



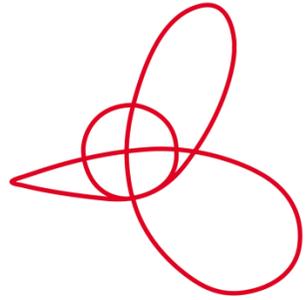


# Red Swallow Publishing Press

is an experimental project created by artists, linguists and media researchers in 2015 in Nizhny Novgorod, Russia. Created at the intersection of book publishing, contemporary art and media theory, the project sees its aim in uncovering how and in what environments the text functions today and how the principles of reading and interpretation change in a new techno-oriented reality.



## Work with us



### **EUGENIA SUSLOVA**

artist, poet, language and media  
researcher, editor



### **IRINA MIRONOVA**

linguist, musician, media researcher,  
international communications manager



### **ANNA RODIONOVA**

poet, literature and media researcher,  
communications manager

## Work with us



### **SABINA BUSAREVA**

linguist, editor, proof-reader, media researcher



### **KATYA GOLOTVINA**

designer



### **ELENA DEMENTYEVA**

designer

S.

# The published books



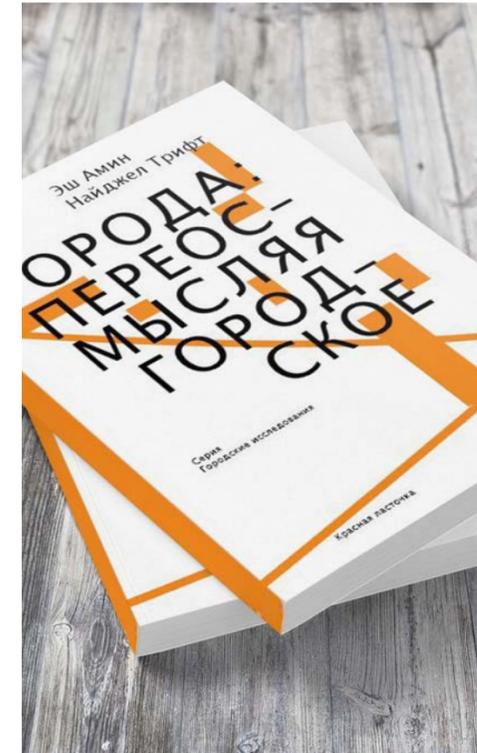
THEORIES OF  
SOFT CULTURE

Lev Manovich



THE EMANCIPATED  
SPECTATOR

Jacques Rancière



CITIES:  
REIMAGINING  
THE URBAN

Ash Amin,  
Nigel Thrift



THE ANIMAL

Eugenia Suslova

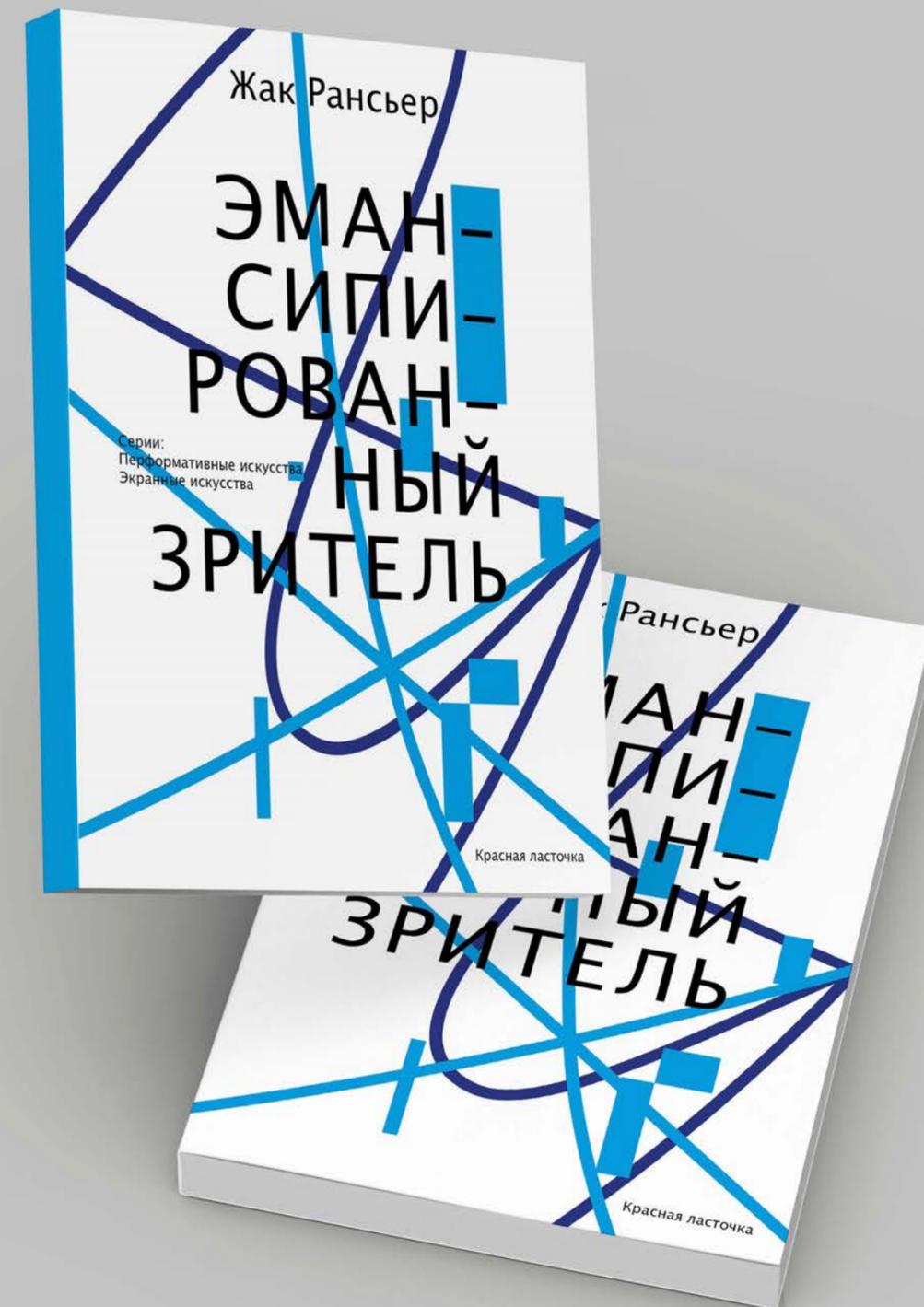
The book includes key articles written between 1999 and 2015. They correspond to the three main areas of Manovich's research. The first one is understanding of new computer media in the context of the history of art, cinema, mass media and design. The second one is a study of how “cultural software” will change the form of culture and the behavior of authors and audiences. The third one is the use of “big data” and scientific methods for studying the content of social networks.

