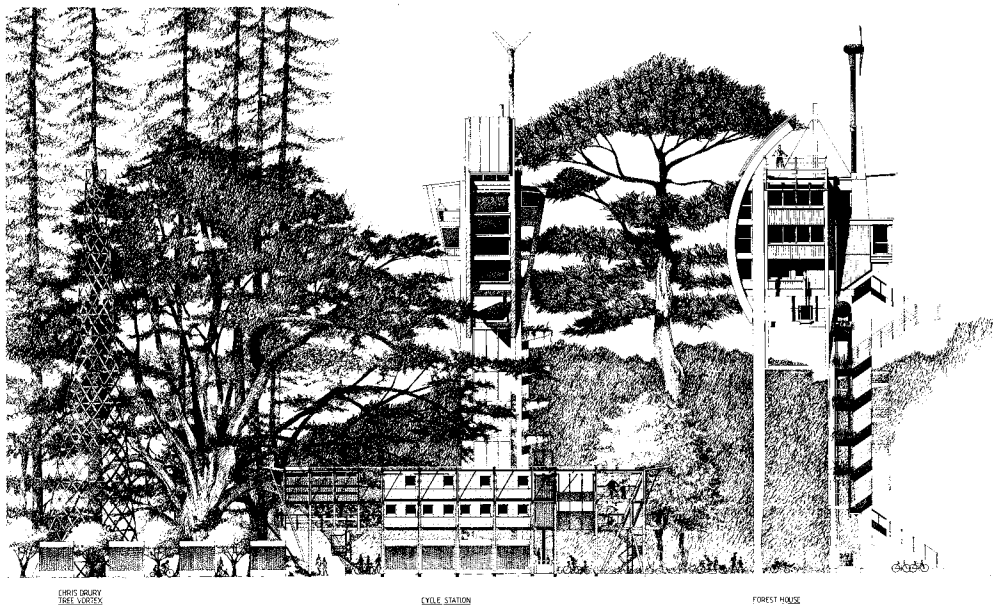
Images refer to model of cycle station, as seen exhibited in the exhibition.

- * Cycle station: Oliver's idea;
- * National cycle network
- * Building 21st century coaching inn (like a highway stop?)
Can access wifi network at inn, tells you about the area
- * Ideally spread across the country
- * Structures are supported by pillars of wood; can add shop space etc, keeps ground clear but very versatile space
- * Kind of like Japanese capsule hotels, made of tiny modules
- * Still exists as a blueprint.

- * Ideally from central London --> central Paris, called avenue Vert Greenway
- * Across the channel by boat from New Haven
- * The French have already built theirs. Châteaux, shops.

"Where are the love hotels? (laughs)"

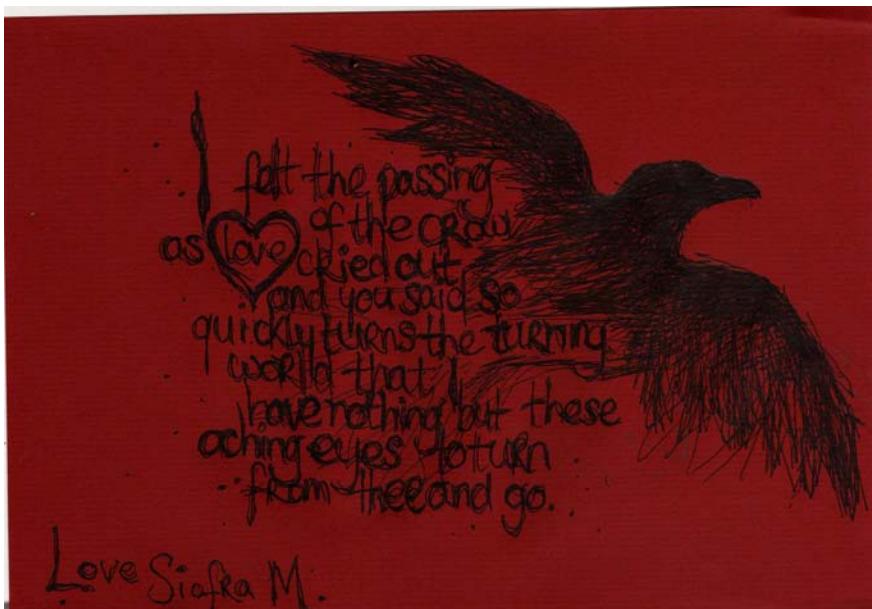
Overheard conversation



Visionary:

Forest houses: people living up in the trees; designed for Caledonian Forest, Scotland; forest floor unimpeded

Steven Johnson



Creation for a means
Melis van den Berg

Mail
class
X-YCAL



if all creation is for a means,
then we question our existence through
making useless ~~the~~ ^{the} mess
culminates

We question
I question my existence through
making useless tools

00
Siara Wessels
127



chromatic walls, like a landscape have
a syntax to share.

