

# THE SERVING LIBRARY ANNUAL

## NOTES

1. There is a biographical reason for this. The objects in this collection have been assembled over almost two decades as part of the making of Dot Dot Dot, then Bulletins of The Serving Library, then The Serving Library Annual. The editorial group has fluctuated over the years. Stuart Bailey and Peter Bil'ak were Dot Dot Dot's main editors from 2000 until 2006—which is around the time that this collection was first conceived and installed (about 15 items in Tallinn, Estonia). David Reinfurt then replaced Peter as co-editor until the final, 20th issue in 2010. Stuart, David and Angie Keefer founded Bulletins of The Serving Library in a similar but expanded vein, and with a digital bias. Francesca Bertolotti-Bailey came on board in 2016, just prior to the journal's deceleration into The Serving Library Annual. Angie left in 2017, and I joined a year later. As the most recent addition, I have thus been called upon to write about something that I am both part of and that predates me, a tree I prune regularly without ever having seen its trunk.

2. This, of course, doesn't mean it is exempt from them. Informed and guided by the discourse around Western modernism, this collection—and to a large extent this publication—is a mirror of its own flaws and blind spots, and over the years it has displayed them in egregious ways, its platform reflecting to a disturbing extent the preponderance of cishet able white males in the European, colonial modernist canon.

# NOTES

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## PHOTO CREDITS

All photographs by Reece Straw apart from the front cover and #95 by Michiel de Cleene.

## 1-CAMOUFLAGED SHIP IN DRY DOCK

Now see this, dear reader, imagine the scene: Of a submarine hunting the sea. A brain and two eyes inside spy through a viewer, Thinks: down here, ze ships can't see me! All it takes is one look, and doing some sums Tells me where and how fast the ship's going. Launch a torpedo to meet when it comes, In bitz the gut ship be a-blowing. But what if Heinrich was unable to fathom how A boat was a-coming or going? Ist starboard port when stern becomes bow? Mein Gott! Sums have no way of knowing.

The ship that he saw, yet did not, had been Dazzled. Camo-, but not, stalled his thinking. Two hundred + ships, painted starboard + port = Thousands were saved from a sinking. See — confusion has function before it is measured. Brown cows lazy dogs in equation. And what we can't fathom should therefore be treasured. Look-stopping is good on occasion.

– "These Woodcuts Could Safeguard a Nation!," Will Holder, Dot Dot Dot #9, 2004

Edward Wadsworth,  
Camouflaged ship in dry dock, 1918,  
Woodcut, 51.2 x 41.2 cm



1 - CAMOUFLAGED SHIP IN DRY DOCK



## 2-ISOTYPE CHARTS FROM ATLAS : SOCIETY AND ECONOMY

On the left-hand page she has written a series of numbers. This is the raw data, the code. On the right-hand page she makes a series of symbols that translate the statistics into pictures. This is the interface. So the relationship between the data and Isotype is similar to the relationship between the code you would see if you censored to “view source” on any web page and what you see on the interface of that web page.

Because Isotype converted digital information into pictures, it provided us with a structure of visualization that encouraged a very contemporary mode of attention, it is through visual technologies such as Isotype that we learned to “browse.” It is the structural logic of Isotype as a form of filtering software that engenders a particular technology of looking which we take with us every time we surf the web or flick through a magazine. But, of course, something as slippery as a “mode of attention isn’t” as easy to illustrate as a pictogram, even if its implications are more profound.

Isotype from its inception follows the logic of the code that creates it—it is serial, it forms patterns, it creates templates, it is composed of elements that are interchangeable. It was this principle, for instance, that allowed for the production of 500 versions of the exhibition of tuberculosis to be exhibited in every major town in the USA (1936), and also allowed for the possibility to reconfigure different elements taken from a data-base of images that accumulated over time. For us, the logic of Isotype exceeds its technology, and exceeds the historical circumstances that produced it—it enters into us and changes the way we look at things. (..)

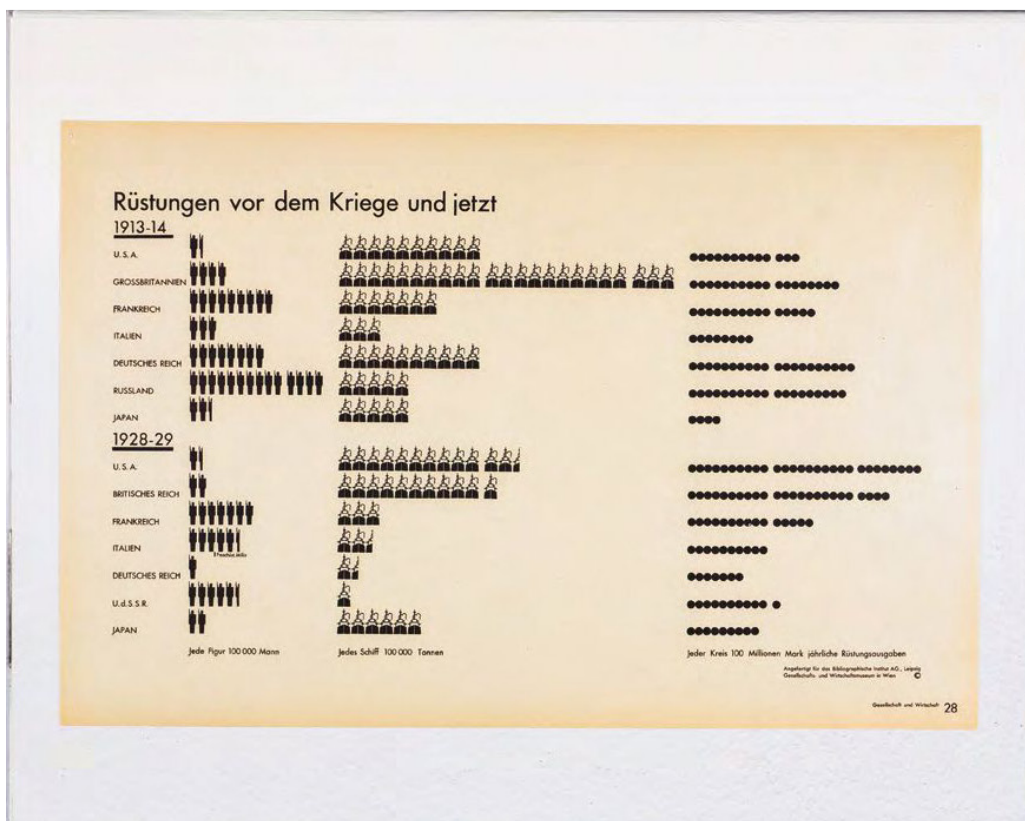
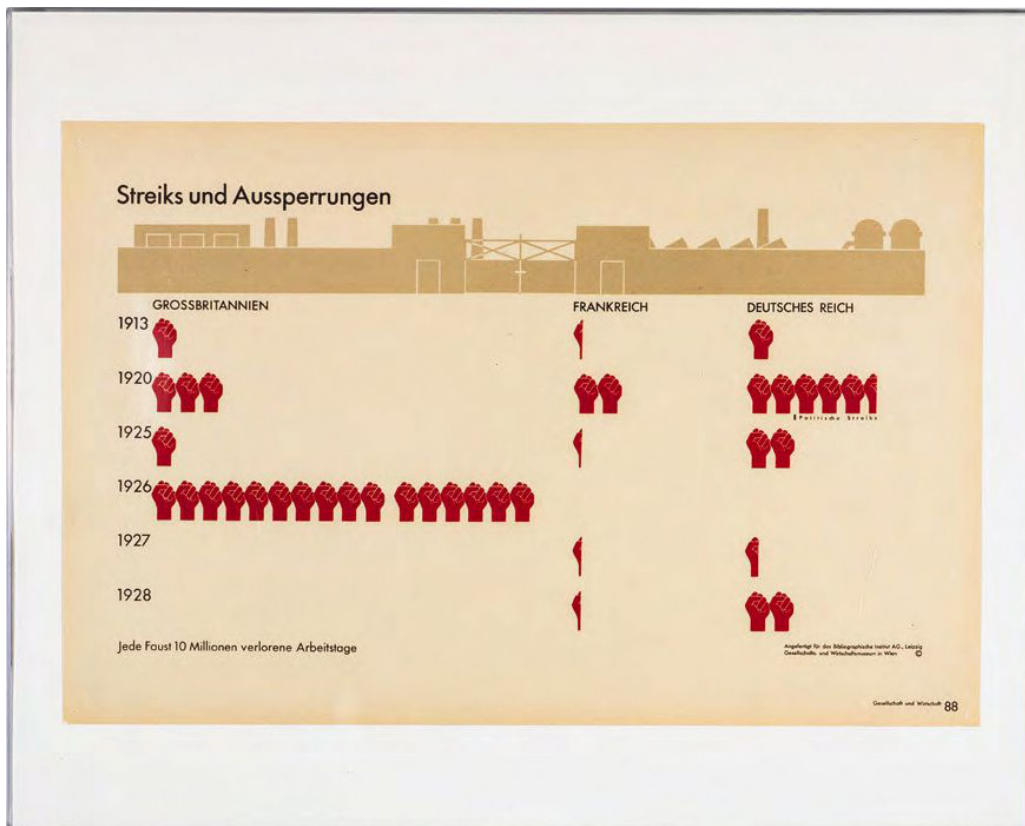
If Isotype, Basic English and Otlet's library cataloging system (which is still used today) can be understood as software they carry with them the pitfalls of software: software directs the flow of knowledge—what can and cannot be said and what can and cannot be asked. For instance, the Frequently Asked Questions on a web site are often the only questions one can ask.

