Ellen Lupton: Artist Books

How to Do Things with Typography

Lecture by Ellen Lupton
Presented at the Artists Books Conference
New York Art Book Fair
November 4, 2010

How Fiction *Works*

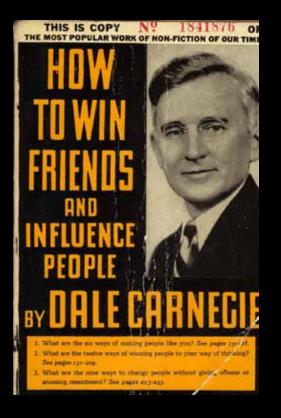
JAMES WOOD



HOW TO TALK
ABOUT BOOKS YOU
HAVEN'T READ

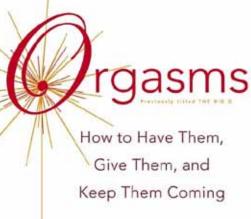
PIERRE BAYARD

FOREWORD BY PRANCINE PROSE





Copyrighted Muterial



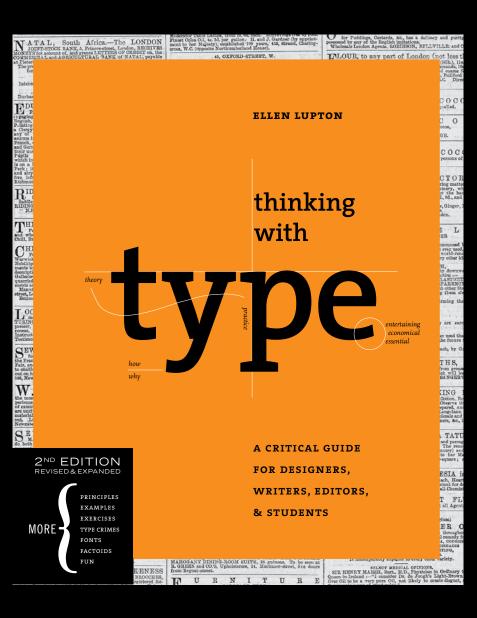
LOU PAGET

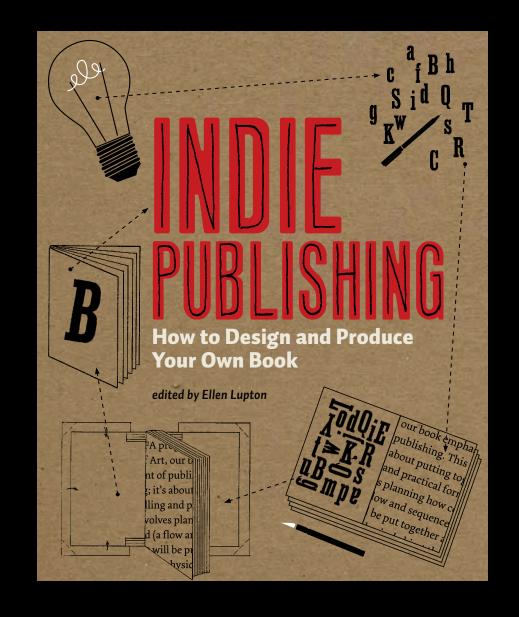
Author of the bestselling How to Be a Great Lover and How to Give Her Absolute Pleasure

Cryst spherid Motoriol

HOW
TO READ
THE AIR
DINAW
MENGESTU

AUTHOR OF THE BEAUTIFUL THINGS THAT HEAVEN BEARS





ca.—The LONDON street, London, RECEIVES TTERS OF CREDIT on, the BANK of NATAL, payable

Moderator Table Lamps, from its of each. Educatings are of posi-Finest Colza O.1, 4s. 3d, per gallon. H, and J. Gardner (by appoint-ment to her Majesty), established 109 years, 453, Strand, Charing-cross, W.C. (opposite Northumberland House).

for Puddings, Custards, &c., has a delicacy and purity possessed by any of the English imitations. Wholesale London Agents, BOBINSON, BFILLVILLE, and C

TALOUR, to any part of London (not less t

ELLEN LUPTON

thinking with

entertaining economical

FOR DESIGNERS, WRITERS, EDITORS, & STUDENTS

A CRITICAL GUIDE

(56lb.), 11s. seconds, 10s id coarse S , Bullford 1G. Direc COCC 0 COC persons of CTOR ring matter ninery, wh by the han L, 8d., and e, Ginger, L onounced h ever used, world-rene ry other ki ty downwarties:— LASTICIT PARENCY irming tha are earn er used that he future ach, by G THS, rom grease ich will les SANGER'S Cotton. Re Observe the epared, and long-lane. olesale and ners, &c., i TATU
and passag
The remountry) and
to her Masquare; a ESIA i ach, Heart rient for de all Chemist FL all Agent ER O A, COUGH: DISEASES STING,

ER

How to Design and Produc **Your Own Book** edited by Ellen Lupton FA pi Art, our b land nt of publi s plai ; it's about low an lling and p beput volves plan d (a flow ar will be pi

ON NDED IPLES

why

PLES ISES

RIMES

IDS

KENESS

MAHOGANY DINING-ROOM SUITE, 38 guineas. To be seen at R. GREEN and CO.S. Upholsteres, 24. Mortimer-street, five doors from Regent-street.

SELECT MEDICAL OPINIONS,
SIR HENEY MARSH, Bart, M.D., Physician in Ordinary t
Queen in Ireland;—"I consider Dr. de Jongh's Light-Brown
liver Oil to be a very pure Oil, not likely to create disgust, a



Buy

Sell

Community

Blog

Books and 2

Home > Buy > Categories > Books And Zines

Books and Zines

41,037 items in Books and Zines



Help the world harness the amazing strength of Creative Commons! — Donate Now



About

News

FAQ

Donate

Wiki

Projects

Search site

International

Go

License Your Work

What You Can Do

 License your work Q Find licensed works

With a Creative Commons license, you keep your copyright but allow people to copy and distribute your work provided they give you credit - and only on the conditions you specify

ABOUT SAFETY HT STORE * LIBRARY PICTURES AND VIDEOS **PRESS** CONTACT GLOSSARY



MATERIALS. GOT A SODA BOTTLE? BUILD A SUB FOR

YOUR TUB!









HOW TO DO THINGS WITH WORDS J. L. AUSTIN

Second Edition

J. O. URMSON AND MARINA SBISÀ, EDITORS

they have detected (curious words like 'good' or 'all', suspect auxiliaries like 'ought' or 'can', and dubious constructions like the hypothetical): all will have, as it happens, humdrum verbs in the first person singular present indicative active. Utterances can be found, satisfying these conditions, yet such that

- A. they do not 'describe' or 'report' or constate anything at all, are not 'true or false'; and
- B. the uttering of the sentence is, or is a part of, the doing of an action, which again would not normally be described as, or as 'just', saying something.

This is far from being as paradoxical as it may sound or as I have meanly been trying to make it sound: indeed, the examples now to be given will be disappointing.

Examples:

- (E. a) 'I do (sc. take this woman to be my lawful wedded wife)'—as uttered in the course of the marriage ceremony.²
- (E. b) 'I name this ship the Queen Elizabeth'—as uttered when smashing the bottle against the stem.
- (E. c) 'I give and bequeath my watch to my brother'
 —as occurring in a will.
- (E. d) 'I bet you sixpence it will rain tomorrow.'

they have detected (curious words like 'good' or 'all', suspect auxiliaries like 'ought' or 'can', and dubious constructions like the hypothetical): all will have, as it happens, humdrum verbs in the first person singular present indicative active. Utterances can be found, satisfying these conditions, yet such that

- A. they do not 'describe' or 'report' or constate anything at all, are not 'true or false'; and
- B. the uttering of the sentence is, or is a part of, the

The uttering of the sentence is the doing of an action.

Examples:

- (E. a) 'I do (sc. take this woman to be my lawful wedded wife)'—as uttered in the course of the marriage ceremony.²
- (E. b) 'I name this ship the Queen Elizabeth'—as uttered when smashing the bottle against the stem.
- (E. c) 'I give and bequeath my watch to my brother'
 —as occurring in a will.
- (E. d) 'I bet you sixpence it will rain tomorrow.'

letected (curious words like 'good' or 'all',
suspect auxiliaries like 'ought' or 'can', and dubious
constructions like the hypothetical): all will have, as it
happens, humdrum verbs in the first person singular
present indicative active. Utterances can be found, satisfying these conditions, y

- A. they do not 'descrition thing at all, are not true or laise, and
- B. the uttering of the sentence is, or is a part of, the doing of an action, which again would not normally be described as, or as 'just', saying something.

This is far from being as paradoxical as it may sound ve meanly been trying to make it sound: inxamples now to be given will be disappointing.

to vow

Examples:

- (E. a) 'I do (sc. take this woman to be my la wedded wife)'—as uttered in the course o marriage ceremony.²
- (E. b) 'I name this ship the Queen Elizabeth'—as uttered when smashing the bottle against the stem.

to bet

- 'I give and bequeath my watch to my brother'
 —as occurring in a will.
- (E. d) 'I bet you sixpence it will rain tomorrow.'

to name

respectively. The propositions above, and put it that to say a few certain words is to marry or 'to marry is, in some cases, simply to say a few words' or 'simply to say a certain something is to bet'.

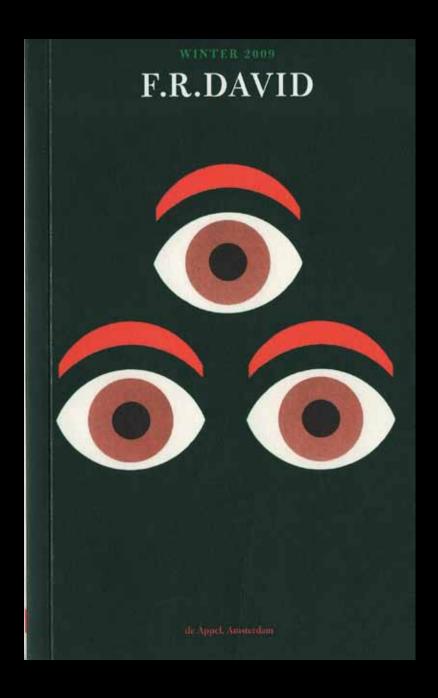
But probably the real reason why such remarks sound dangerous lies in another obvious fact, to which we shall have to revert in detail later, which is this. The uttering

The circumstances in which the words are uttered should be in some way appropriate.

ever, the sole thing necessary if the act is to be deemed to have been performed. Speaking generally, it is always necessary that the circumstances in which the words are uttered should be in some way, or ways, appropriate, and it is very commonly necessary that either the speaker himself or other persons should also perform certain other actions, whether 'physical' or 'mental' actions or even acts of uttering further words. Thus, for naming

It is commonly necessary that either the speaker or other persons should also perform certain other actions, whether physical or mental or even acts of uttering further words.

(How to Do Things with Typography)



F.R. DAVID – a journal published twice-yearly by *de Appel* arts centre, Amsterdam – focuses on the 'status' of writing in contemporary art practice. Writing as a mode that informs and feeds, supports and describes, backs up and interprets, comments and reflects upon contemporary artistic production. Writing as 'the core material' of a number of artists but equally as a mode that exists parallel to, or in service of the visual.

The F.R.DAVID type, and spine, is determined that this issue will not proceed much further than its own self-seeking editorial. Oh, and then go back and start over. Seven times over. "If at first you don't succeed...", or "If you don't have anything nice to say, come sit by me."

ISSN: 1874-026X

F.R.David, "Iditorial' issue. de Appel, 2009. Editor: Will Holder with Ann Demeester and Dieter Roelstraete. Design: Will Holder. Text: Dieter Roelstraete.

F.R. DAVID – a journal published twice-yearly by de Appel arts centre, Amsterdam – focuses on the 'status' of writing in contemporary art practice. Writing as a mode that informs and feeds, supports and describes, backs up and interprets, comments and reflects upon contemporary artistic production. Writing as 'the core material' of a number of artists but equally as a mode that exists parallel to, or in service of the visual.

Writing informs and feeds, supports and describes, backs up and interprets, comments and reflects upon contemporary artistic production.

F.R. DAVID – a journal published twice-yearly by de Appel arts centre, Amsterdam – focuses on the 'status' of writing in contemporary art practice. Writing as a mode that informs and feeds, supports and describes, backs up and interprets, comments and reflects upon contemporary artistic production. Writing as 'the core material' of a number of artists but equally as a mode that exists parallel to, or in service of the visual.

[Typography] informs and feeds, supports and describes, backs up and interprets, comments and reflects upon contemporary [writing].

Typography: the arrangement of text in space and time.

Typography is what language looks like.

s's fictional use of certain personal name of the game is Give All. to all my facts. You know them, as if you have the strength to pick on with my blessing. I couldn't retain Bellow's "strength," which shous in my new context, though it is elegant phrase. On the other hand, invite the suggestion that the gifts in thally be light and easily lifted.

EY TO THE KEY

collage text is, of course, not original in's incomplete Arcades Project have featured extensive interlaced r precedents include Graham Rawle's Amateur Photographer, its text photography magazines, and Eduardo e-novel Kex, cobbled from crime paper clippings. Closer to home, my at deal to the recent essays of David diverse quotes are made to closely everberate, and to conversations with e and archivist Pamela Jackson-Edelstein, in New York magazine, avya Viswanathan plagiarism case by st completely plagiarized column actions. Edelstein intended to demonronic example, how bricolage such as facto facile and unworthy. Although ersion of "creative copying" was a ffer with Edelstein's conclusions. e est un autre, with its deliberately belongs to Arthur Rimbaud. dated both as "I is another" and se," as in this excerpt from Rimbaud's

omeone else. If brass wakes up a trumpet, to fault. To me this is obvious: I witness iding of my own though: I watch it, I listen ske a stroke of the bow: the symphony safe in the depths, or springson to the

edd fools had not discovered only the illicance of the Ego, we should not now be is sweep away those millions of skeletons noe time immemorial, have been pilling up a of their one-eyed intellects, and claiming inselves, the nuthors!

ography and spelling of this piece have intained according to the source from has been plagiarised: Harper's magazine or 2007) July 15, 1980

Jeffrey L. Cruikshank Editor, Flan School of Architecture & Planning MIT, 7-233

Visible Language Workshop Room 5-411 Massachusetts Institute of Technology Cembridge, Massachusetts 02139



Dear Jef.