Lev Manovich is one of the leading media theorists in the world, professor of Computer Science at the City University of New York (Graduate Center), head of the Cultural Analytics Lab. Born in Moscow, lives in the USA since 1981. “Theories of soft culture” is the first book by Lev Manovich published in Russian.



Manovich Lev. Theories of Soft Culture. Nizhny Novgorod: The Red Swallow Publishing Press, 2017. — 208 p.

The work of French philosopher, professor emeritus of the University of Paris VIII Jacques Rancière. The book offers a new understanding of the effects of visual art by redefining the role of the spectator and challenging traditional ideas about the active and passive sides of a theater event. Jacques Rancière suggests the new perspective on the spectator problem. According to the author, it allows us to restructure our idea of political action and action in general. According to philosopher Alexander Markov, the work by Rancière is just as important for understanding the theater as “The Brief History of Photography” by Walter Benjamin for understanding photography, or works by Martin Heidegger for understanding poetry in ontological aspect.



**Rancière Jacques. The Emancipated Spectator. Nizhny Novgorod: The Red Swallow Publishing Press, 2018. — 128 p.**

Famous work written by British geographers Ash Amin and Nigel Thrift. The book offers an integrated approach to the definition of “urban” in the context of “new urbanism”: the city is conceived as a complex system of flows and networks, including both human and non-human elements. The authors build their project based on the experience of Henri Lefebvre, Bruno Latour, Manuel Castells and other media theorists, sociologists and philosophers. Ash Amin and Nigel Thrift show limitations and possible ways of development of the city as a multidimensional cultural phenomenon, moving from understanding the city as a text with its topography: through economies — to the machines of power and the new logic of urban democracy.