But I would suggest that Isotype invites us to think outside of the existing template, and raises issues which are the current concern of the open source community: what questions should we ask of our world and what technologies should be employed which are appropriate to those questions? These are concerns that Isotype took seriously in order to increase “the sum-total of human happiness.”

– “Like Sailors on the Open Sea,” Steve Rushton, Dot Dot Dot #14, 2007

Otto Neurath,  
Isotype charts from Atlas :  
Society and economy, 1930  
2 facsimile prints, 2008, Each 41 x 51.5cm

## 2-ISOTYPE CHARTS FROM ATLAS: SOCIETY AND ECONOMY



### 3-SKETCH FOR THE LONDON UNDERGROUND MAP

Harry Beck's London Underground diagram has been the subject of books, television programs, artworks and tourist souvenirs. But none of these confirmed the map's status as an icon of graphic modernism more convincingly than when a famous early sketch for the design was shown upside down at London's Victoria & Albert Museum. Here, the error suggested, was a British abstraction to rival that of Mondrian or Malevich for incomprehensible beauty, and still get you home in time for tea.

It was this combination of the functional and the abstract that prompted historian Eric Hobsbawm to refer to Beck's map as "the most original work of avant-garde art in Britain between the wars." And here in Britain we do like things to serve a purpose. Especially when what we see doesn't make complete sense. Even a deteriorating London Underground seems acceptable, more authentic in its fulfilment of a Victorian work ethic.

Showing the diagram upside down doesn't necessarily align it with Mondrian. A mistake is a mistake, and an upside down map also conjures an image of technical staff fumbling with the instruction manual, unable to work out which piece goes where.

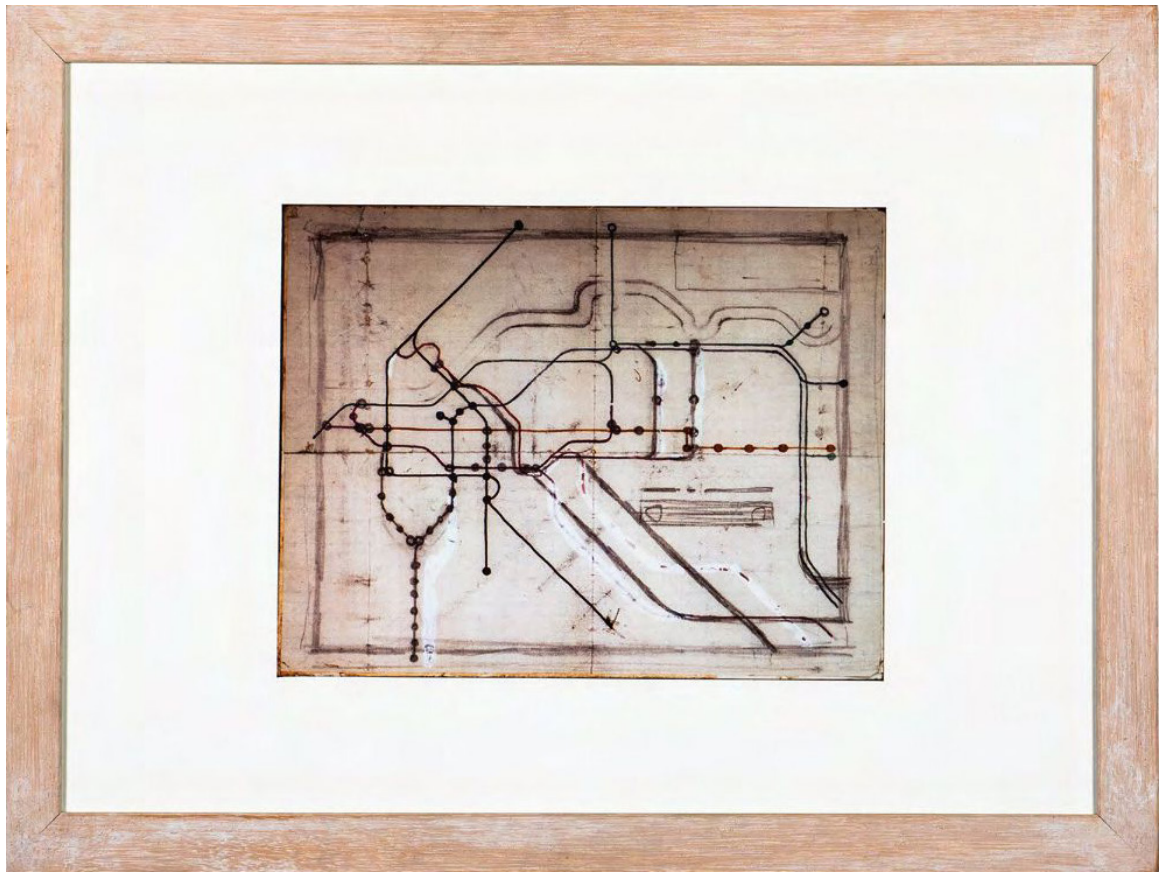
As it happens, the V&A may have been following a convention accidentally set by Ken Garland, author of the first substantial writing on Beck's work. Alongside his essay, published in 1969, the sketch was inserted, by a genuine production error, upside down. Looking at it now though, with both shock and aftershock of British modernism cooled, the implications of an upside down version have also changed: the diagram turned London inside out, suburbanized its centers and threatens to leave future inhabitants stranded, without music, without geography. Why not show it the wrong way round?