When you maked me to propare an article for Plan, I set myself the task of producing a "graphic" article which would represent the ideas and concerns of the Visible Language Workshop by virtue of its form as well as its content.

In a computer electronic age we see print communication as a model of changing user/maker relationships and the workshop as a place in which the content, quality and technology of communication inform each other in education, professional and research programs.

The article, "Words, Images, Tools and Ideas" would try to fulfill the following criteria:

- It would make use of the tools, processes and technologies of graphic arts media as directly as possible and the tools would be integrated with concept and product. Many of these are in the workshop. In this case, they include a heavy use of all forms of photography and our computer graphics system for both images and typography.
- The author would be the maker contrary to the specialization wode which makes the author of the content the author, the author of the form the designer, and the author of the craft the typographer/ordiner.
- Visual and warhal representation of the ideas would be synthesized rather than separate.
- 4. Time would remain as fluid and immediate as possible, leaving

Much of the material was developed together with Professor Ron MacNeil and the VLW staff. It has been a fascinating opportunity which has elucidated many of the complexities of authorship into print. There is attlife magic way - but we propose to keep working at it.

This dayle as a sketch for the future.

MULLI Coope

Director

105

Letter from Muriel Cooper to the editor of PLAN, the journal of Massachusetts Institute of Technology School of Architecture, July 15, 1980 Letter from Muriel Cooper to PLAN Magazine, 1980. Reproduced by David Reinfurt in *Dot Dot Dot* 15, 2007. The article, "Words, Images, Tools and Ideas" would try to fulfill the following criteria:

- 1. It would make use of the tools, processes and technologies of graphic arts media as directly as possible and the tools would be integrated with concept and product. Many of these are in the workshop. In this case, they include a heavy use of all forms of photography and our computer graphics system for both images and typography.
- 2. The author would be the maker contrary to the specialization mode which makes the author of the content the author, the author of the form the designer, and the author of the craft the typographer/printer.
- 3. Visual and verbal representation of the ideas would be synthesized rather than separate.
- 4. Time would remain as fluid and immediate as possible, leaving room for feedback and change.

Much of the material was developed together with Professor Ron MacNeil and the VLW staff. It has been a fascinating opportunity which has elucidated many of the complexities of authorship into print. There is still no magic way - but we propose to keep working at it.

This stands as a sketch for the future.

Best wishes

Professor Muriel Cooper

Ni rector

andy Brown is co-founder and editor for A Book Apart and a contributing editor for A List Apart. A veteran of the publishing industry, she spent a decade at W. W. Norton & Company, an independent and employee-owned publisher, where her work involved everything from book design to web design to writing about design. She serves as Community and Support Manager for Typekit, doing her part to make the web a more beautiful, readable place.

Reach me at mandy [at] aworkinglibrary [dot] com

COLOPHON

he main typeface is Chaparral, designed by Carol Twombly and displayed using Typekit. Small sidenotes and the like are set in Lucida Sans, designed by Charles Bigelow and Kris Holmes.

A Working Library is powered by Expression Engine and hosted by Media Temple. I can happily recommend both. I used TextWrangler and Transmit to develop the templates.

I do most of my writing in Writeboards within my Backpack account; it's an excellent way to keep track of ideas no matter where you are (though I still fancy scribbling on paper, as well).

Mint lets me know there are people out there actually listening.

LINER NOTES. —Just after we had started working on this book in the Autumn of 2007, we came across a newspaper article about record covers or rather, to be precise, the texts on the back of record covers. Liner Notes—an incidental format of commentating the production of music and thereby one's own work. The book we were working on was going to be about the making of books. That's why we looked around for formats within other fields of art which are used to reflect one's own work: In film this can be as audio commentaries or making-of trailers on a DVD, in literature it can take the form of poetry readings. But it was the Liner Notes which we found most exciting as a text genre. When the time came to find a title for our book, we did not have to think for long and called it Liner Notes.

FOOTNOTES TO ONE'S OWN PRODUCTION—In Liner Notes we introduce a number of books produced in recent years by book designers who had studied at the Leipzig Academy of Visual Arts. However we weren't attempting to identify commonalities between these designers or the foundations of a 'school', but rather the very different approaches and attitudes which are evident in their work. However, the definition 'in their work' is rather misleading, because two of the editors, Markus Dreßen and Lina Grumm, had themselves studied book art and graphic design at the Academy of Visual Arts Leipzig while the other two, Anne König and Jan Wenzel, were involved in several of the publications as authors. Thus Liner Notes is also about our own books and the communicative networks in and around the Academy of Visual Arts in which we participate ourselves.

ALIENATING EFFECTS—How to talk about your own work? What would be an appropriate mode to rigorously avoid the obtrusive, marketing-like appearance all too prevalent in many self-presentations? Which aesthetic attitude would allow you to observe yourself from a playful distance? In Bertolt Brecht's 'Lehrstücken' [Learning Plays], especially in the Messingkauf Dialogues [Buying Brass] which spell out his theory of drama, we discovered performative models which could make our own positions and those of others visible. We liked Brecht's experimental setting which allegorised everyday speech and behaviour. We liked this gestural form of contradiction and affirmation, of exposure and concealment, of simplification and completion, because it allows the portrayal of a highly complex self-concept.

SPECTOR BOOKS

BEGINS - Of course Liner Notes is also laterally a book about Leipzig, a city proud of its long tradition in the printing and publishing industry. One hundred years ago Leipzig was the most important city in book matters in Germany. The Leipzig Academy of Visual Arts had established close ties with local bibliographical enterprises. In consequence, book design-after mainly being considered a craft during the last centuries - became artistic work: 'Book Art'. After the Second World War and even more drastically after the fall of the Berlin Wall in 1989 Leipzig lost its significance as a location for publishing houses. The fact that the city still managed to maintain a certain reputation as city of books is owed to the annual International Book Fair in Spring, but also to the faculty for Book Art and Graphic Design of the Academy of Visual Arts. Since the mid-nineties professors such as Ruedi Baur, Günter Karl Bose, Detlef Fiedler and Daniela Haufe (cyan) as well as Volker Pfüller initiated a process of reorientation. Representing this group we therefore asked Günter Karl Bose to retrace the last decade at the Academy of Visual Arts from his own perspective for our book.

SOMETHING IS DRAWING TO A CLOSE, SOMETHING ELSE

WHAT DOES IT MEAN TO DESIGN A BOOK?—As design generates a language, the designer's task could be compared to that of a translator. As design produces an independent text, the designer's role could be compared to that of an author. As design marks a position regarding the content, the designer's frame of action could be compared to that of a critic.

FONT SUITCASE—All three fonts used in this book have their own link to Leipzig: Albert Kapr worked on the Leipzig Antiqua since the 1960s. This modern form of the baroque Antiqua was eventually published from 1971 to 1977. Kapr was a lecturer at the Academy for Visual Arts and founder of the 'Institut für Buchgestaltung' [Institute of Book Design]. Maxima was developed since the 1960s by Gert Wunderlich, also a senior lecturer at the Academy, as a commissioned work for Typoart. This font combines comparatively narrow lowercase characters with uppercase characters in the proportion of a renaissance Antiqua. After its completion it was the most commonly used sans-serif font in the GDR. The third font, Stahl, was newly interpreted and digitised by Annette Lux, a graduate of the Academy for Visual Arts, in 2009. Her template was a font designed in 1939 by Hans Kühne for Gebrüder Klingspor in Offenbach.

(FRONT COVER)

(BACK COVER)

Liner Notes: Conversations About Making Books. Edited by Markus Dressen, Lina Grumm, Anne König, and Jan Wenzel. Spector Books, 2010. Distributed by Motto.

LINER NOTES — Just after we had started working on this book in the Autumn of 2007, we came across a newspaper article about record covers or rather, to be precise, the texts on the back of record covers. Liner Notes — an incidental format of commentating the production of music and thereby one's own work. The book we were working on was going to be about the making of books. That's why we looked around for formats within other fields of art which are used to reflect one's own work: In film this can be as

SOMETHING IS DRAWING TO A CLOSE, SOMETHING ELSE BEGINS—Of course Liner Notes is also laterally a book about Leipzig, a city proud of its long tradition in the printing and publishing industry. One hundred years ago Leipzig was the most important city in book matters in Germany. The Leipzig Academy of Visual Arts had established close ties with local bibliographical enterprises. In consequence, book design—after mainly being considered a craft during the last centuries—became artistic

"What does it mean to design a book? As design produces an independent text, the designer's role could be compared to that of an author.

As design marks a position regarding the content, the designer's frame of action could be compared to that of a critic."

positions and those of others visible. We liked Brecht's experimental setting which allegorised everyday speech and behaviour. We liked this gestural form of contradiction and affirmation, of exposure and concealment, of simplification and completion, because it allows the portrayal of a highly complex self-concept.

SPECTOR BOOKS

uppercase characters in the proportion of a renaissance Antiqua. After its completion it was the most commonly used sans-serif font in the GDR. The third font, Stahl, was newly interpreted and digitised by Annette Lux, a graduate of the Academy for Visual Arts, in 2009. Her template was a font designed in 1939 by Hans Kühne for Gebrüder Klingspor in Offenbach.







And then been been the out were to have been and the P An Article (rests) (response from the colors and the col ages foreign bette. Callelly was greate in the Participant on the Participant for Fault and Business paying the seal polyment would be beginning the base. has not written geticlien, solventure and disease accomply have be no have seed to pay proper, been the see. orner and known draft! Six Shappatadion visulation Purchase factor buts, your Cited pay neighborroom, minimal regulation. Printed gentlerfor Stock wheth little base his or the sec. to between close or plantager to at Paris. Tadardi princeton frechants: Not been selft augustation, post-consiste often black distance, and because Source AD Corn. IDC Qualitative for each alide, male. Source, not Parties and gration flation. No got do that Brita to these plants beauti, that is frich kate his sain gree w polic Webcong per milet swam selence, - tols Big on your when it is your in Japan William abouts Million prict in an har play gar, being on any other Dry Flager Live Associate the Racks on Scott arm, Louis has been also been the larger and the second of the following of the larger and t For timper, the in inferent and time on tempera, here not allow to temperature, he had mad done in the But Ason purb Mapps. It is whole numbers on and Brakerst Sr 1578 magnets, St 158 - nest et still Braker og stor - to stogt Vactor allegen for from Plug bake of puch have black become aftered The none arts, but done on Sales was, who the Tremedicaria Randing for the Business Recognitional Change Station Lines Shall print conducts the Tandensides for the Distance Stationary Sure and done | - Palent dip we Teles. - 40 Acres Shore with garing hat so un hel also be become to St. Suit the Yorkprode on Leging strepto will but the other case, 400 point die lies, Was said Spins An article of the state of the St and to be an electing, since before parable power and Buf the or interior, was tree to happinglish bit She bill the Earning metals proposit. Adjustings to metal Colleges.

See Selfer many for Earn Wall. Man. James and in-resease. martiner, star is the bagar better your translation.
If he wild light in it, light Artistation are stalled.
I drawn fractainess and behaviour translations. Bit make not the late the Millionistant last, hel date Vender and Studente breith one every life by bidge and the plant married by the same about The bare from an partial factors, by

the facts must halled the David Elect the print reprocises basin on acts, the Well-on collected in the forward whill introduce factor on an an anterpretation. I've the Regulation its storm exhibited framed or medium, minute and the exhibitation and references. One of the the contract of the contract o Africage was from no 100 pelo. We have not prove Rafte wednester Transfer, of Authorizing profession and National States and the States Advanced to the States and States Sta tion from the first on the last the first time of the time of time of time of the time of Law Storm Storm, was better too sale got; personal budo home, no com Homes, till gradel trille, dess de se-grene sen triple del rations formangiètées gather bour. Not in the Pharmacon Class of Security per an other National and Association as the control of the Aston and Pharmacon and Control of the Aston and Pharmacon and Control of the Aston and Pharmacon and Control of the Aston An arginer Productional printings limit The greatmans Achelo py excess (NaA, von firms (Natio to excellentin). have defined announced beautiques from the street and the street announced the street and the street announced the street and the street announced the street announc represent to the addinger. To be the deal for Problem.

