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(press release & call for submissions)

# Intertitles

an anthology at the intersection of poetry & visual art  
ed. Jess Chandler, Aimee Selby, Hana Noorali & Lynton Talbot  
published: Autumn 2020

## CALL FOR SUBMISSIONS

*Intertitles\** is a printed anthology of work situated at the intersection of poetry and the visual arts. The anthology aims to explore the confluences and similarities between the two approaches and is conceived in response to a twofold observation: namely the increased presence of written, spoken and performed language in the work of visual artists and the simultaneous increase in visibility and circulation of the work and voices of poets in the visual arts arena.

As its starting point, the anthology recognises that both writers and artists are attracted to the possibilities of language as a material. From here, *Intertitles* plots a course through contemporary writing practices and lends perspective to the question of why this might be of particular interest at this moment in time. In art as in poetry, meaning is made in the very conditions of the encounter itself. The knowledge produced is not instructive or codified but subjective and relational. Artists build the worlds that viewers may inhabit temporarily in the moment of their becoming. The physicality of these temporary utopias, however, is frequently realised in the increasingly contested spaces of our museums and galleries. Perhaps poetry, and the world it is capable of building outside of these normative structures, is poised to be the most constitutive form of all. Putting poetry into the social milieu, as a shared goal of artists and writers, can be understood as a gesture towards a truly radical reimagining.

*If you are a writer or poet who works at the intersection of visual art, or if you are an artist for whom language either written, spoken or otherwise performed is an essential part of your work or process, Intertitles asks for your submissions to this project.*

\* working title

We request work that can specifically appear on the printed page but also work that might form part of an extended piece that exists elsewhere, particularly time-based media and film. It asks that artists and writers submit work that can be understood not only in the strictly formal sense of the written poem but in a wider sense of poem as political methodology. As Lisa Robertson says:

*The poem is the speech of citizenship. This shaped speaking carries the breath of multiple temporalities into the present, not to protect or sanctify the edifice of tradition, but to vulnerably figure historicity as an embodied stance, an address, the poem's most important gift to politics.*

Or as Audre Lourde wrote:

*poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action.*

Through this open call, twenty submissions will be selected for inclusion in the anthology and all contributors will be paid an equal fee. The anthology will be launched with an event at the Whitechapel Gallery.

Edited by publisher Jess Chandler, editor Aimee Selby and curators Hana Noorali and Lynton Talbot, the anthology will combine editorial approaches traditionally confined to the page with curatorial practices that consider the use of text in tangible and physical spaces, both architectural and digital.

*Intertitles* forms part of a wider Arts Council-funded project coordinated by the publisher, Prototype, exploring the overlap between poetic and visual art practices in contemporary publishing.

#### WHO CAN CONTRIBUTE

Submissions are open to everyone and individuals' work will be selected based on its suitability in response to the anthology's intentions, outlined above.

#### FORMAT OF SUBMISSIONS

Please email your submission to the editors via [admin@prototypepublishing.co.uk](mailto:admin@prototypepublishing.co.uk) by 1 June 2020.

Please include a short description of your work and its suitability for the project, a short biography/cv, and any relevant website links to previous work. We can accept work as a PDF, Word document or website link; please ensure the title of each file contains your name and the title of the work.

We will respond to all submissions by 10 July. Due to the high volume of submissions anticipated, we will not be able to provide detailed feedback if your submission is not successful.

#### REMUNERATION

Each contributor will be paid a set fee of £75 and will be given two complementary copies of the book. Contributors' names will be included in all marketing and publicity material.

#### PUBLICATION DETAILS

*Intertitles* will be published in Autumn 2020, with events held at the Whitechapel Gallery and Chelsea School of Art in conjunction with it.

#### WHO IS INVOLVED?

(Editors)

Jess Chandler is a publisher and editor and runs the independent publishing houses Prototype and House Sparrow Press. She was a co-founder of Test Centre, which ran from 2011 to 2018, publishing innovative works of poetry and fiction. She has worked as an editor at Reaktion Books, and as a researcher and producer on factual television programmes. She is also the Digital Editor of *Poetry London*.