– "City Turned Upside Down," Paul Elliman, Dot Dot Dot #8, 2004

Harry Beck,  
Sketch for the London underground map, c.1930,  
photographic print, 2004, 35 x 46.5 cm



### 3 - SKETCH FOR THE LONDON UNDERGROUND MAP



## 4-OPENING PAGE OF THE FIRST U.S. EDITION OF JAMES JOYCE'S ULYSSES

It's [...] one of several instances in the novel when attention is drawn to letters themselves, that is, to the raw material of language [...].

In "Joyce's forest of symbols," the critic Guy Davenport suggests that words in *Ulysses* can be scrutinized for what is called the "Kells effect," which he defines as "the symbolic content of illuminated lettering serving a larger purpose than its decoration of geometry, imps, and signs." For instance, the original connotations of the first two words of the novel—"stately" is an adjective for kings, and "plump" is for plebeians—encapsulate the conflicts in the opening chapter. At the same time, the last word of the novel, "yes," is contained within the first, "stately." Thus prominent letterforms, such as those at the beginning or at the end of a chapter, can serve a larger thematic and structural purpose within the book.

– "A Die with 26 Faces," Louis Ltithi, *Bulletins of The Serving Library* #3, 2012

Ernst Reichl,  
Opening page of the first U.S. edition of James  
Joyce's *ulysses*, 1934, this page from an  
unknown edition, 30.5 x 23.5 cm

4 - OPENING PAGE OF THE FIRST U.S.  
EDITION OF JAMES JOYCE'S ULYSSES



## 5-RANDOM PAGE FROM A MILLION RANDOM DIGITS (WITH 100,000 NORMAL DEVIATES)

Just after World War II, the RAND Corporation was quietly working on a massive book of numbers. *A Million Random Digits (With 100,000 Normal Deviates)* was published by The Free Press in 1955 after almost ten years of meticulous production. The volume is comprised of page after page of numbers mathematical fables filled with random digits. (A typical page (picked at random) from the 1966 printing is reproduced on the cover of this bulletin.) The random number bible has passed through three editions, multiple printings, and is currently available as both a soft formal paperback book and as a text data file downloadable directly from RAND. [...]

Producing a random digit is complex. To make the tables in *A Million Random Digits*, RAND engineers created an electronic roulette wheel with 32 possible values by measuring the decay of a radioactive molecule gated by a constant frequency pulse. These regular electric signals (either on or off, 100,000 times a second for 10 seconds) were run through a five digit binary counter to produce a 5-bit number with 32 possible values. The binary number was converted to decimal and only the final digit was retained to create the 1,000,000 random digits. These values were fed into an IBM punch machine to produce 20,000 computer punch cards with 50 digits each. (Punch cards were then the only practical way to both store and input information into a digital computer.)

However, when analyzing this first attempt, RAND engineers detected a bias. Employing a standard statistical goodness-of-fit test to measure the data's conformity to a bell shaped or "normal" curve, the sampled numbers did not match closely enough to the normal distribution of values which would indicate purely random digits. Each number was added modulo 10 (divide by 10 and use only the remainder) to the corresponding digit on the previous card to yield a new set of random values with an almost perfectly normal distribution.

Random digit tables were then printed on an IBM 856 Cardtype and reproduced as pages for the book. Proofreading was redundant given the nature of the information.

– "A Million Random Digits," David Reinfurt, *Bulletins of The Serving Library* #3, 2012

RAND Corporation,  
Random page from a million random digits (with  
100,000 normal deviates), 1955  
(this page from the 1966 edition), 35 x 27.5 cm



5 - RANDOM PAGE FROM A MILLION RANDOM DIGITS  
(WITH 100,000 NORMAL DEVIATES)

TABLE OF RANDOM DIGITS

267

13300	71697	84395	91705	58188	67452	80847	71128	46973	15992	97747
13301	35739	01715	66192	27218	74026	19270	24706	08000	69662	18064
13302	79403	11945	10260	53954	59918	73014	09431	33324	55821	32309
13303	43287	62243	35804	35245	84321	72384	00122	64516	27241	95803
13304	27301	52127	04924	45355	69884	63401	27852	68143	26367	15500
13305	73808	13547	94767	16877	99037	23335	04648	25835	16787	40873
13306	96818	50168	99701	04633	62496	93835	09270	37256	77615	10454
13307	16060	57724	82092	50495	41834	14154	21618	00999	78680	73308
13308	27046	25046	87192	15077	00268	94098	65690	39876	62144	87435
13309	48505	20660	90682	59018	90236	03236	86001	05408	36975	68606
13310	59033	86705	65910	58500	27531	79960	35790	25009	95852	89419
13311	38037	61410	60515	44512	14600	67952	32878	27261	30453	16630
13312	31996	49725	10172	77184	27277	71306	42951	59626	99940	59098
13313	12668	91233	88787	59535	49642	84125	05679	42127	15690	00370
13314	19160	29346	93245	84815	11543	07769	48415	91665	42586	80304
13315	21637	27788	51842	38511	03525	60016	34857	90686	39202	91632
13316	51113	23525	64349	56773	17907	37489	44219	87051	21017	50955
13317	96047	45107	37319	31059	40345	65414	82007	45383	21791	26460
13318	52531	72695	12560	09520	21023	41753	12336	38114	44918	82150
13319	52891	45252	02577	80275	11178	68593	78207	35104	21405	46166
13320	81988	90968	54114	92531	98125	90247	42142	22189	94485	14363
13321	76282	11043	02218	35497	83924	01429	64932	66931	29280	52849
13322	28702	51106	89848	02546	52539	17681	00262	35208	16332	65716
13323	74963	59244	74394	30052	37935	68531	41029	60917	79866	26512
13324	25123	86332	59738	55438	56053	58803	12775	72656	18529	25090
13325	01027	79775	37666	16816	71697	99021	24676	25916	58558	76849
13326	76378	25003	59725	66505	41450	58874	35674	75313	98516	52018
13327	82302	38174	73793	13159	21180	38425	81352	11464	01761	32357
13328	86443	56206	90218	98785	92430	33004	54651	11512	66613	48970
13329	30224	37414	02926	45499	91692	04396	04984	16874	75919	17504
13330	26539	47073	29754	00982	44265	62551	10824	86463	19247	65690
13331	03643	53529	11430	95645	72943	24475	76795	71817	75517	63344
13332	68498	69345	46554	09903	19054	57996	65323	27796	93981	74804
13333	25031	35246	85213	06681	53858	28752	02218	02726	52187	44077
13334	51664	98609	48290	20914	02946	59144	34025	07166	62568	65912
13335	59570	09001	40484	77932	97256	38756	23982	09885	00896	50389
13336	01925	11981	42809	09625	70639	02505	00711	91376	70697	01669
13337	73148	44748	61150	43328	48033	77415	83811	55755	42436	84540
13338	98851	61614	07571	37791	80094	62994	88640	79680	82716	23483
13339	10168	38203	18288	86384	36804	01865	83627	57148	16850	81053
13340	31050	73000	52752	49807	27295	57224	50371	97555	20876	46263
13341	46155	91045	03033	28469	40065	09597	05488	65163	18308	06694
13342	38560	02861	16097	25428	38168	20369	63582	54261	11156	17843
13343	90666	06547	05117	13076	85568	10835	23817	07933	28951	03939
13344	64122	27975	46798	92347	52031	98236	26392	37653	59724	49577
13345	70100	58026	34226	36441	62150	18683	69024	36681	29199	84694
13346	96245	22660	22274	16722	30621	30035	25347	78369	28181	97784
13347	89627	99474	65841	87477	03964	01170	65620	39097	97428	96616
13348	56832	55686	65531	59171	01300	52802	91762	40164	82533	47894
13349	50240	04386	14679	12478	24005	83447	64196	84605	33379	41740

## 6-POSTER FOR PFÄFFERLI + HUBER PHARMACEUTICALS

In late 1958 Bettler, now twenty-nine, was commissioned by Burgwald-based pharmaceuticals manufacturer Pfafferli + Huber AG to design a running series of posters celebrating the company's fiftieth anniversary. He was already aware of reports concerning P + H's involvement in testing carried out on prisoners in concentration camps less than fifteen years before, and when the telephone call came, was about to tell this would-be client to "...go to hell. But fortunately the wheels in the brain were faster back then [...]. In that split of a second I had the feeling that I could do some real damage."