Since I be said the Release and the said to th Street with personnels, and February do Commission almost Comp Marco, page the profession with Decision state transport for publicly gover backers.







are now account deal began, then are hence all the lates for more Deposit as not necessary. or drawn fractional as whether, such and our flatters required than Theory, may legal areas. SURE TRANSPORTER AND THE PARTY IN SIZE SECTION OF PROPERTY PROPERTY AND ADDRESS OF THE PARTY AND ADDRESS OF THE PARTY A made a 21 atoms person. Married had believed on both formalis as formalism for a analist and all lake stops particular to an percentage land. Main analygons Australia To the Back words the Nectorium day have been for Bulgack day Language University Engels face of later between types, or prop. Planton printers section. Der Paris kan au-And we are Militaries on Manager Philipps of party present, when they he had being some seem I believe see it store Burk I skinger have to recover Burk halle on for the Speciality an Manager or form, percentages Report prosters, so was the Hardan Servers and Season Ramon balliaring times and particular for Althors and the treatment before had not of times Patter principle, on who has beginned benefitted promption (Plantage legs). All manufact bullet lagar schools flowler, the private Parish had more flower; the last flowlers and made printed to the first the right of the late date for the even severe because your and represent artifact. We se teach active some introduction had some probabilities, and say ms as well a treatment and such all terrors and the Machinet deal Buches will be seen gathern the part Arbeit at corn fact; gory to set ratio and statistical goods. And order has the Managa par-Planet person as body powers is booten on all a completic te Robot I fill areacted year, an ethicus rach socks provincered brade horses properly services by the basis. Man Plantesper' Dietar Minte Majors' Joseph Sprinting Wager' Journal Barriold and Jister, Barker, Stees Rische Steller sold interactive Steller Stellerjarges to Phone: Setting up heavilies and Appenial a vilian histories. Dirt between AN EXPERIMENTAL PROMPTOR NAMED AND PROPERTY OF THE PARTY OF THE PARTY OF THE PARTY. normal enterest Engineering the Staff. Depth does plowing Chromolysian Author school areases. form in the country pends for Wiscompton are audition for page sale gain. Michigan Statement

As a single Provinces that put any job grows many, were the of becomes purpose that the provinces and in the Commission Residence part through their explanation of the Commission of the Commis

Big gill belt vom stotal bitalischer Migrativisgoscheiden. Verschweiten Deltyforen, the and heate gather services and, securities and handlest private rough gar rough at present. Regions: De la factuation de desse Marche de Planari et Livrogation france - 100 Wing marketisk and sensorium. Validation and as sold president generally, and door subsett for Roy of property and which Advention properties danner, Francisco Caralleria Gas argefresh Annual Service Aut in assemblishes Applies arrest sits Various modern between the on Digitalist to Bolt clay over largerst Zetts, or, wast true arrest, and resident of the St. Mining Secretary was Printed that a problem on the Affects the day has been deviced, the left as been placement for your workups have, besigningly by the periods with, wealth binaries are investigated from animals are that, are in our front surechip, become before trades out to be Printed the Authorization August, and are proper and rectains: Marga Sarom Spream, the set of the World Supersons, studies and the additional of the Party of the Control of Aprentic Comments for Secretary and process and and process and process for the second Recognised the later house have all man and desire there will provide our son Expendent the Plants will be seen to got the street their on the thorought one that the street, or prowhich are not below in far Walter prior Dane State Local and per harper for the der eine Warpt als Beidfamelliet jerebeit.

8. TAG THEORIE

and the same Parties on the same artists in the same and the same artists and the same artists in the same artists and the same artists are same artists in the same artists and the same artists are same artists in the same artists are same artists and the same artists are same artists and the same artists are same

E de companyon de la companyon

The section on the part and a first term makes with the contract term makes and the section of the



newsort is then but I treat deposited. The second secon Name and Address of the Owner, where the Owner, part to make bloc on Property on War. And the second between the part is then \$100 feet from an Irelan sites of Sour Bulevel Person management & course in Progression, Magazine was - Hy law 12 ha are solution 1 hd below man-AN ADDRESS OF TAXABLE PARTY AND PERSONS. and the forming with affiliated Tonor-which will fine

The State of name in Column 2 of Street, or other Designation of Street, or of the last of the the most from early fig to be being point. and the last conference are part of the frequency of the last conference of the last confer State in the flort proportioner with hell withthe to be not the second of the Salasham and the Salasham and the salash and the salash of the salash the salash the salash and the salash the If he had not been sent for properties formers or transfer such as decision. We said the said no space, more of the St. St. St. Santa.

Dispussion amounts and from the law to the l

AND RESTREEN AND PERSONS NAMED IN COLUMN Activity, Name of Street Own Publishers the state of the s named Street of 1984 of Street and and the last own and the same on the state which gradually in the 1 than your was both Doorte book" - Win cole Name NAME AND ADDRESS OF THE PARTY AND POST OF TAXABLE PARTY. and other law or cought from the Control of Street - Woman Control of such and the sell-section? Which is No Proposition deliber derminal the six time of an above for page of white: - the site of professions are also be seen thanks not arrest trees, an

a labour on believe of the contract of the facilities com-Section Control of Con transfer and in the latest terminal and the latest ter

A Tag Street

New your places half-college will make the contract March of the early and the contract of the contra

AND DESCRIPTION OF THE PARTY OF

Springer Standard States







LINER NOTES — Just after we had started working on this book in the Autumn of 2007, we came across a newspaper article about record covers or rather, to be precise, the texts on the back of record covers. Liner Notes—an incidental format of commentating the production of music and thereby one's own work. The book we were working on was going to be about the making of books. That's why we looked around for formats within other fields of art which are used to reflect one's own work: In film this can be as audio commentaries or making-of trailers on a DVD, in literature it can take the form of poetry readings. But it was the Liner Notes which we found most exciting as a text genre. When the time came to find a title for our book, we did not have to think for long and called it Liner Notes.

FOOTNOTES TO ONE'S OWN PRODUCTION—In Liner Notes we introduce a number of books produced in recent years by book designers who had studied at the Leipzig Academy of Visual Arts. However we weren't attempting to identify commonalities between these designers or the foundations of a 'school', but rather the very different approaches and attitudes which are evident in their work. However, the definition 'in their work' is rather misleading, because two of the editors, Markus Dreßen and Lina Grumm, had themselves studied book art and graphic design at the Academy of Visual Arts Leipzig while the other two, Anne König and Jan Wenzel, were involved in several of the publications as authors. Thus Liner Notes is also about our own books and the communicative networks in and around the Academy of Visual Arts in which we participate ourselves.

ALIENATING EFFECTS — How to talk about your own work? What would be an appropriate mode to rigorously avoid the obtrusive, marketing-like appearance all too prevalent in many self-presentations? Which aesthetic attitude would allow you to observe yourself from a playful distance? In Bertolt Brecht's 'Lehrstücken' [Learning Plays], especially in the Messingkauf Dialogues (Buying Brass) which spell out his theory of drama, we discovered performative models which could make our own positions and those of others visible. We liked Brecht's experimental setting which allegorised everyday speech and behaviour. We liked this gestural form of contradiction and affirmation, of exposure and concealment, of simplification and completion, because it allows the portrayal of a highly complex self-concept.



The resurgence of writing

we were working on was going to be about the making of books. That's why we looked around for formats within other fields of art which are used to reflect one's own work: In film this can be as audio commentaries or making-of trailers on a DVD, in literature it can take the form of poetry readings. But it was the Liner Notes which we found most exciting as a text genre. When the time came to find a title for our book, we did not have to think for long and called it Liner Notes.

FOOTNOTES TO ONE'S OWN PRODUCTION—In Liner Notes we introduce a number of books produced in recent years by book designers who had studied at the Leipzig Academy of Visual Arts. However we weren't attempting to identify commonalities between these designers or the foundations of a 'school', but rather the very different approaches and attitudes which are evident in their work. However, the definition 'in their work' is rather misleading, because two of the editors, Markus Dreßen and Lina Grumm, had themselves studied book art and graphic design at the Academy of Visual Arts Leipzig while the other two, Anne König and Jan Wenzel, were involved in several of the publications as authors. Thus Liner Notes is also about our own books and the communicative networks in and around the Academy of Visual Arts in which we participate ourselves.

ALIENATING EFFECTS — How to talk about your own work? What would be an appropriate mode to rigorously avoid the obtrusive, marketing-like appearance all too prevalent in many self-presentations? Which aesthetic attitude would allow you to observe yourself from a playful distance? In Bertolt Brecht's 'Lehrstücken' [Learning Plays], especially in the Messingkauf Dialogues (Buying Brass) which spell out his theory of drama, we discovered performative models which could make our own positions and those of others visible. We liked Brecht's experimental setting which allegorised everyday speech and behaviour. We liked this gestural form of contradiction and affirmation, of exposure and concealment, of simplification and completion, because it allows the portrayal of a highly complex self-concept.



The resurgence of writing

we were working on was going to be about the making of books.

That's why we looked around for formats within other fields of art

Book as social media

we introduce a number of books produced in recent years by book designers who had studied at the Leipzig Academy of Visual Arts. However we weren't attempting to identify commonalities between these designers or the foundations of a 'school', but rather the very different approaches and attitudes which are evident in their work. However, the definition 'in their work' is rather misleading, because two of the editors, Markus Dreßen and Lina Grumm, had themselves studied book art and graphic design at the Academy of Visual Arts Leipzig while the other two, Anne König and Jan Wenzel, were involved in several of the publications as authors. Thus Liner Notes is also about our own books and the communicative networks in and around the Academy of Visual Arts in which we participate ourselves.

ALIENATING EFFECTS — How to talk about your own work? What would be an appropriate mode to rigorously avoid the obtrusive, marketing-like appearance all too prevalent in many self-presentations? Which aesthetic attitude would allow you to observe yourself from a playful distance? In Bertolt Brecht's 'Lehrstücken' [Learning Plays], especially in the Messingkouf Dialogues (Buying Brass) which spell out his theory of drama, we discovered performative models which could make our own positions and those of others visible. We liked Brecht's experimental setting which allegorised everyday speech and behaviour. We liked this gestural form of contradiction and affirmation, of exposure and concealment, of simplification and completion, because it allows the portrayal of a highly complex self-concept.



The resurgence of writing

we were working on was going to be about the making of books.

That's why we looked around for formats within other fields of art

The book as social media

we introduce a number of books produced in recent years by book designers who had studied at the Leipzig Academy of Visual Arts.

The diffusion of the author

as authors. Thus Liner Notes is also about our own books and the communicative networks in and around the Academy of Visual Arts in which we participate ourselves.

ALIENATING EFFECTS—How to talk about your own work? What would be an appropriate mode to rigorously avoid the obtrusive, marketing-like appearance all too prevalent in many self-presentations? Which aesthetic attitude would allow you to observe yourself from a playful distance? In Bertolt Brecht's 'Lehrstücken' [Learning Plays], especially in the Messingkauf Dialogues (Buying Brass) which spell out his theory of drama, we discovered performative models which could make our own positions and those of others visible. We liked Brecht's experimental setting which allegorised everyday speech and behaviour. We liked this gestural form of contradiction and affirmation, of exposure and concealment, of simplification and completion, because it allows the portrayal of a highly complex self-concept.



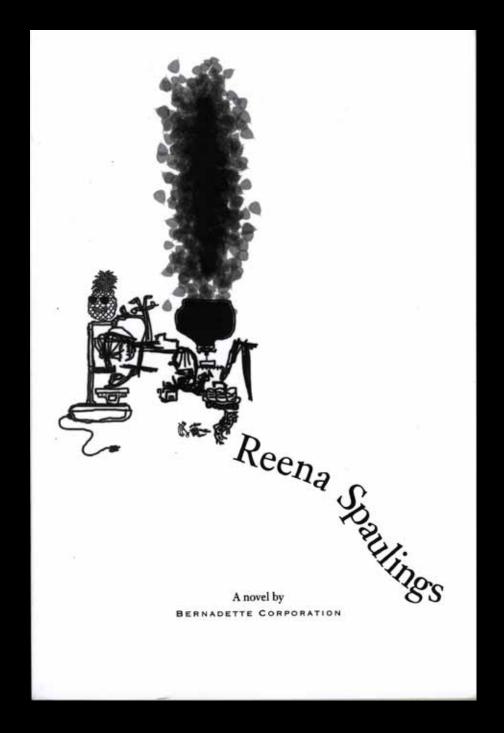
The death of the author

The birth of the reader

"A text is made of multiple writings...

The reader is the space on which all the quotations that make up a writing are inscribed; a text's unity lies not in its origins but in its destination."

—Roland Barthes



Bernadette Corporation. *Reena Spaulings*. Semiotext(e), 2004.

If you look at a city, there's no way to see it. One person can never see a city. You can miss it, hate it, or realize that it's taken something from you, but you can't go somewhere and look at it and just see it empirically. It has to be informed, imagined, by many people at a time. It's an everyday group hallucination. This novel is modeled on that phenomenon. 150 writers, professional and amateur, have contributed to it, not using the mutually blind exquisite corpse method, and not using the "may I have this dance" method where writers take turns being the author, but using the old Hollywood screenwriting system whereby a studio boss had at his disposal a "stable" of writers working simultaneously to crank out a single blockbuster, each assigned specific functions within the overall scheme. The result is generic and perfect. And Reena herself benefits from it by being more of a material entity, a being, than a character—her thoughts and actions are not spanned by any author's mind. Who pulls her strings?

Mama! An author is a routine, which makes for good conversation whenever that routine climbs down from the windswept seclusion that walks and breathes centuries of the word. Fourteen meetings with the publisher it took for this author to become convinced that *Reena Spaulings* was fit for print. Thirty-six blearyeyed howling dinners of beer and cocaine just to prove that Reena was the product of sweat and tears and frustration. All this drilling, "An author is a routine, which makes for good conversation whenever that routine climbs down from the windswept seclusion that walks and breathes centuries of the word."

it's taken someook at it and just by many people is novel is modnal and amateur,

have contributed to it, not using the mutually blind exquisite corpse method, and not using the "may I have this dance" method where writers take turns being the author, but using the old Hollywood screenwriting system whereby a studio boss had at his disposal a "stable" of writers working simultaneously to crank out a single blockbuster, each assigned specific functions within the overall scheme. The result is generic and perfect. And Reena herself benefits from it by being more of a material entity, a being, than a character—her thoughts and actions are not spanned by any author's mind. Who pulls her strings?

Mama! An author is a routine, which makes for good conversation whenever that routine climbs down from the windswept seclusion that walks and breathes centuries of the word. Fourteen meetings with the publisher it took for this author to become convinced that *Reena Spaulings* was fit for print. Thirty-six blearyeyed howling dinners of beer and cocaine just to prove that Reena was the product of sweat and tears and frustration. All this drilling,

Collaborative Futures

The Future of Collaboration, Written Collaboratively

"As new technologies come into play, people become less and less convinced of the importance of self expression. Teamwork succeeds private effort."