**Amin Ash, Thrift Nigel. Cities: Reimagining the Urban. Nizhny Novgorod: The Red Swallow Publishing Press, 2017. — 224 p.**

In the new book “The Animal” Eugenia Suslova explores the boundaries of poetic language. The author creates an image of collapse and raises the question of the possibility of bodily and mental action in a situation of the destruction of life forms. The description of imaginary events requires a revision of the very concept of systematicity: the logic of bodies (“logic of animal”) does not work anymore — elementary materials living outside the language come to the fore. Language turns out to be a dimension that allows one to think, without bringing things to their phenomenal limit, to keep the world in understanding and to observe its transformation in order to come to other possible forms of communication.



**Suslova Eugenia. The Animal. Nizhny Novgorod:  
The Red Swallow Publishing Press, 2017. — 144 p.**



# LABORATORY

The Red Swallow Publishing Press is a laboratory, and works in a research mode, collaborates with online media about culture and technology, takes part in international book fairs. We have implemented a series of lectures “The Book and its Double”, devoted to the evolution of the book in the context of new media (NCCA “Arsenal”, Nizhny Novgorod), organized open online lectures by Lev Manovich and a lecture by media analyst Roberto Zimanowski, reports on the future of the book at an international conference for discourse analysis at the University of Bucharest. We prepared the section “The Contemporary Poetry and its Cognitive Horizon” at the conference “Poetry Turns Us” (the “Revision” book festival , St. Petersburg). Currently we are preparing our research for the participation at the Third Discourse Net Congress “Knowledge and Power in the Polycentric World”, which will be held in September 2019 at the University of Cergy-Pontoise (France).

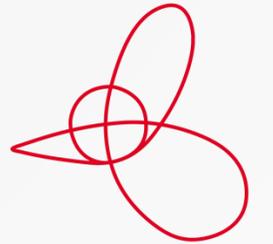
# The Projects

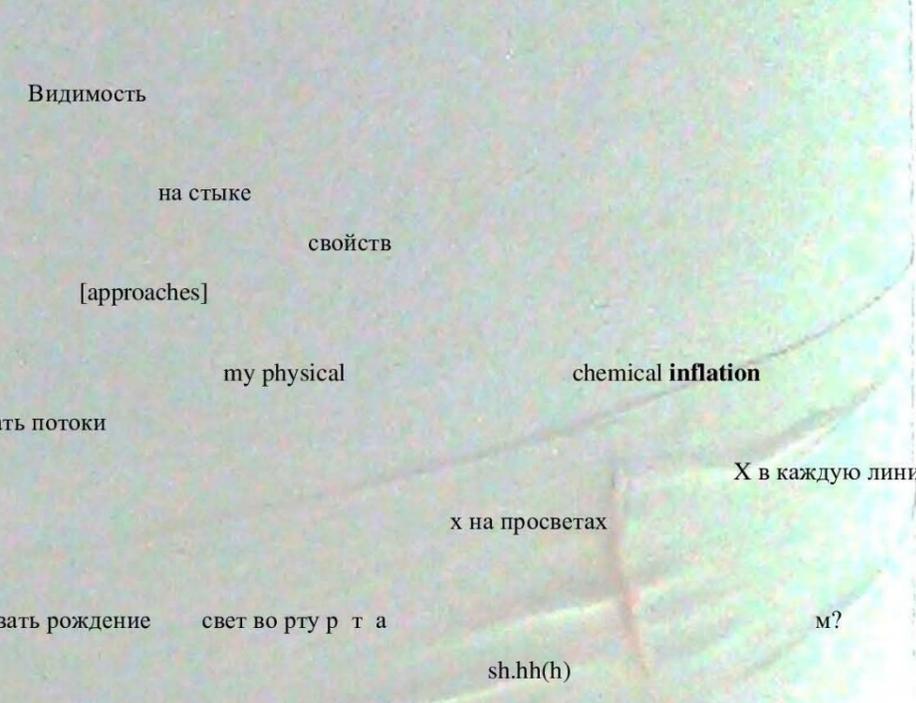


# **“YESTERDAY I FIRST SAW A COHERENT CLOUD AND I GAVE IT A NAME” ZINE, 2019**

The publication explores the boundaries and hidden possibilities of the node principle of text organizing. Each participant was asked by the editors: “What could have happened yesterday, which previously had seemed fragmented, consisting of unrelated things, but today it seems to be coherent, and you can even entitle it?” Artists, poets, software engineers, designers, linguists and media theorists were invited to participate. When working on the publication, the editors started from the idea of compactness and end-to-end connectivity, as a result of which a background was created, and the canvas is full of forms which are difficult to see with the naked eye. The zine is organized with the magnets that hold the sheets together and can be assembled into a three-dimensional structure.