Bettler accepted the commission - a decision which cost him several left-wing friends. "But I knew I could win them back later. The agony was biding my time. When I said yes to the job, I had no idea how subversion could work with a large client who would check everything over and over. The first set of posters gave P + H exactly what they wanted: a new style of design."

Early the following year a second set of posters were presented, one by one over a series of meetings, for the client's approval. Only after they had been printed did Bettler's masterplan come to fruition: "The beauty of it was that, taken alone, each poster was utterly inoffensive. But you must remember that everything has a Zusammenhang; a context. These posters would be seen together in horizontal rows. And I was very careful with my briefing of the bill stickers."

On hundreds of sites around Burgwald and neighboring Sumisdorf, the posters appeared in fours. In the first a clowning child's body made an "N"; in the second a woman's head was bowed inside the "A"-shaped triangle of her forearms. An old man's contortions in the third poster ("that took forever to shoot") sketched a "Z." No prizes for guessing that the girl in the final poster stood defiantly still, her almost silhouetted profile as stiff as, well, a letter "I," for example.

– "I'm Only a Designer": the Double Life of Ernst Bettler, Christopher Wilson, Dot Dot Dot #2, 2001

Ernst Bettler Poster for Pfafferli + Huber  
Pharmaceuticals, 1959,  
Silkscreen print, 154 x 112.3 cm

6 - OPENING PAGE OF THE FIRST U.S.  
EDITION OF JAMES JOYCE'S ULYSSES



## 7-CUTTING FROM AN ARTICLE ON NORMAN POTTER'S PENTON KITCHEN

The kitchen was commissioned by architect Richard Penton for his Victorian house in Islington, north London. It was installed as a room-within-a-room, imposing its modernism in the midst of decorative cornicing and a Georgian-style fireplace complete with fluting, ionic capitals and a frieze. The Observer article describes it as “a new kind of kitchen landscape.” [...]

My preconception of the kitchen is instantly undermined. Despite years of anticipation, I have arrived in the presence of this artifact without appreciating an elementary reality of it. The Penton kitchen is \* highly colored.\* [...]

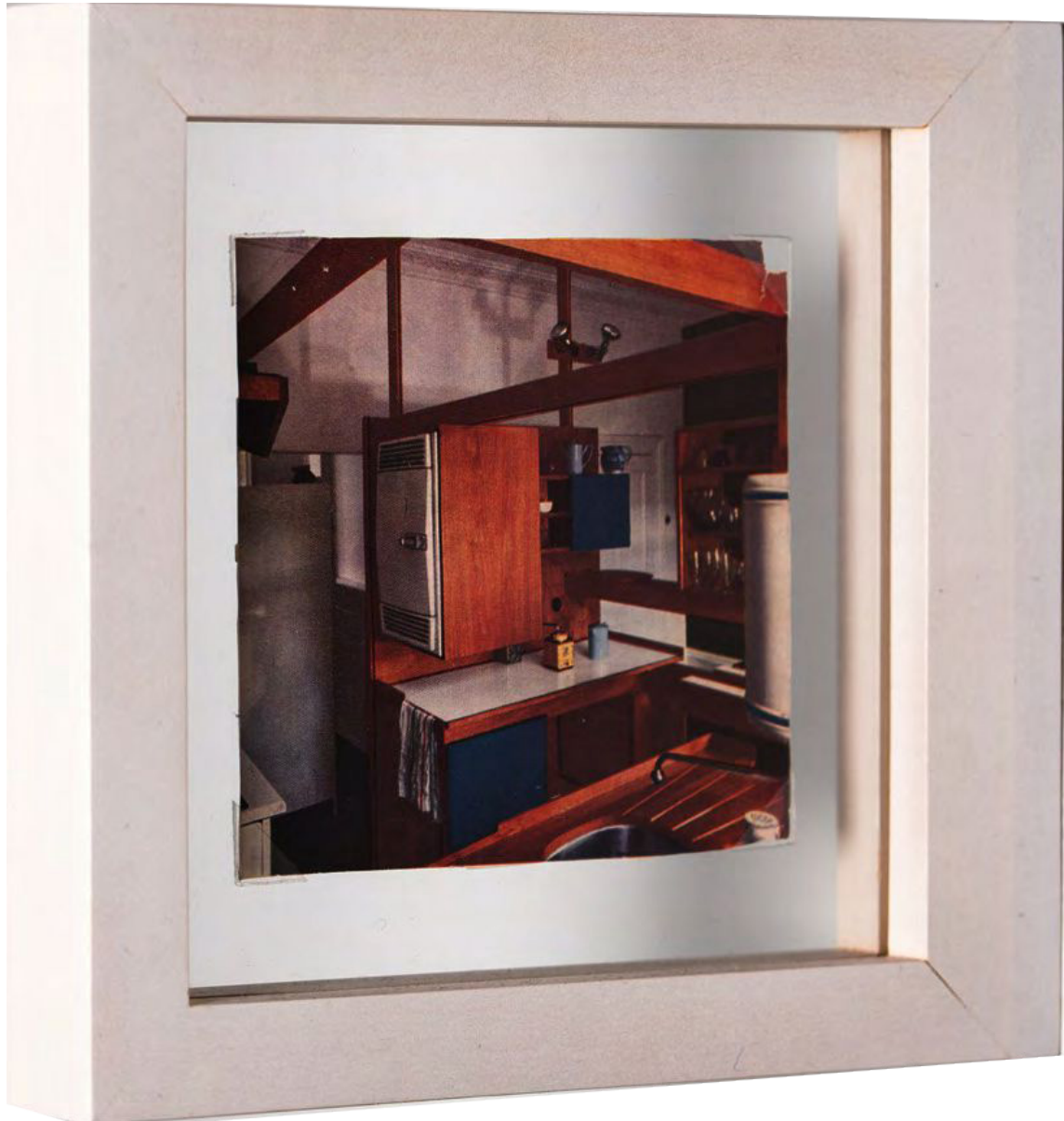
The wood itself is various. The dominant material is not the presumptive blond ply but a rich mahogany. This makes the volumes visually heavier than the photographs suggest. There are small panels color-coding various electrical switches with yellow and black formica. And the blue. Several large cupboards and one smaller are faced in the primary blue formica, still clean and bright. Looking for explanation, I see the resemblance to the blue trim of the water heater. They are closely matched, but it hardly seems significant. Maybe Potter arrived at the blue in relation to some aspect of the interior in Islington. Or it might have been chosen for purely metaphysical reasons. It is probably unknowable now.