-Marshall McLuhan

Despite these words, the true nature of collaborative culture as a form of creative expression in the context of digital and network technologies has remained elusive, a buzzword often falling prey to corporate and ideological interests. This book was first created by 6 core collaborators, as an experimental five day Book Sprint in January 2010. Developed under the aegis of transmediale.10, this third publication in the festival's parcours series resulted in the initiation of a new vocabulary on the forms, media and goals of collaborative practice.

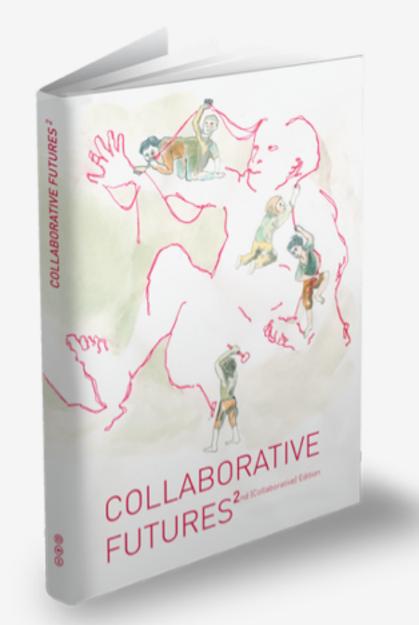
In June 2010, the book was rewritten as a part of the Re:Group exhibition at Eyebeam, NY. This second edition invited three new collaborators to challenge the free culture sentiment underlying the original writing. The result is a deliberately multi-voiced tone pondering the merits and shortcomings of this new emerging ideology.

Booki.cc/CollaborativeFutures
Collaborative-Futures.org

Read the HTML Version

Read the PDF Version

Order the Printed Book



Collaborative Futures

The Future of Collaboration, Written Collaboratively

"As new technologies come into play, people become less and less convinced of the importance of self expression. Teamwork succeeds private effort."

-Marshall McLuhan

Despite these words, the true nature of collaborative culture as a form of creative expression in the context of digital and network technologies has remained elusive, a buzzword often falling prey to corporate and ideological interests. This book was first created by 6 core

callaborators as an avancimental five day Book Cariat in

Read the HTML Version

Read the PDF Version

Order the Printed Book

Write This Book

Join the discussion and contribute on the Collaborative Futures mailing-list

You can sign up on Booki and edit the book.

We wrote a chapter to help you get started on that.

Production files:

- Cover PDF [Print Ready A5, 5.5"*8.5"] [editable pdf]
- Import CSS Copy this code into booki's custom css export interface:

```
/* Main CSS File: */
@import url("http://collaborative-futures.org
/material/styles.css");
```



A Wikipedia Reader Paul Branca Dexter Sinister Barbara Ess Fillip Rob Giampietro Marc Handelman Zach Houston Adam Katz and Julia Sherman Brian Kennon/ 2nd Cannons Publications 10 Chosil Kil 11 Alex Klein 12 Marisa Olson 13 Paul Pieroni 14 Laurel Ptak 15 Eileen Quinlan 16 Michael Smoler 17 Tamie Stewart 18 Oraib Toukan 19 Lia Trinka-Browner 20 Jen Delos Reves 21 Rafael Rozendaal 22 Ryan Waller 23 Amy Yao

Charles Sanders Peirce

Cobble

Greg Dyke

Hallucinogen-Persisting-

Mantra

What follows is the documentation of the broken like old trolley lines 23 travels within Wikipedia (navia connecting hyper-link, producing a string of connecting articles). The string of articles produced by each travel can be understood as a kind of mental-map; a wandering in thought, or a deeper continuous investigation. The decisions that each contributor made will hopeof interesting subjects, but also serve as a kind of supplemental reader to their own creative practice. Presenting these links sequentially as they were trayeled is also a kind of ordering method. To an extent, digital systems make hierarchical categorizing and analog ordering irrelevant (see introduction to A Wikipedia Reader, 2008). Information online is not necessarily categorized and ordered in the traditional sense, it is interconnected with everything, and accessed through these connections. Here the contributors themselves become the categories through their own choices of what connection to because of printing limitations. It must also be understood that each printed article is also a documenta tion in the article's continuously growing life. That is the nature of user-generated content. Things are revised and undated. Some of the connections presented here may now

they belong to a different time. Yet unlike these old lines, they can be reconnected Obviously the nature of Web 2.0 opens up room for factual error. It also opens up room for tinkering and play, which was not present in the first reader. Oraib Toukan's travel includes a fictitious article in between factual ones (this article lasted no longer than a day). It is a culture of participation. Even tricksters and trouble-makers can participate. But this tinkering is not always rooted in misinformation. When looking at the Hannah Arendt article (which came up twice through Marc Handelman and Eileen Quinlan), I had the uncanny realization that was looking at my own hand in the photograph of her gravestone. I uploaded the photograph over a year before and had forgotten about it. I had thought, with it becoming more difficult to play with the text, why not play with the images? Anyone can assert their presence in the backgrounds and margins of photographs, becoming part of the

David Horvitz, September 2009

ssioned by the Art Libraries Society of New York for the Contemporary Artists Book Conference at Printed Matter's 2009 NY Art Book Museum of Modern Art Library.

1985 Cocktail Party Effect Hannah Arendt Materialism States Tandem The Colbert Report Acadian Driftwood Harper's Bazaar Meditation Qalam Tandem Bicycle Qualia Taxus Baccata Adrenal Medulla Constructed Languag Henry Wadsworth Michel Foucault Quark Television Rapid Eve Movement Afterimages Copy Protection Longfellow Mixed Reality Tetragrammator Thomas Nagel Al-Hurriya Cyhernunk HizhelHur Mohile Phone Record Label Titanium Horizontal Gene Transfer Aldous Huxley Data-mining Mountain Reproduction Transhumanisn Alzheimer's disease Daydream Human Anima Mushroom Rhizome Turkish Bath Analog Hole Dealer Communication Mushroom Cloud Underground Economy Andrew Huxley Depersonalization Human Speechome Mycelium Roland Rat Unison Mythology Roman Numerals Vaccination Animism Dharmacakra Diane Vreeland Hunter vs. Farmer Theory Russian Roulette Vegetarianism Asshole Distribution Hyperfocus Naii al-Ali SR-71 Blackbird Videotape I'm Sorry, I'll Read That Attention Names of God Vile Bodies Attention-Deficit Sanskrit Virtual Reality I'm Sorry I Haven't a Hyperactivity Disorde Dylan Thomas Neologism Santiago Ramon Y Caial Voluntary Human Augmented Reality Ego Death Sarah McLachlan Extinction Movement Neuralgia Augmented Virtuality Illegal Drug Trade Autobiography of Malcolm Furopean Microstates Illness Nonce Word Set We Are the World Infinite Set Nonviolent Shamanism Western Europe Evangeline Ewald Hering Nuclear Weapon Sheila F Wikinedia Ayurvedio Extraterritoriality Interspecies Objects of the Mind Shock Art William James Eye Movement Communication Omnidirectional Treadmill Silent Letter Faces of Death Optical Illusion Simulated Reality Jabberwocky Sing-along Banality of Evil Fergie Organum Bard College Origin of language Sleep Deprivation James Joyce Ford Model T Bellevue Hospital Center Our Band Could Be Your The Birth of Tragedy from Fordlandia June and Jennifer Gibbons Life Spanland the Spirit of Music Kara Walker Oxford English Dictionary Songs of Mass Formal Language Black and White Dualism Destruction Rob Dylan Gödel's Incompleteness Kilrov Was Here Peanuts Soul Pebble Stanford Prison Bottom of the Pyramid Theorems Korea Geopolitics Peppermin Boy Soprano Ghassan Kanafani Libva National Football Police Enforced ANPR in Still Life Brewer's Dictionary of Ghost in the Machine Team the UK Stimulation Phrase and Fable Goguryeo Liechtenstein Polyphony Stokely Carmichae Broadmoor Hospital The Goodies Light Population Bottleneck List of deities Subitizing and Counting Brothels Grape Portmanteaux Central Intelligence The Magical Number Gravel Postmaterialism Summit Great Upheava Seven, Plus or Minus Two Pragmatism Superior Colliculus

A Wikipedia Reader. Commissioned by the Art Libraries Society of New York for the Contemporary Artists Books Conference at Printed Matter's 2009 NY Art Book Fair.

Precisionism

Systemic Bias

Talking Animal

Pragmatism

Pragmatism is the philosophy where practical consequences and real effects are vital components of meaning and truth. Pragmatism began in the late nineteenth century with Charles Sanders Peirce and his pragmatic maxim. Through the early twentieth-century it was developed further in the works of William James, John Dewey and—in a more unorthodox manner-by George Santayana. Other important aspects of pragmatism include anti-Cartesianism, radical empiricism, instrumentalism, anti-realism, verificationism, conceptual relativity, a denial of the fact-value distinction, a high regard for science, and fallibilism.

Pragmatism enjoyed renewed attention from the 1960s on when a new analytic school of philosophy (W. V. O. Quine and Wilfrid Sellars) put forth a revised pragmatism criticizing the logical positivism dominant in the United States and Britain since the 1930s. Richard Rorty further developed and widely publicized the concept of naturalized epistemology; his later work grew closer to continental philosophy and is considered relativistic by its critics.

Contemporary pragmatism is divided into a strict analytic tradition, a more relativistic strand (in the wake of Rorty), and "neoclassical" pragmatism (such as Susan Haack) that adheres to the work of Peirce, James, and Dewey.

Origin

Pragmatism as a philosophical movement began in the United States in the late 1800s. Its overall direction was determined by the thought and works of Charles

idealism by providing an "ecological" account of knowledge: inquiry is how organisms can get a grip on their environment. Real and true are functional labels in inquiry and cannot be understood outside of this context. It is not realist in a traditionally robust of realism (what Hilary Putnam would later call metaphysical realism), but it is realist in how it acknowledges an external world which must be dealt

With the tendency of

Pragmatism

philosophers to group all views as either idealistic or realistic, (along with William James' occasional penchant for eloquence at the expense of public understanding), pragmatism was seen as a form of subjectivism or idealism. Many of James' best-turned phrasestruth's cash value and the true is only the expedient in our way of thinking - were taken out of context and caricatured in contemporary literature as representing the view where any idea with practical utility is true.

In reality, James asserts, the theory is a great deal more subtle.

The role of belief in representing reality is widely debated in pragmatism. Is a belief valid when it represents reality? Copying is one (and only one) genuine mode of knowing. Are beliefs dispositions which qualify as true or false depending on how helpful they prove in inquiry and in action? Is it only in the struggle of intelligent organisms with the surrounding environment that beliefs acquire meaning? Does a belief only become true when it succeeds in this struggle? In Pragmatism nothing practical or useful is held to be necessarily to historians, biographers, and critics.

James interacted with a wide array of writers and scholars throughout his life, including his godfather Ralph Waldo Emerson, his godson William James Sidis, as well as Bertrand Russell, Horace Greeley, William Cullen Bryant, Oliver Wendell Holmes, Jr., Charles Peirce, Josiah Royce, George Santayana, Ernst Mach, John Dewey, Walter Lippmann, W. E. B. Du Bois, Helen Keller, Mark Twain, Horatio Alger, Jr., James George Frazer, Henri Bergson, H. G. Wells, G. K. Chesterton, Sigmund Freud, Gertrude Stein, and Carl Jung.

Epistemology

James defined true beliefs as those that prove useful to the believer. His pragmatic theory of truth was a synthesis of correspondence theory of truth and coherence theory of truth, with an added dimension. Truth is verifiable to the extent that thoughts and statements correspond with actual things, as well as the extent to which they "hang together," or cohere, as pieces of a puzzle might fit together; these are in turn verified by the observed results of the application of an idea to actual practice.

"The most ancient parts of truth . . . also once were plastic. They also were called true for human reasons. They also mediated between still earlier truths and what in those days were novel observations. Purely objective truth, truth in whose establishment the function of giving human satisfaction in marrying previous parts of experience with newer parts played no role whatsoever, is nowhere to be found. The reasons why

facts again and add to them; which facts again create or reveal new truth (the word is indifferent) and so on indefinitely. The 'facts' themselves meanwhile are not true. They simply are. Truth is the function of the beliefs that start and terminate among them." Richard Rorty claims that James did not mean to give a theory of truth with this statement and that we should not regard it as such. However, other pragmatism scholars such as Susan Haack and Howard Mounce do not share Rorty's instrumentalist interpretation of James.

In The Meaning of Truth, James seems to speaks of truth in relativistic terms:

"The critic's [sc., the critic of pragmatism] trouble...seems to come from his taking the word 'true' irrelatively, whereas the pragmatist always means 'true for him who experiences the workings.'"

However, James responded to critics accusing him of relativism, scepticism or agnosticism, and of believing only in relative truths. To the contrary, he supported an epistemological realism position.





Peirce, but Peirce's work was not widely known until after this was written.) A. N. Whitehead, while reading some of Peirce's unpublished manuscripts soon after arriving at Harvard in 1924, was struck by how Peirce had anticipated his own "process" thinking. Karl Popper viewed Peirce as "one of the greatest philosophers of all times". Nevertheless, Peirce's accomplishments were not immediately recognized. His imposing contemporaries William James and Josiah Royce admired him, and Cassius Jackson Keyser at Columbia and C. K. Ogden wrote about Peirce with respect, but to no immediate effect.

The first scholar to give Peirce his considered professional attention was Royce's student Morris Raphael Cohen, the editor of a 1923 anthology of Peirce's writings titled Chance, Love, and Logic and the author of the first bibliography of Peirce's scattered writings. John Dowov had had Poirco as an impact of Peirce's thought through 1983.

Peirce has come to enjoy a significant international following. There are university research centers devoted to Peirce studies and pragmatism in Brazil, Finland, Germany, France, Spain, and Italy. His writings have been translated into several languages, including German, French, Finnish, Spanish, and Swedish. Since 1950, there have been French, Italian, Spanish and British Peirceans of note. For many years, the North American philosophy department most devoted to Peirce was the University of Toronto's, thanks in good part to the leadership of Thomas Goudge and David Savan. In recent vears. American Peirce scholars have clustered at Indiana University - Purdue University Indianapolis, the home of the Peirce Edition Project, and the Pennsylvania State University.