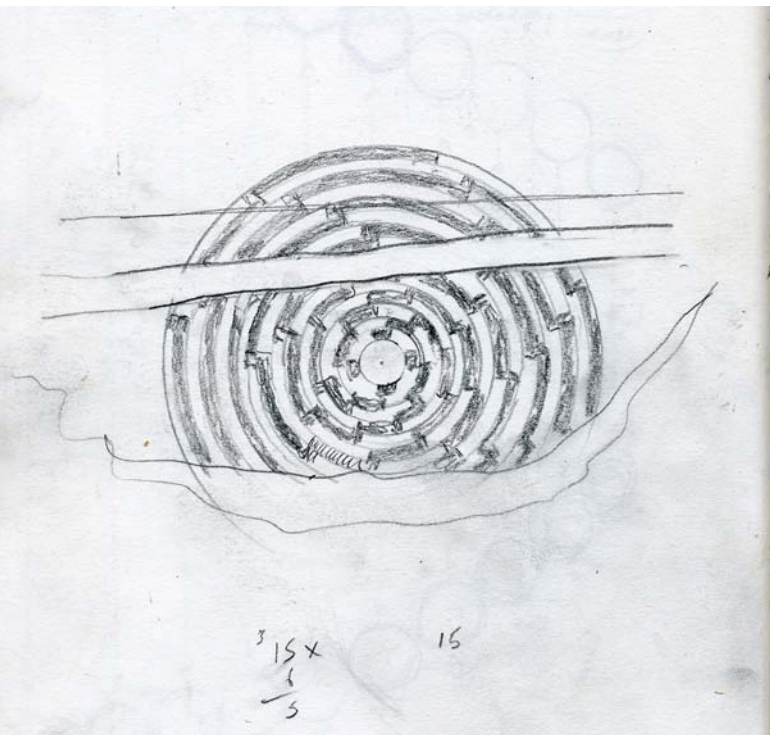
Colin D. Brooking Dip. Arch.
"Well woven - open weave"

Woodland Series
Diane Johnson



**Art responds to the
specific whereas
Science seeks
the universal truth.**

**John Rimer
"Art and Science"**



3 15 x 15
1
5

Chris Drury



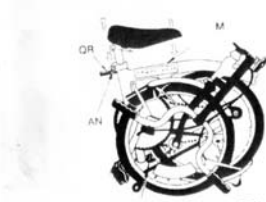
A big

thank you to Chris Drury and Steven Johnson for having us at their talk.

And a very special

thank you to Oliver Lowenstein, who invited us—
“from chance encounter”.

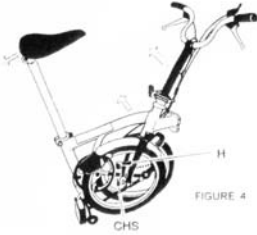
Unfolding a Brompton



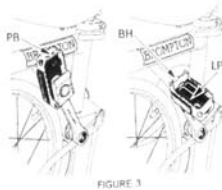
Stage 1: Undo quick release clamp (QR); pull saddle up and then re-clip



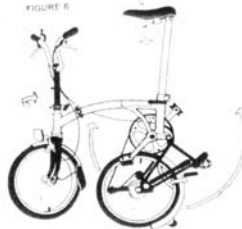
Stage 2: Unfold handlebars and do up handlebar clamp (HCPL)



Stage 3: Standing behind the bike, right hand on saddle, left hand on handlebar stem (HBS); rock the saddle back slightly and unhook the front wheel from the rear frame. Then, using a stirring motion, bring the front wheel to the front of the bike. Do up the main frame clamp (MH)



Stage 4: Unfold the folding pedal, located on the left hand side of the bike



Stage 5: Lift up the bike by the saddle, swing out the rear wheel

To fold, follow the instructions in the reverse order

(Renée to Oliver) “Is that a bag full of oranges?”

“Yes.”

“Extraordinary.”

“It’s conceptual.”

**“You’re surrounded....”
Steven Johnson**

from Ana & Renée xx

“Finally, because most people need to eat...”

—Oliver Lowenstein

Instructions for Brompton use; bicycles exhibited at the Gallery.