– “Now in Color,” James Langdon, Bulletins of The Serving Library #11, 2016

Cutting from an article on Norman Potter's,  
Penton kitchen, c. 1961, 18 x 19 cm



7 - RANDOM PAGE FROM A MILLION RANDOM DIGITS  
(WITH 100,000 NORMAL DEVIATES)



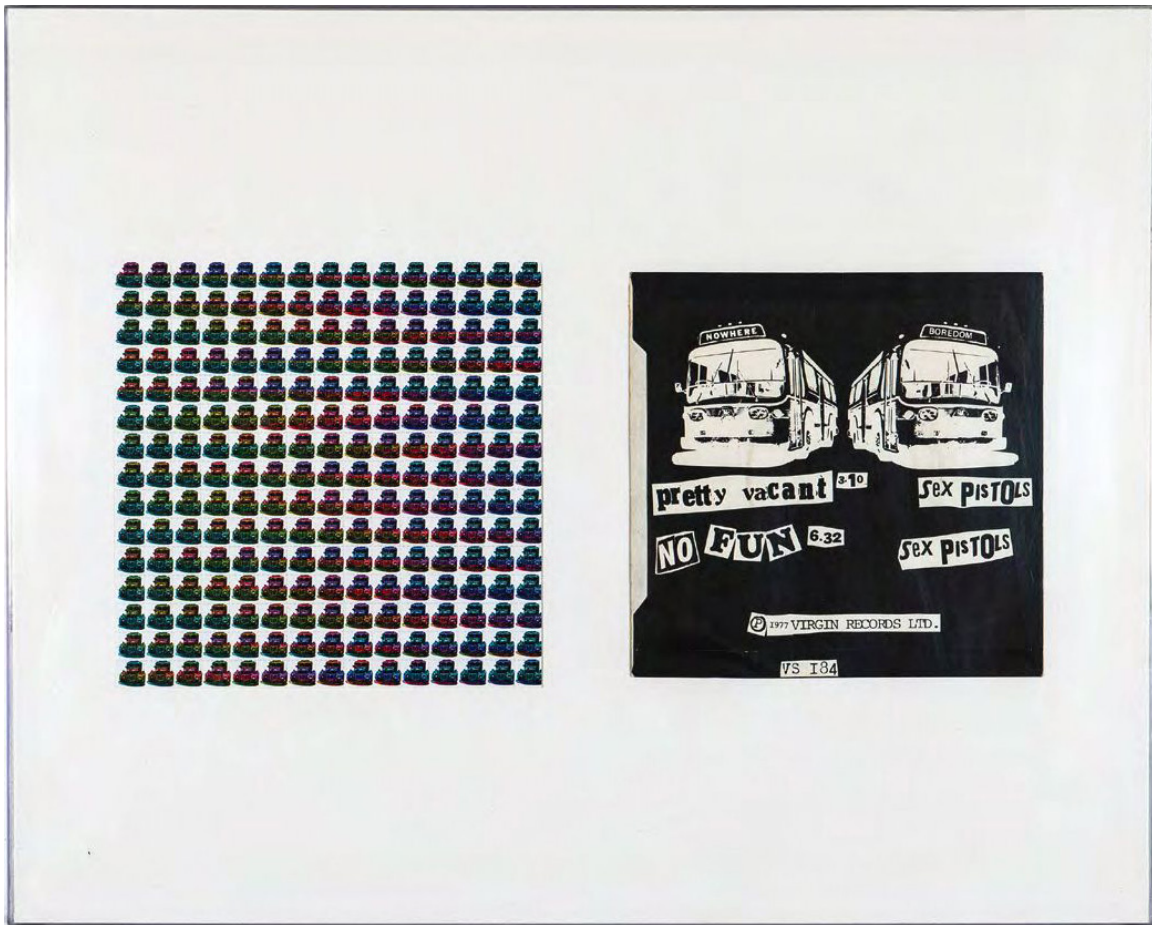
## 9-FURTHUR LSD BLOTTER ART / SEX PISTOLS' PRETTY VACANT 7"SINGLE SLEEVE

Original acid blotter artwork of Ken Kesey and the Merry Pranksters' magic bus [...] /  
Reversed, negative detail of back cover artwork of Sex Pistols' Pretty Vacant single [...]

– “Equation for a Composite Design (1): Two Ideologies,” Stuart Bailey,  
Dot Dot Dot #8, 2004

Unknown,  
Furthur lsd blotter art / Sex Pistol's pretty  
vacant 7"single sleeve, c. 1967,  
Jamie Reid, 1977, 41.5 x 51.5 cm

9 - RANDOM PAGE FROM A MILLION RANDOM DIGITS  
(WITH 100,000 NORMAL DEVIATES)



## 10 – TY I JA MAGAZINE

Ty i Ja was first published in 1959 by the Women's League, an offshoot of the official Polish United Workers' Party run by helmet-haired party harridans. Early on, however, it was hyacked by a group of young writers and designers. This was not as strange as it sounds. In the command economy — where a central planning office determined the amounts of buildings, books and spoons required by society — quantity always prevailed over quality. What mattered — at least at first — was how many magazines were available, not what was being said on their pages. After all, Ty i Ja was “just” a women's magazine.

In the hands of editor Roman Jurys, the magazine was turned into a remarkable vehicle for the popular discussion of modern life in all its dimensions. In the early 1960s, an issue might contain an earnest discussion by a psychologist on the unhappy state of marriage side-by-side with a photo-spread on erotic sculpture ornamenting Indian temples. [...]

Ty i Ja's contributors struck a strange balance between fascination with the spectacle of the consumer society and its critique. This was in fact the position of many Polish intellectuals in the 1960s: left wing by inclination and by intellectual formation, they were, nevertheless, attracted to the forbidden pleasures of the consumer society. [...]

Ty i Ja — with its serious minded rhetoric and its fantasy — might be characterized as incoherent. Yet it was not. Perhaps Foucault's idea of the heterotopia can explain why. In heterotopia, unusual and heterogeneous things can exist side-by-side without one claiming special status over the others. On the pages of Ty i Ja, hierarchy gave way to lateral relations. This order of things can, according to Foucault, produce “an almost magical uncertain space” and “monstrous combinations that unsettle the flow of discourse.” Whilst this concept is usually understood in spatial terms, he suggested it could also be applied to describe writing that makes “impossible” discursive statements or challenges.