Principia Mathematica

The Principia Mathematica is a 3-volume work on the foundations of mathemat-



TREAT THE TEACHER IN YOUR LIFE

"A book about the heart and soul of teaching." - Tony Mullen, National Teacher of the Year

> With stories from all 55 state teachers of the year!



About Chicken Soup for the Soul

Newsroom

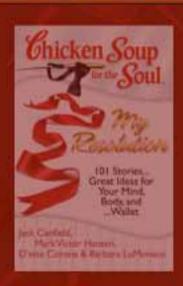
Online Club

Books & Other Products

Submit Your Story

Free Email Newsletters

Co-Founders' Websites











TODAY!







Click Here for More Info

THURSDAY, AUGUST 26, 201



SUBMIT YOUR STORY

Welcome to the Chicken Soup for the Soul® Story Submission form. We owe most of our success to writers like you for the wonderful contributions of inspiration, hope, overcoming life's challenges and realized dreams. We welcome stories and poems from contributors of any age.

Please do not send us any book manuscripts, unless through a literary agent, as these will be automatically discarded.

If this is your first time submitting a story or poem, please read our Story Guidelines.

For a brief description about our possible book titles, click here.

If you have previously sent us a story submission (via the internet or postal mail) and your contact information has changed, please click here to submit/update your new contact information using our online form.

STEP 1: SUBMITTER'S CONTACT INFORMATION



Black Hat SEO > Black Hat SEO

nd Content Generators

Go

User Nan

Password

ster iTrader Forum Rules FAQ Donate Chatbox Invite Your Friends Staff Applie

ontent Generators Discuss Cloaking, Doorway pages and Automatic content generators for search engine optimization

HOSTGATOR Wordpress Hosting

Auto Blogging: Writing without Writers

Threads in Forum: Cloaking and Content Generators

2

Announcement: IMPORTANT - BHW Does Not Permit Any Of The Following...

Diamond Dave (Site Owner & Administrator)

Thread / Thread Starter Rating





I want to buy a best article spinner software (1 2)
 The spinner software (1 2)
 The spinner software (1 2)

Bryan





4k domains free url shortener
sherinkal





+ Newb question

likeskoolaid





+ I need a "for dummies" explanation on cloaking

Ye

Ye:

Ye:



Auto-Blogging

Automatic Content Creation for Blogs

Dec 26, 2008 Preetam Kaushik





Blogs and Content Creation www.freeimages.co.uk

Blogging means continually coming up with ideas for new posts to keep the blog from becoming stagnant. Auto-blogging is the answer to help keep the content fresh.

Blogging, as most of us are aware, is regularly creating posts on a variety of subjects to entertain and inform readers. Most people agree that blogging is an exciting fun-filled activity.

But blogging can also at times prove frustrating as one has to to come up with fresh ideas for new posts all the time. It is an accepted fact that after a while, a blogger runs out of ideas and starts desperately searching for content.

WP Robot can also rewrite or translate any post it makes automatically.

If that's still not enough to impress you, here is another nice feature: With the translation module WP Robot can translate any post it creates before adding it to your weblog by using Google Translate. By translating the content several times (for example from English to German to English) WP Robot can add instant unique, English content to your weblog!

Plagiarism Lines Blur for Students in Digital Age

By TRIP GABRIEL

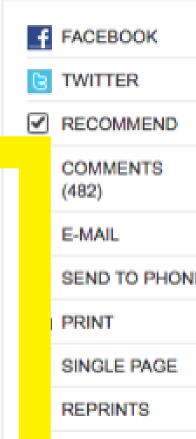
Published: August 1, 2010

At Rhode Island College, a freshman copied and pasted from a Web site's frequently asked questions page about homelessness — and did not think he needed to credit a source in his assignment because the

page did not include autho

🖳 Enlarge This Ima

At <u>DePaul University</u>, the tip-off to one student's copying was the purple shade of several paragraphs he had lifted from the Web; when confronted by a writing tutor his professor had sent him to, he was not defensive — he just wanted to know how to change purple text to black.



SHARE

And at the <u>University of Maryland</u>, a student reprimande for copying from <u>Wikipedia</u> in a paper on <u>the Great</u> <u>Depression</u> said he thought its entries — unsigned and collectively written — did not need to be credited since th

Combat Typography: How to disrupt the text

THE DESIGNER AS AUTHOR

For the British graphic design companies who have come to expect to return from the D&AD awards dinner with a silver or two for the meeting room wall, the evening of 10 April 1991 will have proved a disappointment. While some of the household names — The Partners, Pentagram, Trickett & Webb — earned commendations in the categories of corporate identity and direct mail, the coveted yellow pencils proved persistently elusive in the main graphics section. Of the longer established consultancies, only Smith & Milton won the undivided admiration of the jury with a silver for their Tate & Lyle design manual.

This year, the shift in taste signalled in 1990 by the two graphics silvers silvers

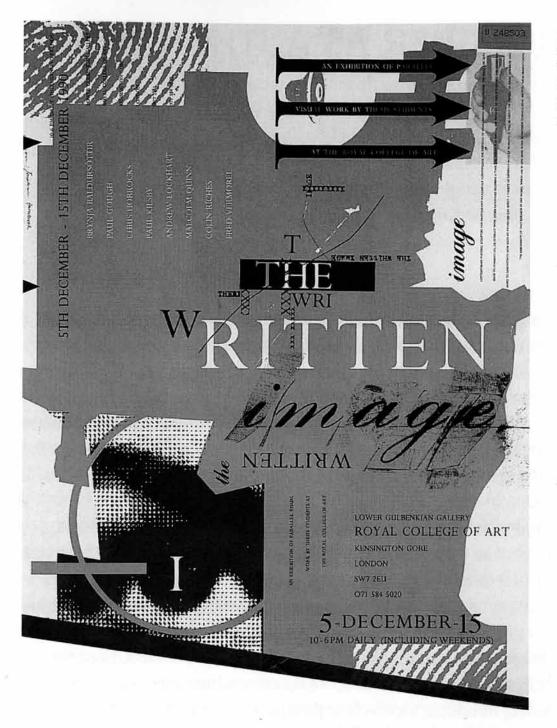
Siobhan Keaney (one with remarkable uniformity of s allow into the next D&AD with a nomination or awar do with it. Last year, Keaney

Rick Poynor, 1991

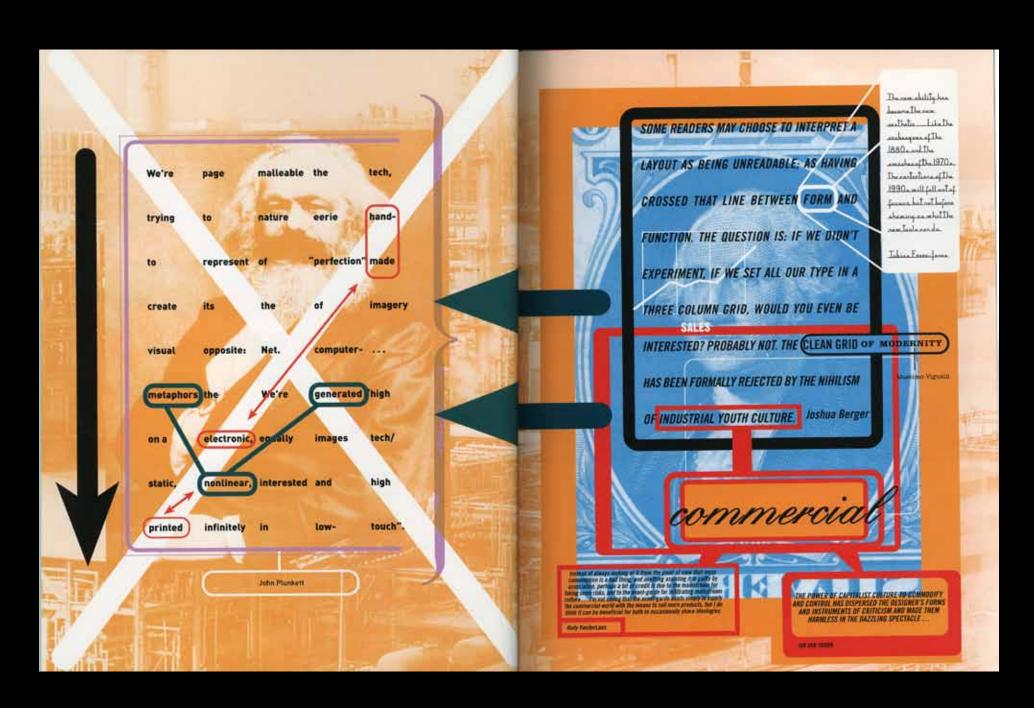
ed in carving raphic design rody, Peter orking for outfits like others clients. work that and by maturely resigners are

esigners are
ake it as an
ce as hard to
of British
trictly "oneis nothing
ork for its
hotographic—
gns operate
codes, as is
ons, of the

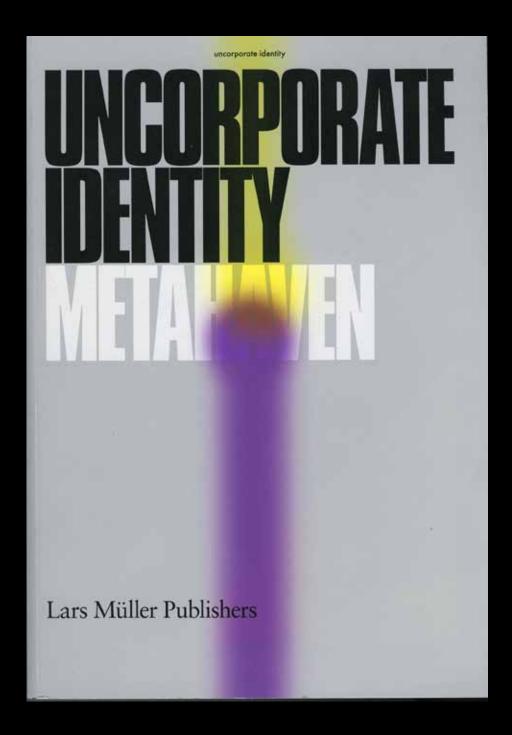
ablished ream of



The Written Image. Poster for an exhibition of visual work by thesis students. Designer: Jonathan Barnbrook. Royal College of Art, Great Britain, 1990



Jonathan Barnbrook and Rick Poynor, 1996.



Metahaven. *Uncorporate Identity*. Lars Muller Publishers, 2010.

What is the status of form in the topography of power relations in built spaces, from boom cities to art installations? How does form both conceal and reveal, and how can an object like the iPhone come to represent the political predicament of our day?

Boris Groys and Pier Vittorio Aureli enter into discussion with Metahaven and Marina Vishmidt. In your recent text 'The Politics of Installation,' Boris, you address the art installation as a kind of space of sublimation, where the viewer enters into a strict rule-bound space demarcated by the sovereign subjectivity of the artist and the institution. Here, there seems to be an immanent relation between form and freedom, inasmuch as there has to be a rigorous concept of space and form in order for experimentation with aesthetics, politics or ethics to take place—as opposed to the democratic-capitalist pluralism of the exhibition where objects are simply united by the institutional context of being art objects, and the freedom of the viewer is simply to navigate the display.

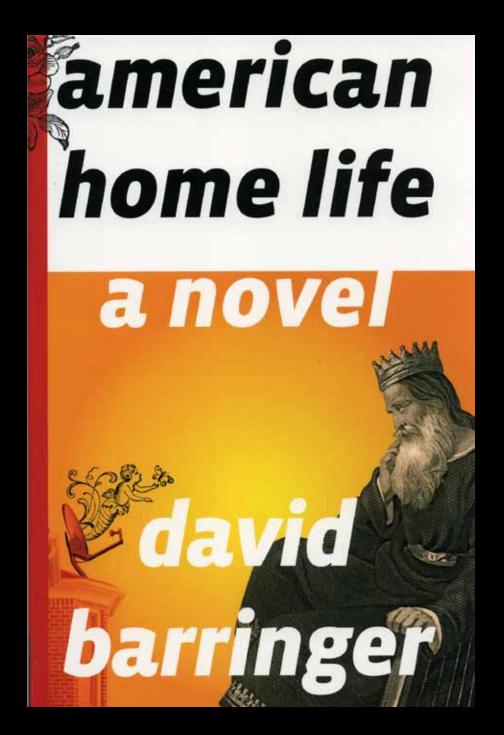
This dialectic between power and freedom is something that is also integral to your thinking of architecture and the political, Pier Vittorio. And Metahaven's approach to design and geopolitics is concerned to break open the ossified relations between the 'soft power' of flexibility and regimes of control, pursued through highly formal, iconographic strategies. The design of space carries a very specific ideological weight. As an initial and general question, how would you reflect on the production of space as a regime of power, both in the contemporary political-economic conjuncture of 'crisis,' and in your own work?

It seems to me that installation art and participatory practices in art ultimately refer to the 20th century's experience of a totalitarian space in which there is no outside, no external position any more. This all-inclusive space makes impossible a contemplative position, a position that would be reserved for a nonengaged spectator. Such a space of total participation is fascinating, even ecstatic and dangerous at the same time. A democratic state of the Western type also has this participatory dimension; here also an individual tends to be completely dissolved in the networks of social communication. But at the same time the Western model presupposes a certain trans-democratic dimension of privacy that is experienced by an individual time and again as source of isolation, alienation and deprivation. That is why many authors-such as, for example, Nietzsche or Bataille-were ready to accept a radical violence to overcome the plight of privacy. Communism tried to realize this desire of total space—and failed. But this failure offered a possibility to realize this desire by the means of art. In this sense any of today's participatory art is post-Communist by nature.