Aimee Selby is a freelance editor specialising in art, architecture, art history and photography, for publishers including Prestel, Ridinghouse, Reaktion Books, Barbican Art Gallery and the National Gallery. Her writing has been published in *Rattle: A Journal at the Convergence of Art and Writing* and *Andy Holden: Chewy Cosmos Thingly Time* (Kettle's Yard, 2011). She was the editor in 2009 of the volume *Art and Text* (Black Dog Publishing).

Hana Noorali and Lynton Talbot work collaboratively with artists to produce text, exhibitions and live events. Together they have started non-profit galleries in both London and Berlin and have curated exhibitions in public institutions, project spaces and commercial galleries across London and internationally. In 2019 they were selected to realise an exhibition at the David Roberts Foundation as part of DRAF's annual curator's series.

Hana Noorali curated Lisson Presents at Lisson Gallery, London, from 2017 to 2018 and from 2017 to 2019 she wrote, produced and presented the podcast series *Lisson ON AIR*. In 2018 Hana edited a monograph on the work of artist and Benedictine monk Dom Sylvester Houédard. Its release coincided with an exhibition of his work at Lisson Gallery, New York, which she co-curated with Matt O'Dell. In 2020 she co-founded TRANSMISSIONS, an online TV show with Tai Shani and Anne Duffau.

Lynton Talbot is the founding director of Parrhesiades, a multi-platform project space for artists who work with language either written, spoken, or otherwise performed. Lynton also writes specifically with artists and for exhibitions as a form of curatorial practice. He holds academic posts at Chelsea College of Arts and Kings College London in their curatorial departments and works within Tate Public Programmes to deliver Museum Curating Now. He is also a sometime participant in OFFSHORE, an itinerant performance company and pedagogical structure, initiated by Cally Spooner in 2017.

(Designers)

Traven T. Croves (Matthew Stuart and Andrew Walsh-Lister) are designers, editors and writers currently based between the United Kingdom and United States, respectively. Together they run *Bricks from the Kiln*, a multifarious journal and publishing platform, and also collaborate on other publishing, editorial and curatorial projects with writers, artists, curators, institutions and independent publishers. Separately, Matthew Stuart is a senior lecturer in graphic design at Kingston School of Art, London, and Andrew Walsh-Lister is currently the 2019/20 Visiting Designer at Virginia Commonwealth University, Richmond.

#### ABOUT PROTOTYPE

Prototype was founded in 2019 by Jess Chandler, co-founder of the independent publishing houses Test Centre and House Sparrow Press. Established to continue and develop the work begun by Test Centre, Prototype is committed to creating new possibilities in the publishing of fiction and poetry through a flexible, interdisciplinary approach. Each publication is unique in its form and presentation, and the aesthetic of each object is considered critical to its production.

Through the discovery of high-quality work across genres, Prototype strives to increase audiences for experimental writing, as the home for writers and artists whose work requires a creative vision not offered by mainstream literary publishers.

Prototype/Test Centre's back catalogue includes works by Derek Jarman, Max Porter, Holly Pester, Iain Sinclair, Sam Riviere, Sophie Collins, Chris Petit, Jack Underwood, Rachael Allen, Stephen Watts, Wayne Holloway-Smith and Jonathan Meades. Recent publications include the acclaimed debuts *Fatherhood* by Caleb Klaces, *I'm Afraid That's All We've Got Time For* by Man Booker-shortlisted writer and translator Jen Calleja, and the collaborative anthology *Try To Be Better*. Forthcoming titles include the debut novel by Turner Prize-winning artist Helen Marten, *The Boiled in Between* (September 2020).

For further details, and to view our back catalogue, please visit [www.prototypepublishing.co.uk](http://www.prototypepublishing.co.uk)

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