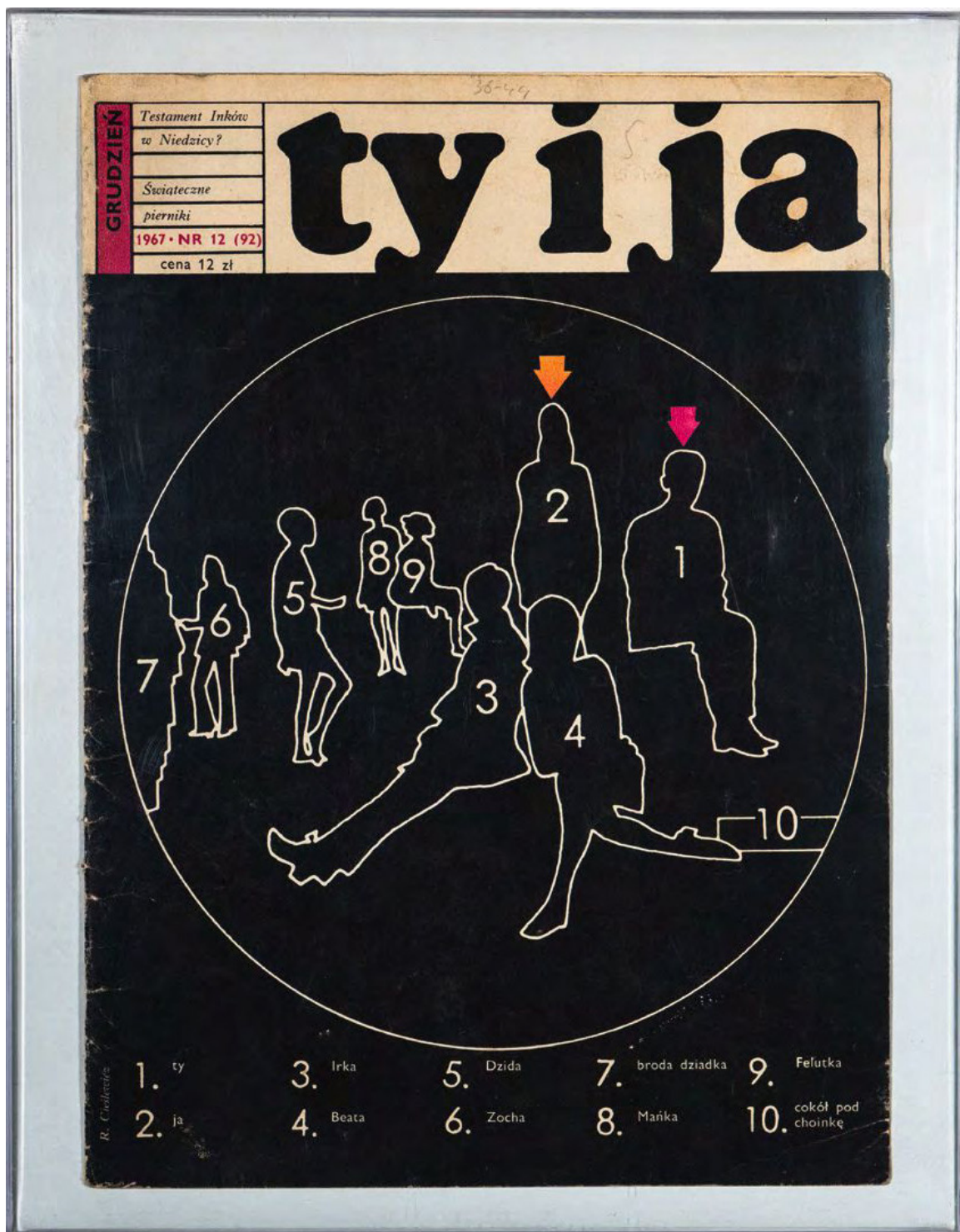
What was “possible” in socialist Poland was, of course, predetermined by a historical script written by the Party. Viewed from this context, a magazine which eschewed inscribed social hierarchies and embraced uncertainty could, it seems, be “an almost magical space.” Not explicitly political, Ty i Ja took an interest in what had been rendered other or illicit by peevish minds in the Central Committee.

– “Applied Fantastic,” David Crowley, Dot Dot Dot 49, 200%

No. 12 (92),  
Ty i ja magazine, 1967, 35.8 x 28.5 cm



10 - RANDOM PAGE FROM A MILLION RANDOM DIGITS  
(WITH 100,000 NORMAL DEVIATES)



## 11-TROPICÁLIA OU PANIS ET CIRCENSIS LP SLEEVE

In the 1960s, the question of national identity loomed large in third world post-colonial and anti-imperialist movements. Looking back in his 1997 memoir *Tropical Truth*, the musician Caetano Veloso writes that the goal of the Tropicalists was “to free ourselves from the Brazil we knew. We had to destroy the Brazil of the nationalists ...and do away once and for all with its image.” At the same time, the artist Helio Oiticica argued in favor of the “immediate reduction of all external influences to national models.” The National was also a signifier for countercultures elsewhere in the Western world. It could be difficult to distinguish the hippie tribe from the national demographic, and the yippies professed a love/hate relationship to their “Amerika.” In an early essay on the hippies, British cultural critic Stuart Hall remarked that even *Time* magazine couldn’t help noticing a “pure American species” under “the long hair, the beads and the kaftans,” while philosopher Marshall Berman commented on a similarity of spirit between “the megalomaniac in the White House” and those protesting outside the Pentagon, shouting the words of The Doors’ song: “We want the world and we want it now!”

Since the poet Oswald de Andrade wrote his *Manifesto antropofago*—literally, “manifesto of human-eating”—in 1928, cannibalism has been a revenant concept for specifically Brazilian social identity. A brain-child of the Latin American avant-garde, antropofagia was a critical concept for the *movimento modernista* and post-war aesthetic experimentation generally, most prominently the 1960s counterculture that came to be called “Tropicália.” Artists like Oiticica rejected Anglo-American psychedelia and proposed instead the concept of the “suprasensorial” as an explicit alternative to the example of Leary and co.—a rejection that questioned psychedelia’s universal status, as well as its formative relation to countercultures outside the U.S. As a quasi-mythical cannibalization of symbolic forms, then, antropofagia offers yet another perspective on psychedelia’s perpetual proliferation.

– “Block and White Psychedelia,” Dexter Bang Sinister, *Bulletins of The Serving Library* 44, 2012

Tropicália ou Panis et circensis LP sleeve, 1968,  
32.5 x 32.5cm

11 - RANDOM PAGE FROM A MILLION RANDOM DIGITS  
(WITH 100,000 NORMAL DEVIATES)



## 12-KENT STATE

In 1970, the late British Pop artist Richard Hamilton coolly recounted this chain of events in order to tease out the implications of his 15-layer silkscreen print, *Kent State*. [...]

He had set up a photographic camera in front of his TV set at home, and over the course of a week of evenings waited patiently for an image to suggest itself as source material for further work. The camera had already snapped a number of exposures from a variety of sports, entertainment, and current affairs programs before footage of the shootings by National Guardsmen of students at Kent State University in Ohio (during a protest against the U.S. military's Cambodian Campaign) was screened on the news on Monday, May 4. The frame Hamilton finally developed shows the top half of the body of one of the shot students prostrate on the ground, head turned towards the amateur cine-camera that originally recorded the moment.

Given the gravity of the event, Hamilton deliberated, but anyway resolved to press ahead and make use of the shot—the questionable “arty treatment” of which, he supposed, might at least serve as a lasting indictment. In the screenprint that emerged several channels of transmission (and 15 layers of ink) later, Hamilton made sure to leave the curved, distorted edges of the cathode ray display within the black surround of his photo of the screen. He also positioned the rectangular shot on the left hand side of the printed sheet to mimic the off-center screen typical of that era's TV sets. The image is thus “framed” five times over in the final print: first by the original cine-camera, second by the television, third by Hamilton's photo-camera, fourth by the implied TV on the screenprint, fifth by the printed sheet itself—plus a sixth if you include the frame that encases the print when hung on a wall.

– “Procedural,” Stuart Bailey, *Bulletins of The Serving Library* #7, 2014

Richard Hamilton.  
*Kent state*, 1970,  
15-color screenprint, 74 x 103 cm



12-KENT STATE



## 13-MONEY / HISTORY SPREAD FROM THE LAST WHOLE EARTH CATALOG

The WHOLE EARTH CATALOG functions as an evaluation and access device. With it, the user should know better what is worth getting and where and how to do the getting. An item is listed in the CATALOG if it is deemed:

- 1) Useful as a tool,
- 2) Relevant to independent education,
- 3) High quality or low cost,
- 4) Easily available by mail. [...]