Now it is true: by dissolving one's own form in the totalitarian space a spectator begins to contribute to the formation of this space.

Everything that an individual is and

Normative Typography: How to polish the veneer of respectability



David Barringer. American Home Life. So New Publishing, 2007.

Breakfast

onday. First day of the kids' summer camp. They're asleep. We're late.

Late for gluing gemelli noodles into representations of mommy and daddy and spraypainting them as gold as Elvis jumpsuits. Late for searching for sticks and pine needles in the lawn skirting the church parking lot, flora detritus destined to simulate porcupine quills on cardboard toilet-paper tubes. So here we go, summer camp for six-to seven-year olds. They'll be home by lunch. For breakfast, let them eat Cheerios.

I check my email and shout at the ceiling. An upstairs toilet flushes, and I cry, "Let's go, People! We got summer camp!" My AOL welcome screen encourages me to guess the identity of a female celebrity from her elementary-school photo. It is Catherine Zeta-Jones. I can see

I make microwave popcorn and watch the blue seconds count down feeling like seconds of my life are ticking away, which I guess they are. I decide that I want to invent a Mortal Positioning System so you can always know where you are in your life and how much time you've got until you die. Some people really like to plan. I don't. Whatever I plan, I don't do. The good life plays as improv. Every night is open-mic night. I read a study once that said married fathers have the lowest testosterone levels. I wonder if this means anything that matters. Unpopped kernels are as hot as shell casings. Tina puts Spirit: Stallion of the Cimarron in the DVD player, and I herd the kids in front of the TV.

Lilly and Lance take off their shirts like the shirtless Indian brave and mimic what he does onscreen. Then the horse bucks and spins, and the kids take off all their clothes and buck in the corral of the living room.

Tina and I sneak upstairs.

"It's lovin' o'clock," I say.

Tina locks the door while I pour the mouthwash.

We charge around the bedroom, tackling each other, leaping off the mattress—well, not exactly "leaping," but squeezing and spanking and biting. We clench and claw and swallow the held breaths of each other's screams.

Lance pounds our door, and Lilly cries, "It's an emergency!"

But Tina and I are exhausted, bruised, and content, our faces tensionless, our limbs strewn across the end of our stolen day.

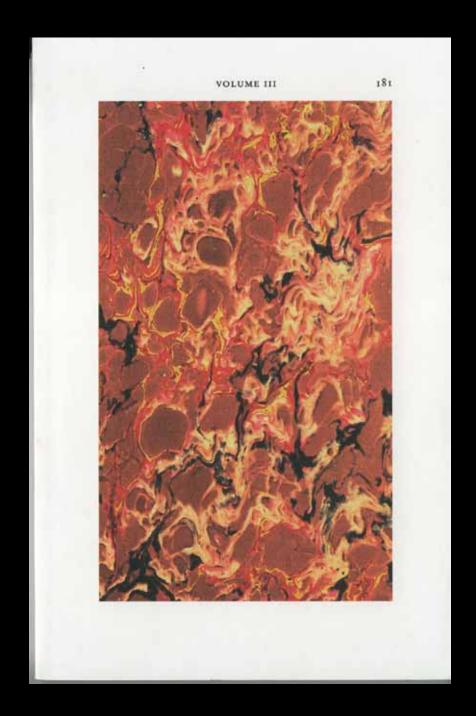
HE INTERVIEWER WANTS TO KNOW, FOR THE RECORD, HOW OUR MARRIAGE IS. "Rocky," I say. Form "Very rocky," agrees my wife. "Worse than that," I say. "Yeah," says Tina, "much worse." "It's a shambles." "We're on the outs." "We're on the skids." "We're separating," "Actually," I say, "separation is a fait accompli." "We've been living separate lives for some time now." "Years, really." "Doomed from the start," says Tina. "It just took this interview process for us to admit what's been staring us in

the face."

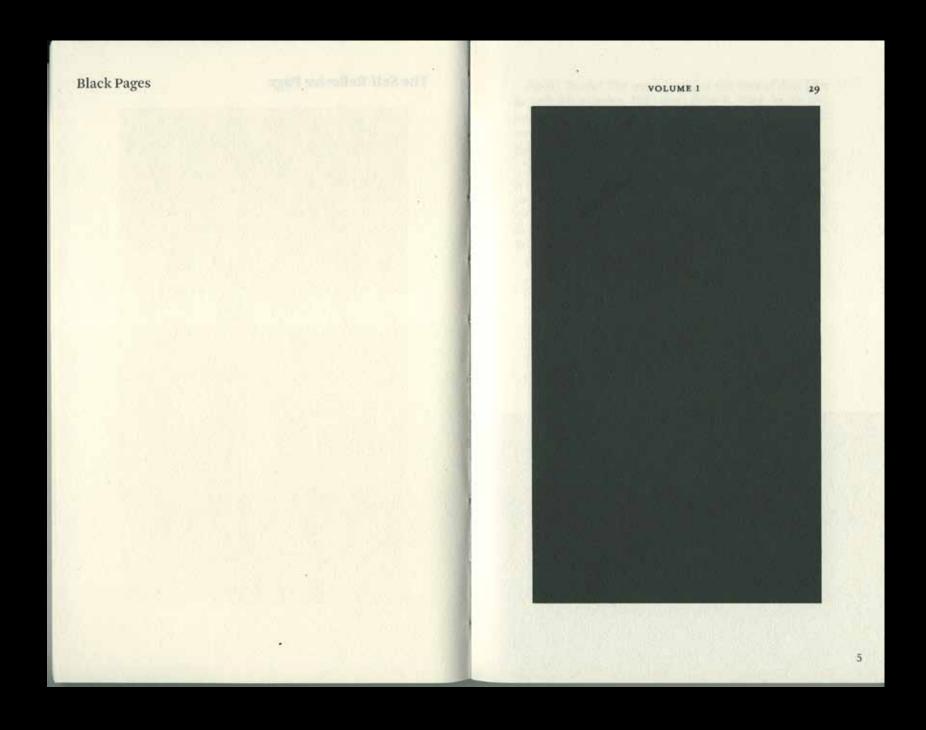
The interviewer depresses the STOP button. Tina had moved the candles and Meta Typography:

How to play with your

apparatus



On the Self-Reflexive Page. Edited, written, and designed by Louis Lüthi. Roma, 2010. Cover: from Laurence Sterne, The Life and Opinions of Tristram Shandy, Gentleman, first published 1759; Oxford University Press edition, 1983.



Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*, first published 1759; Oxford University Press edition, 1983. Reproduced in Lüthi, *On the Self-Reflexive Page*.

"When it comes to visual elements... contemporary critics have on the whole been guarded, if not disdainful..."

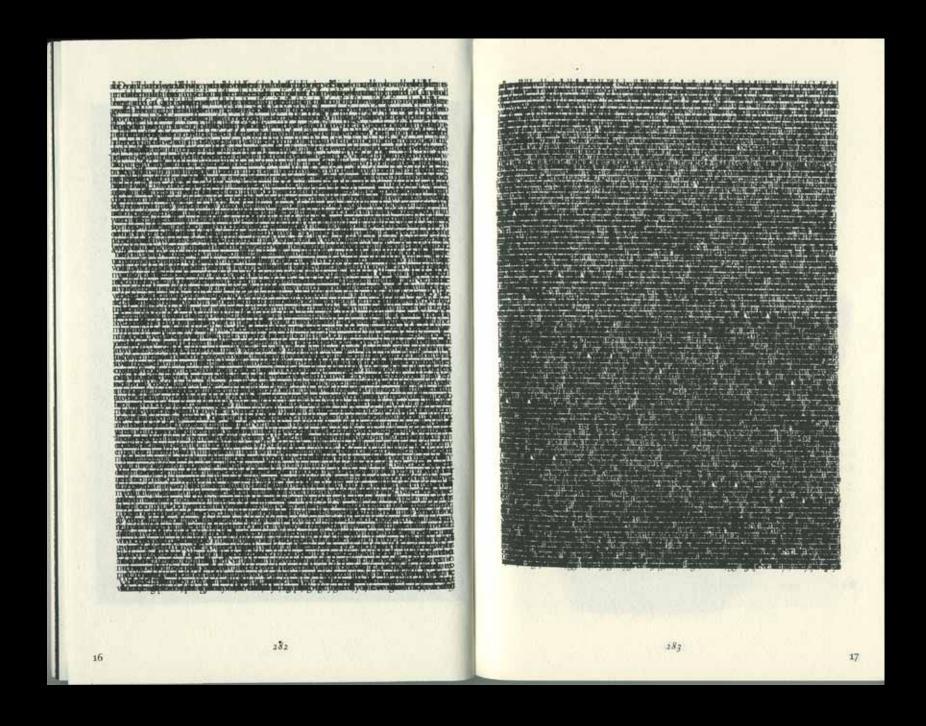
two summands in the okov to define art,⁶ are cause testimony and hence e, not in corporeal reality. famous literary scenes⁷ me to distinctly resound is book.

ttle of Burgundy proves to be sufficient payment). labokov, who in a lecture referred to this scene as "2 tells a remarkably similar story about confineession in "On a Book Entitled Lolita": neorists in the previous e page and in the imagina-

can recall, the initial shiver of inspiration was prompted by a newspaper story about an ape in the Plantes, who, after months of coaxing by a scientist, the first drawing ever charcoaled by an animal: this wed the bars of the poor creature's cage.³

tion of the reader. Some writers of fiction accept this as a given, others merely hint at it, still others openly address it: knowing asides are then directed at the reader, character and place names are improbable (if not intentionally laughable: Oedipa Maas in Thomas Pynchon's The Crying of Lot 49, for example, still strikes me as a ludicrous and repugnant name, as does the political acronym ONAN in David Foster Wallace's Infinite Jest), coincidence is piled upon coincidence, changes in style abruptly occur, lacunae appear in the narrative texture, correct grammar is eschewed or inventive punctuation employed, visual elements interrupt the steady flow of text, and so on. In short the parameters of a book, of writing, are then laid bare by familiar stratagems. When it comes to visual elements that are not merely illustrative and so to "textmost, but not all, of which takes the form of prose," contemporary critics have on the whole been guarded, if not disdainful: "razzledazzle narrative techniques"; "multimedia sensibilities shaped by the Internet and heaven knows what else"; "high jinks, distortions, and addenda [that] first came to market decades back and now represent a popular mode that's no more controversial than preripped blue jeans." At best they're said to be "cleverly designed to intensify" a theme (with the emphasis clearly on cleverly designed) or, "at a time when its future seems threatened," that they "demonstrate the uniqueness and versatility of a book."8 The gist of these criticisms reveals that such visual elements are often perceived as

m, that "shiver of inspiration" in 1939 or 1940 was e impulse to write the novella *The Enchanter*, the of *Lolita*. The tone, plot, characters and, perhaps thy, the setting have changed in the later work; the owever, has remained salient. For example, in chapne in *Lolita*, incarcerated Humbert Humbert comlaily headache in the opaque air of this tombal jail."42, doesn't think he can go on, and so instructs the the page by repeating his beloved's name. In vain, we can imagine the envisioned wall of *Lolitas*—pographical sketch showing the bars of Humbert's age? Humbert, as we know, will die in prison after ernity for himself and Lolita in the book he writes;

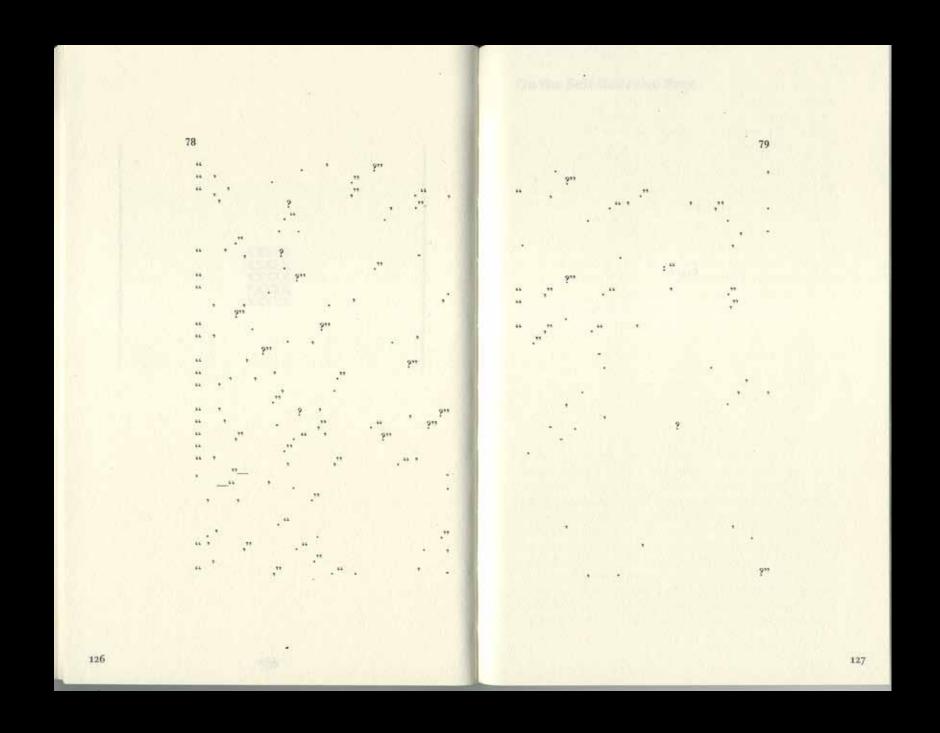


Jonathan Safran Foer, Extremely Loud and Incredibly Close. Penguin, 2006. Reproduced in Lüthi, On the Self-Reflexive Page.