## **The Projects**





# THE AUTHORS

Galina Dobrunik, Egor Rogalev, Eugenia Suslova, Alexander Kocharyan, Anna Rodionova, Egor Tsvetkov, Alexander Sudaev, Irina Borisova, Sabina Busareva, Abram Rebrov, Maria Volkova, Daria Pasichnik, Irina Mironova, Alexander Darin, Dmitry Stepanov, Maxim Miroshnichenko, Daria Stefaneshina.

The fragments from the books by Alexander Galloway, Sadie Plant, Thomas Metzinger, Catherine Malabou are also included.

Design by Katya Golotvina.

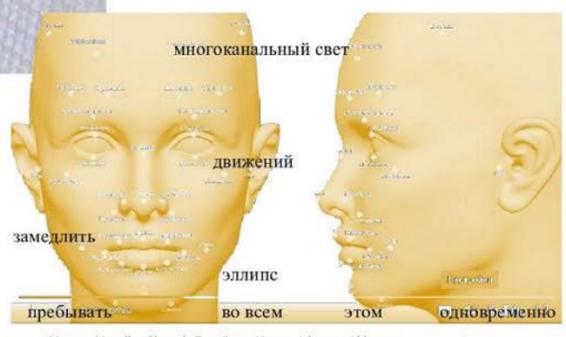
Experiment 1a-c: emotion words. Participants evaluated their bodily sensations associated with six basic (anger, fear, disgust, happiness, surprise) and seven nonbasic emotions (anxiety, love, depression, pride, shame, and envy) as well as a neutral state. Each word was presented in random order. The participants' task was to evaluate the intensity of the emotion they typically felt becoming activated or deactivated by the word; thus the task did not involve inducing actual emotions. Experiment 1a was conducted using Finnish-speaking participants, experiment 1b with corresponding Swedish-speaking participants, and experiment 1c with Chinese and Taiwanese-speaking participants. For the Swedish and Chinese participants, the Finnish emotion words and instructions were first

на пересечениях сенсорных карт измерений

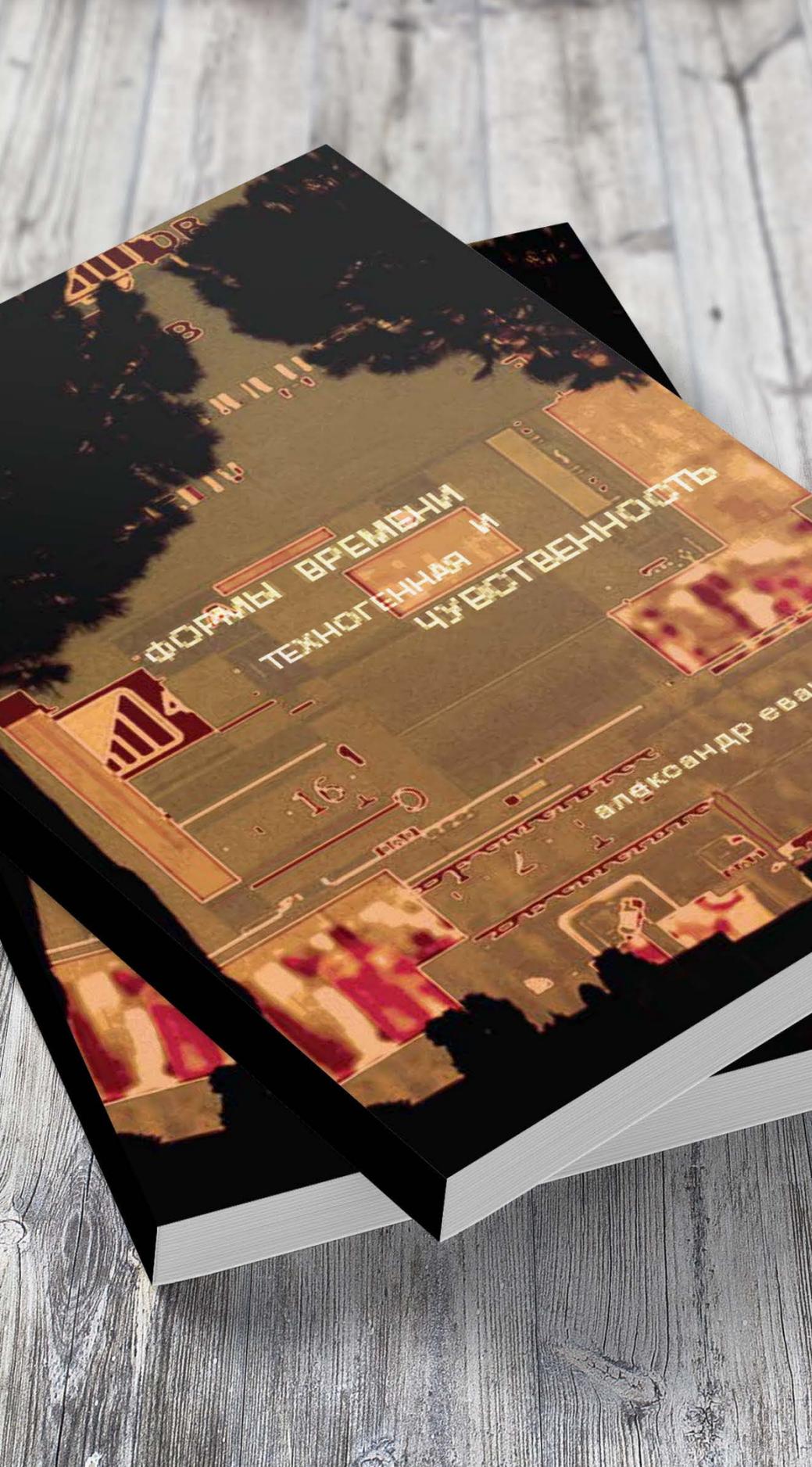
на которой образуют значения 1-0 или j-0 и где