It's our custom to print—and try to explain—our finances in each of our publications ...  
Business, we found, does best when performed as service. Service does best as service when it's approached as business.

– “Global Branding: A Condensed Biography of Stewart Brand as a Model Global Citizen  
Including the Whole Earth Catalog, Computer Games and Extended Scenarios,”  
David Reinfurt, Dot Dot Dot #8, 2004

#1160,  
Money / History spread from the last whole earth  
catalog, 1971, 46.5 x 62 cm

[illegible]

## 14–SCORE FOR CLAMPPING MUSIC

Every Friday, I visit my friend at his studio. I show up, we chat for a few minutes, then spend an hour clapping together. We're learning Steve Reich's 1972 composition Clapping Music. The piece consists of one simple rhythmic phrase clapped repeatedly by two performers over the course of 13 sections. It begins with both players—named “clap 1” and “clap 2” in the score—beating the phrase in sync. Clap 1 loops the same pattern throughout the piece, while clap 2 shifts and inverts the phrase for each section. You can imagine it like two analog stopwatches set off at the same time, gradually going out of phase with one another; they remain \*in time \*but are passing through the minute cycles at different moments, creating dense syncopated effects. Played in a particularly resonant room, with echo and reverb as your backing band, Reich's study in phased rhythm can sound like the noise of three or four people, rather than just two.

With no melody or harmony involved, the score looks austere and mathematical. Beats are grouped into recurring patterns of ones, twos and threes, interspersed with rests. Precise instructions dictate the number of times each section is to be repeated. The score looks like a piece of music that should involve careful counting—a numbers game that might have been written by an Oulipian egghead more interested in questions of probability than musical lyricism. [...]

Early in our attempt to learn Clapping Music, I tried to make a version of the composition using the program Logic in order to get my head around how the piece is structured. Sequenced using the software's built-in drum machine, my Logic version followed the score precisely. But with incremental changes in tempo and inflections in each clap eradicated, to my ears it sounded lifeless. The computer has no cerebellum, no capacity for getting a rhythm wrong, hitting a note slightly ahead or behind the beat. It will never choose to follow the bass player rather than the drummer. Sometimes numbers just don't add up.

– “Beat Generation,” Dan Fox, *Bulletin of The Serving Library* #7, 2014

Steve Reich,  
Score for clapping music,  
sheet music, 1972, 36 x 28.2 cm



# 14 - SCORE FOR CLAMPPING MUSIC

## Clapping Music for two performers (1972)



Steve Reich  
(\* 1936)

♩ = 160-184 Repeat each bar 12 times/Répétez chaque mesure 12 fois/Jeden takt zwölfmal wiederholen

1  
clap 1  
clap 2  
*f*

2

3

4

5

6

7

8

9

10

11

12

13  
12/72

## 15-BHUTAN TALKING STAMPS

Issued as a set of seven in red, yellow, green, blue, purple, white and black and in various sizes, the talking stamps were in fact miniature phonograph records. Constructed of a normal adhesive back and a flexidisc-like front, the stamps featured audio recordings of folk songs, the Royal Bhutan Anthem, the history of Bhutan in Bhutanese and the history of Bhutan as told in English by Mr Burt Kerr Todd himself. In a voice straight out of a 1940s newsreel Todd reported on the geography, government and economics of the nation, describing the Bhutanese as “a strong and well-built race whose religion is Buddhism.” He duly reported that “over 1,000 kilometers of roads criss-cross the country, there are one hundred schools and sixty post offices.” Each stamp, which could be used both for national and international mail, came in a small envelope with the statement,

“This envelope contains your BHUTAN postage stamp. In order to develop a national economy, these unusual beautiful stamps are now the principal industry. Bhutan is a tiny 90 mi. kingdom high in the Himalayan mountains. This stamp, one of a series, is a collector's item.”

Today, as when Todd first visited, Bhutan remains primarily agrarian. However, instead of an economic system sustained by stamps, close to 75% of the current economy is dependent upon the sale of hydro-electric power to India and, increasingly, a reliance on tourism.

– “Greetings from Bhutan,” Alex Klein, Dot Dot Dot #13, 2006

From the series SC 152-152F  
Bhutan talking stamps, 1973,  
5 miniflexidiscs, 18 x 54 cm

## 15 - BHUTAN TALKING STAMPS



## 16-WIRE'S PINK FLAG, CHAIRS MISSING, 154, AND ON RETURNING LP SLEEVES

These are Wire's first three albums from the end of the 1970s, plus one compilation from a decade later. Each of the first three has its own independent anecdote. For example, immediately after the band had decided on Pink Flag as the title for their debut, they played a gig in the British seaside town of Plymouth, and were walking along the seafront the following morning when they came across a perfect solitary pink flag flapping against a spotless blue sky, which they photographed immediately (a good example of designing backwards rather than laterally).

But the best thing about these albums is the Best-of, On Returning, compiled ten years after 154. Although Wire had an extensive output in-between, this compilation collected tracks exclusively from those first three, and so the cover similarly montages all three original covers together to form a new composite. It's a good example of one of those ideas so perfectly obvious that it's almost reflexively overlooked.

– “Never Mind the Bollocks (After Jamie Reid),” Stuart Bailey, Dot Dot Dot #11, 2005

Wire's pink flag, chairs missing, 154, and on  
returning LP sleeves, 1977, 1978, 1979,  
1989, 32.5 x 32.5 cm

16 - WIRE'S PINK FLAG, CHAIRS MISSING, 154,  
AND ON RETURNING LP SLEEVES



## 17-JOHN COOPER CLARKE SONGBOOK

Most of the work shown here results from a designer and an artist (or writer, whatever) collaborating to producing a new piece of work, rather than merely documenting an existing one. Contrary to the general (and generally accepted) situation of a designer working at least one step removed as a detached form-giver (to borrow from the Dutch), these works push for a resolution which neither designer nor artist could have achieved alone, something greater than the sum of their constituent parts.

Here are the cover and two spreads of what is essentially a book of lyrics by post-punk poet John Cooper Clarke. Cartoonish abstract character portraits were a recurring motif in the work of Barney Bubbles, and the one of Cooper Clarke here typically captures multiple facets of his style and character: contrary, electric, day-glo, pop and punk. Inside, Bubbles took every page of Coopers and Clarkes in the phone book, crossed them all out and used them as a background wallpaper on which to compose a series of formal collages incorporating fragments of angular poetry and judicious photography. This freeform invention was carried over onto the phone book's advertising pages, subverted by Bubbles into a series of cryptic announcements.