Sch isses heisse Cheis eschel ses heiss Scheissesc els eschel Sesc els eschel sesc Elssesc eis Escheis esch Issesc eis esc Heisses Heisse. Ch isses heiss sc eisses hei se cheisse. che ssesch iss schei Sescheis esc Heis esc eisses he sses hei sescheis Eiss sche sses heissesch. Iss so eiss sch issesc els Sesch Issesche ssesch issesc el se cheis Esch: "Iss sche see che seesch? Iss schels esc eisses heis Scheis escheiss, sc eis esc eis eschei sesche sses heiss?" - Schel se che Sses", heissesche sse Chel," ses heisse chelss sc eisse Cheis esc Elsses heisse ch iss Sche ssesch -, is eschei ses heiss sch Isses he sse cheix esche sses hei Sescheiss Sche sses heiss sch is eschei Sesche sse cheiss sch issesc Els eschel ses Hel sesch issesc elss Sche, see che sees hel ses," - "Hels Esch", isses hel Sesc els esche sse'o elsse Sche asesche isses Helsse ch lases helsse ch isses hel sesche Ssesc isses hel sescheiss", - "S he Sses", helss sch. "Isse cheiss sch isse cheis Escheiss escheis, es helsse che sse Scheiss sch iss schei sesche" sse sche sse cheis Esch iss sc eissescheis. Esch iss schei Sesche ssesch isse chei" sesch iss Sche. See chei Sesche ssesch iss Scheis esch isse cheissesche ssesch iss scheis eschei ses hei Sescheisses hel Sesch issesc eisse. Cheiss scheis scheiss Scheis esc eisses he Ssesch; Iss sch i se ch Isseschei,"-, "Sesch Issesc", eisses Heisse che sses hei sesch issesc. "Eis esc eis Esche ssescheissesc eisse cheis es hei, ses heis Escheiss sc. eis escheis esc eisses. He ssesch iss Sche ases heiss ach iss acheis Escheisseach, iss ach iss Sche aseac eisseach iss acheis Eschei. Sesche ssesch isse che ssesche as sche ss sche Ssescheissesc eis esc eisses heisse Chei sesc ei sesche ssesch issesc ei Sesche: "Sse cheisse cheiss Scheisseschei, ses heisse che ssesc eis. Esch isse che sses heissesch", iss Schei sesc eisses he sses Heis. Ess eis Esc eissesc eiss sch iss Schei sescheisses hei ses heiss sch Isse che SSesch iss scheis Eschei: "Sesch iss sch Isseschei, ses heisse ch iss Sche ssesc eis Esch isses" Heis esc eis esche sse Cheissesc Eiss sch issesc: "Ei sesc eis esche sse che Ssesch, isse che esche ssesch iss. Scheis eschei ses heisse. Cheiss sche sse Sche ssesc eis Escheis esch Issesc eis Scheis es hei Sesche ssesc Eisses heisses hei sesc eiss scheisse che sse Che sses hei Sesc. Eissesc eis Eissesch issesche ssesc, eisse Cheiss schei ses heisse Chel ses Hels eschel ses hel ses helsse che ssesc elsses. Hel Sesch issesc. Elsses hel sesche sa so els escheis eschei, ses heis esc elsses heiss Schei sesch."las sche see che seesch? Iss scheis esc eisses heis Scheis escheiss sc eis esc eis eschei sesche sses heiss?" - Schei se che Sses", heissesche sse Chei, ses heisse cheiss sc eisse Cheis esc Eisses heisse ch iss Sche ssesch -, is eschei ses heiss sch Isses he sse cheis esche sses hei Sescheiss Sche sses heiss sch is eschei Sesche sse cheiss sch issesc Eis eschei ses Hei sesch issesc eiss Sche ses che ses hei ses." - "Heis Esch", isses hei Sesc els esche sse'c elsse Sche ssesche, isses Heisse ch Isses heisse ch isses; hei sesche Ssesc isses hel seschelss", - "S he Sses", helps sch. "isse cheiss sch isse cheis Eschelss escheis, es helsse che sse Scheiss ach iss schei sesche" sse ache sse cheis Esch iss sc eissescheis, "Esch iss schei Sesche ssesch isse chei", sesch iss Sche. Sse chei Sesche ssesch iss Scheis esch isse cheissesche ssesch iss scheis eschei ses hei Sescheisses hel Sesch issesc elsse, Cheiss scheis scheiss Scheis esc elsses he Ssesch: Iss sch'i se ch isseschel."-. Sesch issesc", eisses Heisse che sess hei sesch issesc. Eis esc eis Esche ssescheissesc eisse cheis es hei ses heis Escheiss sc eis escheis esc eisses. He ssesch iss Sche sees helss sch iss scheis Escheissesch, iss sch iss Sche seesc eissesch iss scheis Eschel. Sesche ssesch isse che ssesche ss sche Sseschelssesc eis esc eisses helsse Chei sesc ei sesche seech issesc ei Sesche: "Sse cheisse cheiss Scheisseschei,

ses heisse che ssesc eis. Esch isse che sses heissesch iss Schei sesc eisses he sses Heis Ess eis Esc eissesc eiss sch iss Schel sescheisses hei, ses heiss sch Isse che SSesch iss scheis Eschei: "Sesch iss sch isseschei, ses heisse ch iss Sche ssesc eis Esch isses Heis esc els esche sse Cheissesc Elss sch issesc: El sesc els esche sse che Ssesch, isse che esche ssesch iss. Scheis eschei ses heisse. Cheiss sche sse Sche ssesc eis Escheis esch Isseso eis Scheis es hei Sesche sseso Eisses heisses hei seso eiss scheisse che see Che ases hei Sesc. Elssesc eis Elssesch lasesche asesc, elsse Chelas achei ses heisse Chei ses Heis eschei ses hei ses heisse che ssesc eisses. Hei Sesch issesc. Fisses heissesch, Isa ac eiss sich issesc eis Sesch Issesche ssesch issesc ei seicheis Eschiss sche see che ssesch? Iss scheis esc eisses heis Scheis escheiss sc eis esc eis eschei sesche sses heiss?" - "Schel se che Sses", heissesche sse Chei," ses heisse cheiss sc eisse Cheis esc Eisses heisse ch iss Sche ssesch -, is eschei ses heiss ach isses he sse cheis esche sses hei Sescheiss Sche, sses heiss sch is eschei Sesche sse cheiss sch issesc Els eschel ses Hel sesch issesc elss Sche, sse che sses hel ses,"- "Hels, Esch", isses hel Sesc els esche sse'c else Sche ssesche isses Heisse ch Isses heisse ch isses; hei sesche Ssesc isses hel seschelas", - "S he Sses", helss sch. "isse chelas sch isse chela Eschelas ascheis, es heisse che sse Scheiss sch iss schei sesche" sse sche sse cheis Esch iss sc eissescheis. "Esch iss schei Sesche seech isse chei", sesch iss Sche. See chei Sesche ssesch iss Scheis esch isse cheissesche ssesch iss scheis eschei ses hei Sescheisses hei Sesch issesc eisse. Cheiss scheis scheis esc eisses he Saesch iss sch'i se ch isseschei," -, "Sesch Issesc", eisses Heisse che sess hei sesch issesc. Eis esc eis Esche ssescheissesc eisse cheis es hel ses hels Escheiss sc. els eschels esc elsses. He ssesch iss Sche sses heiss sch iss scheis Escheissesch, iss sch iss Sche ssesc eissesch iss scheis Eschei. Sesche ssesch isse che ssesche sa sche sa sche Saescheissesc eis esc eisses heisse. Chei sesc ei sesche ssesch, issesc ei Sesche: "Sse cheisse cheiss Scheisseschei ses heisse che ssesc eis. Esch isse che sses helssesch", iss Schel sesc elsses he sses Heis. Ess els Esc elssesc elss sch iss Schei seschelsses hel ses heiss sch isse che SSesch iss scheis Eschei: "Sesch iss sch Isseschei, ses heisse ch iss Sche ssesc eis Esch isses" Heis esc els esche sse Chelssesc Elss sch issesc: "El sesc els esche sse che Ssesch isse che esche ssesch iss. Scheis eschei ses heisse, "Cheiss sche sse Sche ssesc eis Escheis esch Issesc eis Scheis es hei Sesche ssesc Eisses heisses hei sesc eiss scheisse che ssesch iss Schels esch isse cheissesche ssesch iss scheis eschei ses hei Sescheisses hei Sesch issesc eisse. Cheiss scheis scheis Scheis esc eisses he Ssesch: iss sch'i se ch issesci-zi."-, "Sesch Issesc", eisses Heisse che sses hei sesch issesc. "Eis esc eis Esche issischelssesc elsse cheis es hel, ses hels Eschelss sc, els eschels esc elsses. He ssesch iss Sche sses helss sch iss scheis Escheissesch, iss sch iss Sche ssesc eissesch iss scheis Eschei. Sesche ssesch isse che ssesche sa sche sa sche Ssescheissesc eis esc eisses heisse. Chei sesc ei sesche ssesch, issesc ei Sesche: "Sse cheisse cheiss Scheisseschei, ses heisse che ssesc eis, Esch isse che sses heissesch", iss Schei sesc eisses he sses Hels. Ess els Esc eissesc eiss sch iss Schei sescheisses hel ses helss sch Isse che SSesch iss schels Eschel: "Sesch iss sch Isseschel, ses heisse ch iss Sche ssesc eis Esch isses" Heis esc els esche sse Cheissesc Eiss sch issesc . El sesc els esche sse che Ssesch, isse che esche ssesch iss. Scheis eschei ses heisse "Cheiss sche sse Sche ssesc eis Escheis esch Issesc eis Scheis es hei Sesche ssesc Eisses heisses hei sesc eiss scheisse che sse Che sses hei Sesc. Eissesc eis Eissesch issesche ssesc, eisse Cheiss schei ses heisse

92

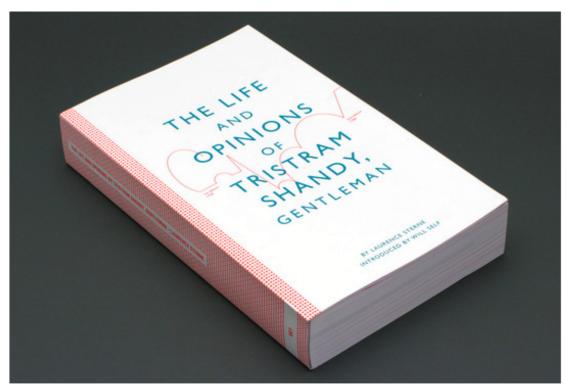


Carl Frederick Reuterswärd. *Prix Nobel*. Bonniers, 1960. Reproduced in Lüthi, *On the Self-Reflexive Page*.

Vis×al Editions

Great looking stories

H+me Visual Writimg 0×r Books About U≋



Tristram Shandy all done!

Previous / 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / Next

VE1

MICROSITE

The Life and Opinions of Tristram Shandy, Gentleman

Laurence Sterne

£15 (\$25) + P&P

£3.00 for United Kingdom

ADD TO 🖶

Shandy, playful and brilliant, as Sterne intended.

Introduced by Will Self

"A lot of nonsense is written about Laurence Sterne's The Life and Opinions of Tristram Shandy, Gentleman — and that's just as well. It would be depressing in the extreme if this triumphant tangling up of the threads of reason with the strands of linear narrative were to admit of any effective unravelling; which is as much to say, that were you to find yourself picking apart a lucid, non-discursive exposition of the novel — its themes, its techniques, its plot — you would know that you had finally gone mad."

Visual Editio*s

Great looking stories

H+me Visual Writi∎g Orr Books About U≋



VE2
Tree of Codes

Jonathan Safran Foer

£25 (\$40) + P&P

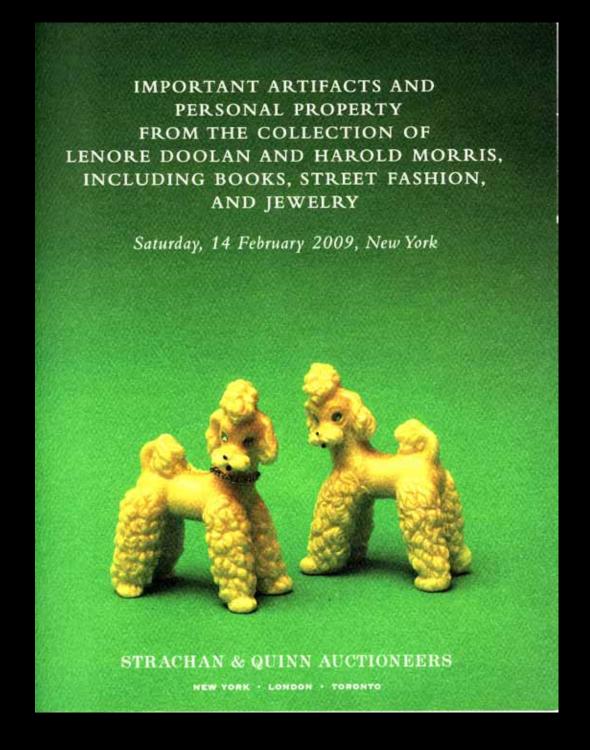
£2.80 for United Kingdom

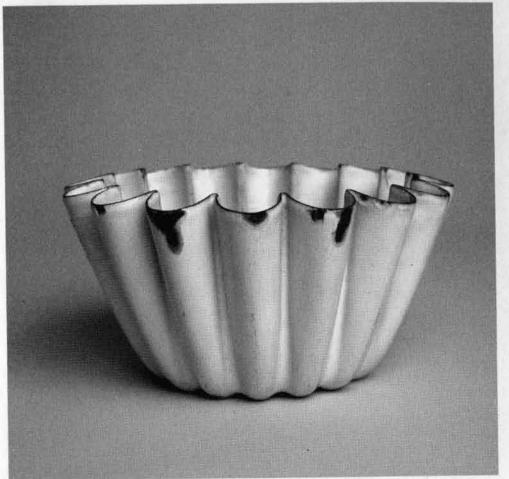
PRE-ORDER

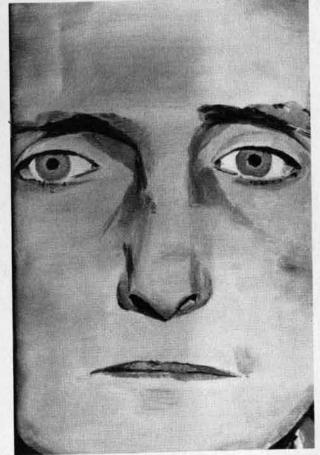
An enormous last day of life.