But the emotion or bodily sensations being associated with the story [e.g., It's a beautiful summer day. You drive to the beach with your friends in a convertible and the music is blasting from the stereo" (happy). "You sit by the kitchen table. The dishwasher is turned on" (neutral). "While visiting the hospital, you see a dying child who can barely keep her eyes open." (sad)]. Normative data were acquired from 72 individuals. In the vignette evaluation experiment, the vignettes were presented one at a time in random order on a computer screen. Participants were asked to read each vignette carefully and report on a scale ranging from 1 to 5 the experience of each basic emotion (and neutral emotional state) triggered by the vignette. Data revealed that the vignettes were successful in eliciting the targeted, discrete emotional states. For each vignette, rating of the target emotion category was higher than that of any other emotion category ( $P < 0.001$ ; Fig. 51). K-means clustering also classified each vignette reliably to the a priori target category,  $F_s(6, 28) > 36.54, P < 0.001$ .

PSYCHOLOGICAL AND COGNITIVE SCIENCES



associated with eliciting anger and surprise with movie stimuli (37), these emotions were excluded from the study. Five stimuli were chosen for each emotion category (fear, disgust, happiness, sadness, and neutral). Each film

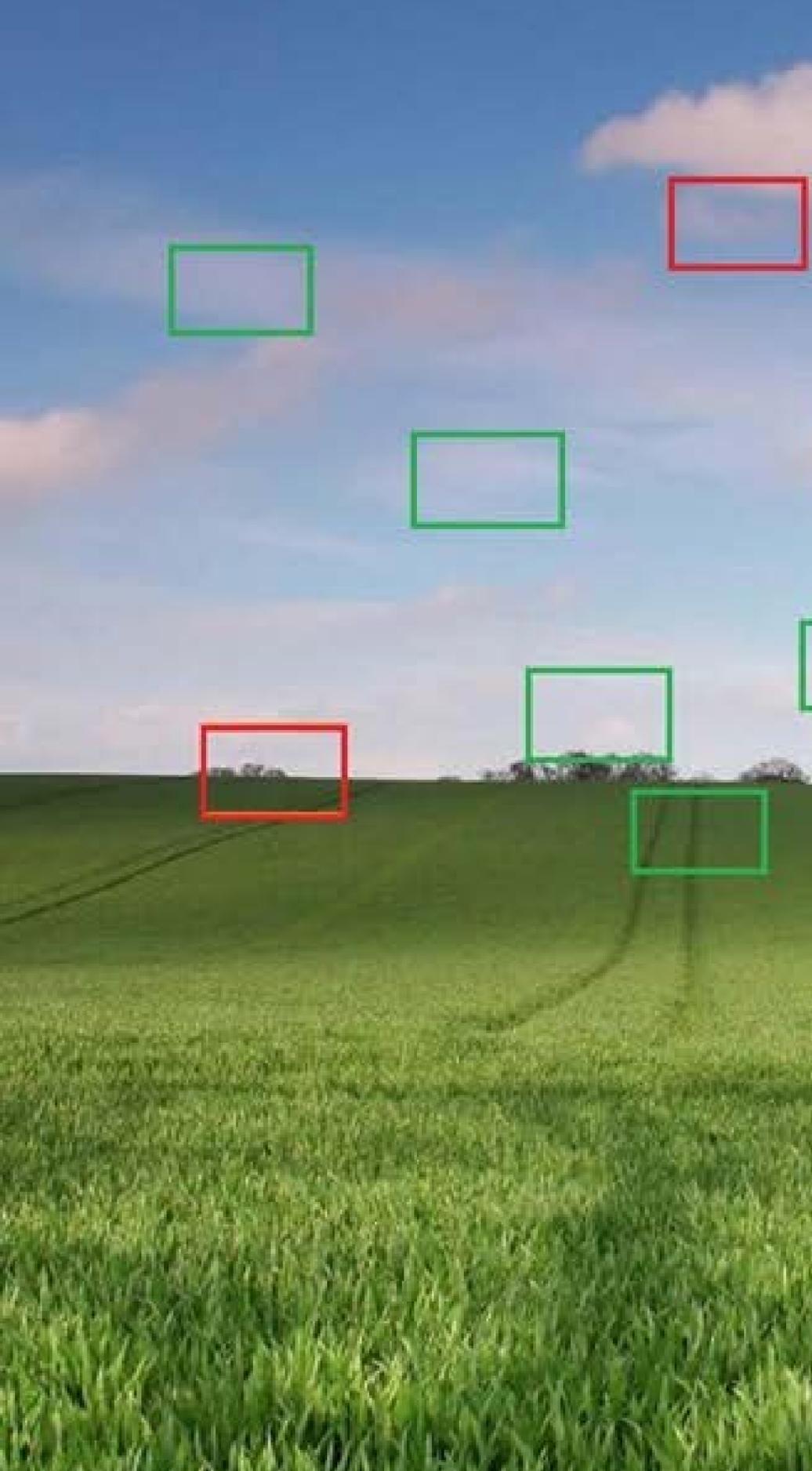


The book by media theorist Alexander Evangelis is a result of the “Laboratory of Time” seminar on the basis of Rodchenko School. It is devoted to the study of various modes of temporality in a non-anthropological perspective of digital age.

**ALEXANDER EVANGELIS**  
**“FORMS OF TIME**  
**AND TECHNOGENEOUS SENSUALITY”**

**In progress**

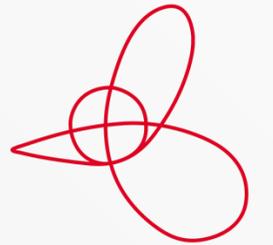




Alexander Galloway is an American philosopher, professor of media, culture and communication at New York University. Being not only a theorist, but also a programmer and artist, he conceptualizes digital culture, based on his own experience of interaction with technologies. A. Galloway suggests considering the interface as something that technically shapes thinking and allegorically gives us access to the politics.

**ALEXANDER GALLOWAY**  
**"THE INTERFACE EFFECT"**

**In progress**



# **We are interested in collaboration**



WITH MEDIA ARTISTS, SOFTWARE ENGINEERS AND WEB DESIGNERS;

WITH RESEARCH AND CULTURAL CENTERS AND FOUNDATIONS;

WITH UNIVERSITIES, ART SCHOOLS, EDUCATIONAL CENTERS AND CENTERS OF CONTEMPORARY ART;

WITH MAGAZINES ABOUT MEDIA, TECHNOLOGIES AND CONTEMPORARY ART;

WITH PUBLISHING HOUSES;

WITH SELF-ORGANIZED INITIATIVES;

WITH BOOKSTORES.



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