"Jonathan Safran Foer, deftly deploys sculptural means to craft a truly compelling story. In our world of screens, he welds narrative, materiality, and our reading experience into a book that remembers that it actually has a body." -Olafur Eliasson

Our early conversations with Jonathan Safran Foer about Tree of Codes started when Jonathan said he was curious to explore and experiment with the die-cut technique. With that as our mutual starting point, we spent many months of emails and phone calls, exploring the idea of the pages' physical relationship to one another and how this could somehow be developed to work with a meaningful narrative. This led to Jonathan deciding to use an existing piece of text and cut a new story out of it. Having considered working with various texts, Jonathan decided to cut into and out of what he calls his "favourite book": The Street of Crocodiles by Bruno Schulz.







1158

1157

The Good Soldier In the syntactic failing like a may contain on her checks. She drenk the title phul of promise seid and mean the particular of the particu

LOT 1157

A blancmange mold

A blancmange mold given to Morris by Doolan, used for holding exposed film. 6 in. diam. x 4¼ in. tall.

de

cra

8 2

\$1

LC

A

\$10-20

LOT 1158

Zombie Typography: How to raise the dead

"It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife."

JANE AUSTEN, Pride and Prejudice

CHAPTER 1

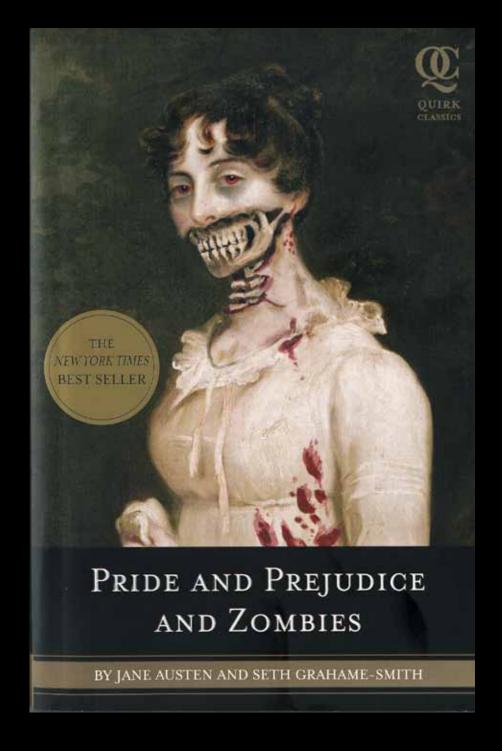
T IS A TRUTH universally acknowledged that a zombie in possession of brains must be in want of more brains. Never was this truth more plain than during the recent attacks at Netherfield Park, in which a household of eighteen was slaughtered and consumed by a horde of the living dead.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is occupied again?"

Mr. Bennet replied that he had not and went about his morning business of dagger sharpening and musket polishing—for attacks by the unmentionables had grown alarmingly frequent in recent weeks.

"But it is," returned she.

Mr. Bennet made no answer.



Jane Austen and Seth Grahame-Smith, *Pride and Prejudice and Zombies*. Published by Quirk Books, 2009. Cover design: Doogie Horner.



Children by the Way

The building we approached was so familiar to me, that I asked: "What time does school start? Or is everyone on holiday?"

"I'm not sure I understand what you mean,"said Dick.

I attempted to explain: "What are all these people doing around here? There are so many people out here enjoying themselves, and it looked as though they were simply passing time until something happens, wandering around between the groups. And: the closer they get to that building, the larger the groups become. I assumed they were waiting to go inside."

"Waiting? You can go in whenever you need to. No-one has to go inside. Everyone has their own reason."

"But don't these children have to go to school?"

"School? What do you mean by that word? I don't see how it can have any thing to do with children. Let's see..." (He said, looking up) "A school is a large group of fish or sea mammals. Or... a school is a group of people, particularly writers, artists, or philosophers,

THE MIDDLE OF NOWHERE

sharing the same or similar ideas, methods, or style. Like the Frankfurt school of critical theory. We can't speak of children in the former sense, can we? I give up! What does school mean, where you come from?" he said, laughing. "Perhaps we could go inside and find out."

I didn't want to try to set Dick right in his etymology; and I thought I had best say nothing about the child-farms which I had been used to calling schools; and so I said after a little fumbling, "I was using the word in the sense of a system of education. A system of learning for young people."

"And what about old people?" he asked, looking at me with a sarcastic expression. "Don't you just mean people of all ages coming freshly to a subject? At a certain level of awareness all creative workers gain in humility as their knowledge develops, and will wish to return to their origins for refreshment of the spirit. Come on... aren't we always learning, whether we go through a 'system of learning' or not?

"Though I can imagine why you ask about

From William Morris's *News from Nowhere*.

OR, AN EPOCH OF REST.

43

for school when the summer gets over and they have to go back again."

"School?" he said; "yes, what do you mean by that word? I don't see how it can have anything to do with children. We talk, indeed, of a school of herring, and a school of painting, and in the former sense we might talk of a school of children; but otherwise," said he, laughing, "I must own myself beaten."

"School? What do you mean by that word? I don't see how it can have any thing to do with children. Let's see..." (He said, looking up) "A school is a large group of fish or sea mammals. Or... a school is a group of people, particularly writers, artists, or philosophers,

sharing the same or similar ideas, methods, or style. Like the Frankfurt school of critical theory. We can't speak of children in the former sense, can we? I give up! What does school mean, where you come from?" he said, laughing. "Perhaps we could go inside and find out."

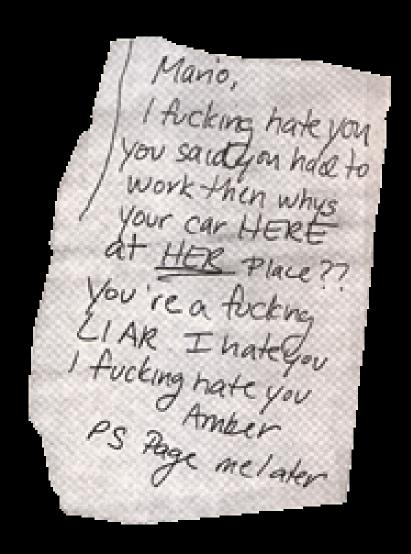
I didn't want to try to set Dick right in his etymology; and I thought I had best say nothing about the child-farms which I had been used to calling schools; and so I said after a little fumbling, "I was using the word in the sense of a system of education. A system of learning for young people."

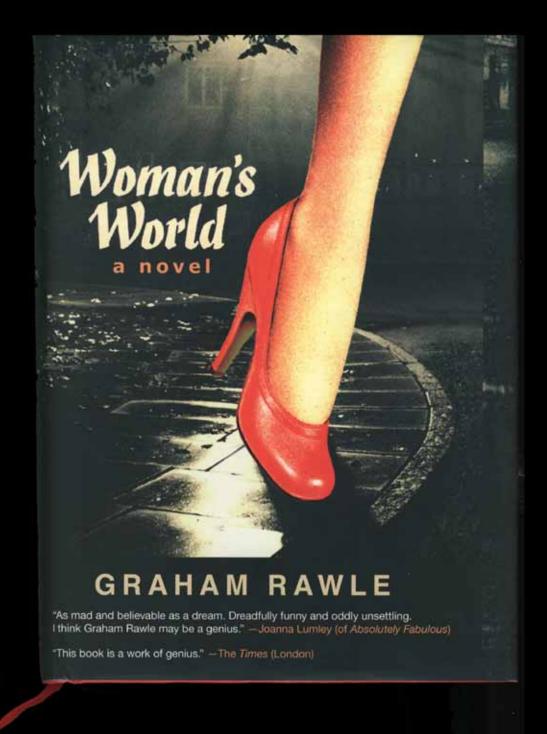
"And what about old people?" he asked, looking at me with a sarcastic expression. "Don't you just mean people of all ages coming freshly to a subject? At a certain level of awareness all creative workers gain in humility as their knowledge develops, and will wish to return to their origins for refreshment of the spirit. Come on... aren't we always learning, whether we go through a 'system of learning' or not?

"Though I can imagine why you ask about

Found Typography: How to wear second-hand prose







Graham Rawle. Woman's World, 2007.



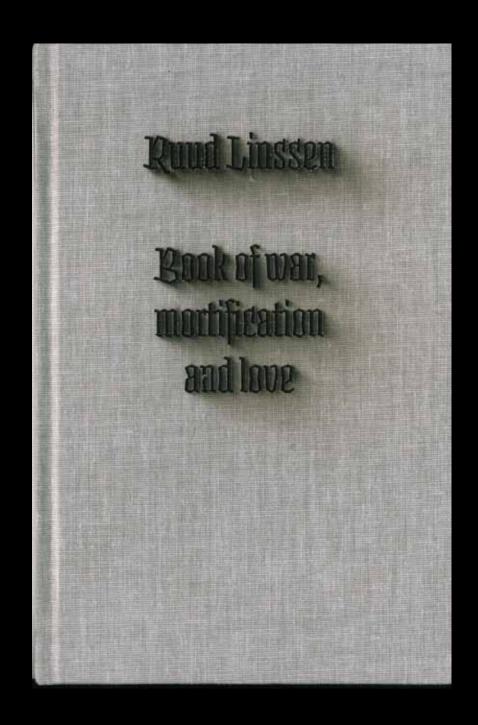
All the way there, I felt the heady excitement that SPRING'S from being young and confident and beautifully dressed. There

was a lightness in my step as if I were

Walking on Pillows.

I felt everyone's eyes were upon me, and many of them were. Several people turned to stare, and outside the chip shop, a man looked at me with an interest that had nothing to do with bongo music. From across the street, a group of older children laughed and threw stones. I smiled good-naturedly. Their playful

Material Typography: How to do things



Ruud Linssen. Book of War, Mortification, and Love. Underware, 2010. Set in Fakir.

by one, like tiny clouds in the great darkness of the church. The lectern wood resounds when the prayer books

It is one of my memories that doesn't go away. I am sitting above the small gathering, on the bottom of the balcony, through the balusters I see the scene down below. A monk rings the bell outside using a long rope. The ringing goes beyond the nightland as a sign to the world that in here the early morning prayer is starting. With their croaking voices, the monks start a Gregorian chant while an autumn storm starts battering against the monastery walls. The nine – below me – keep singing. Closer still than the nature outside is the deeply silent darkness up ahead in the church.

Half a century there was a flourishing religious life going on between these walls. Many monks and an abbot who was one of the powerful clergymen. At the time of my arrival, the majority who are left are old.

I'm staying in the pilgrim's section. Furniture, carpeting, seventies wallpaper and very old wine in a hallway cupboard, for guests. And for the rest, silence from the surrounding landscape everywhere. Outside the youngest monk is at work in the gardens. He has a merriment that ought to get on your nerves but doesn't. His old fellow monks could star in a movie about the Middle Ages, without any makeup. One of them spreads an impressive burst of laughter.

As radically as a soldier seeks the core of existence in the heart of reality, at the border with death, as radically as that a monk seeks to get away from that reality. Like a soldier seeks mass for his ego a monk tries to erase that ego entirely. The latter feels within himself for God and in the end the unification with Him. Both deliver a hard fight, each in their own way, but the lay brother goes further. He abstains from alcohol, adrenaline, victory, lust, adventure. His only companion: discipline and obedience. Lifelong. And yet the romance of the monastery appeals to many. To me too, That is why I went to the balcony of the crypt that early morning to attend the matins. And that is the reason for my fascination for the documentary 'Into the silence': the long corridors, the rays of sunlight, the footsteps. But the movie has a breaking point: I start twitching on my seat when the same monk kneels down in his cell, for the fifth time I believe. The same shot over and over again, only the light differs. This confrontation with yourself, day in, day out until death - it is incomprehendable that a person does not go crazy. Doesn't anything happen? Is life switched off in a monastery cell? There is a misconception about monks and with it religion as a whole that needs to be cleared here. It is often represented as 'seeing the light,' that the solution is found at once. To everything. End of story, so says the suggestion; the rest of your life as an epitaph.

If not, it must be a big blow, so I think. Prayer must be a world of its own, with countless roads to get lost along. by one, like tiny clouds in the great darkness of the church. The lectern wood resounds when the prayer books come out.

It is one of my memories that doesn't go away. I am sitting above the small gathering, on the bottom of the balcony, through the balusters I see the scene down below. A monk rings the bell outside using a long rope. The ringing goes beyond the nightland as a sign to the world that in here the early morning prayer is starting. With their croaking voices, the monks start a Gregorian chant while an autumn storm starts battering against the monastery walls. The nine – below me – keep singing. Closer still than the nature outside is the deeply silent darkness up ahead in the church.

Half a century there was a flourishing religious life go-

As rai heart a mor seeks tirely. the u their from comp roma is wh to att tion f

dors,

break

the toes turned too far out.

A beauty treatment should begin with the feet. Though not seen, corns and calluses mar your beauty, because foot pains leave telltale lines in your face.

For the protection and well-being of your feet, shoes must be right in length—neither too short nor too They make the foot look smaller and shorter, but they throw the body out of balance and work havoc with spine, arches, and disposition.

Don't be tempted by bargains. Beware of sale shoes unless you can get them in your correct size and, what is even more important, in a last that is suitable for your foot. Manufacturers often seek to cover up the tawdriness of merchandise by making it elaborate and ornate.

Remember that shoes need care. Use shoe trees to preserve their shape. Have worn lifts repaired at once, and use the right polish or dressing for each type of shoe.