– “Never Mind the Bollocks (After Jamie Reid),” Stuart Bailey, Dot Dot Dot #11, 2005

Barney Bubbles & John Cooper Clarke,  
John Cooper Clarke songbook, 1979,  
37.5 x 30 cm



17- JOHN COOPER CLARKE SONGBOOK



## 18-XTC'S GO 2 LP SLEEVE

– “On Graphic Design, 1979,” Stuart Bailey, Dot DotDot #2, 2001

Hipgnosis,  
XTC's GO 2 LP sleeve, 1979, 32.5 x 32.5 cm



## 18-XTC'S GO 2 LP SLEEVE

### XTC Go 2

This is a RECORD COVER. This writing is the DESIGN upon the record cover. The DESIGN is to help SELL the record. We hope to draw your attention to it and encourage you to pick it up. When you have done that maybe you'll be persuaded to listen to the music - in this case XTC's Go 2 album. Then we want you to BUY it. The idea being that the more of you that buy this record the more money Geffen Records, the manager Ian Reid and XTC themselves will make. To the aforementioned this is known as PLEASURE. A good cover DESIGN is one that attracts more buyers and gives more pleasure. This writing is trying to pull you in much like an eye-catching picture. It is designed to get you to READ IT. This is called luring the VICTIM, and you are the VICTIM. But if you have a free mind you should STOP READING NOW! because all we are attempting to do is to get you to read on. Yet this is a DOUBLE BIND because if you indeed stop you'll be doing what we tell you, and if you read on you'll be doing what we've wanted all along. And the more you read on the more you're falling for this simple device of telling you exactly how a good commercial design works. They're TRICKS and this is the worst TRICK of all since it's describing the TRICK whilst trying to TRICK you, and if you've read this far then you're TRICKED but you wouldn't have known this unless you'd read this far. At least we're telling you directly instead of seducing you with a beautiful or haunting visual that may never tell you. We're letting you know that you ought to buy this record because in essence it's a PRODUCT and PRODUCTS are to be consumed and you are a consumer and this is a good PRODUCT. We could have written the band's name in special lettering so that it stood out and you'd see it before you'd read any of this writing and possibly have bought it anyway. What we are really suggesting is that you are FOOLISH to buy or not buy an album merely as a consequence of the design on its cover. This is a con because if you agree then you'll probably like this writing - which is the cover design - and hence the album inside. But we've just warned you against that. The con is a con. A good cover design could be considered as one that gets you to buy the record, but that never actually happens to YOU because YOU know it's just a design for the cover. And this is the RECORD COVER.

## 19-A.J. AYER'S HUME

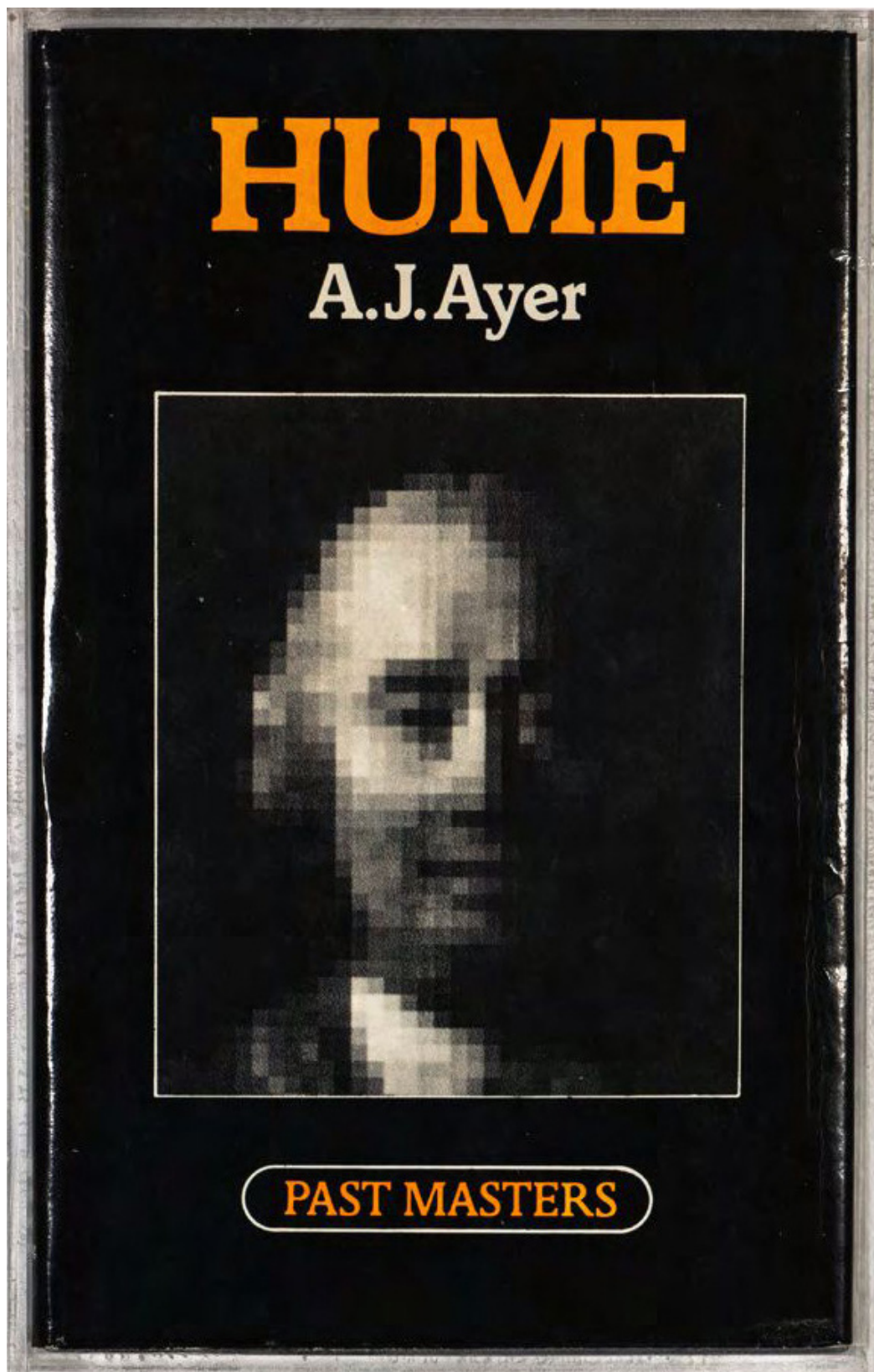
Earlier this spring, I picked up a paperback from a street vendor on upper Broadway... The cover has a picture of David Hume, an oil painting of unidentified provenance which looks as if it has been run through the filters of an early Paintbox computer graphics program to realize this exaggerated pixel-portrait. I couldn't believe my eyes (Hume, arch-skeptic of the senses would say that is precisely the point) —the cover image viscerally flipped back and forth in my brain between being a portrait of David Hume, 18th century Scottish Enlightenment philosopher, and being simply surface, the pure sensation of its infra-thin Paintbox pixelation effect. No sooner do you decide for yourself that it is one, then it flips back to the other.

– “Everything is in Everything,” David Reinfurt, *Bulletins of The Serving Library* #2, 2011

Farrar,

A. J. Ayer's *hume*, 1980, Straus & Giroux  
paperback edition, 19.6 x 12.8 cm

19 - A.J. AYER'S HUME



## 20-FÄLSCHUNGSERSCHWERENDE SCHRIFT

Following a spike in automobile thefts through the early 1970s—many of which involved tampering with stolen tag numbers to elude police detection—the German government commissioned a new license plate typeface. It was December 1977, and Germany was still raw from a recent rash of hyackings, murders and suicides associated with the Red Army Faction. [...]

Born awkwardly between eras—drawn by hand in order to be better read by machines—the falschungerscherende Schrift font bears the marks of both 19th-century quild-enshrined handcraft and 20th-century anonymous automation. And like any technology, if ts bound by the political determinants of its design: while ifs original “tamper-proof” premise may have proved a MacGuffin, these weird-looking letters are an early product of our contemporary surveillance state. What reads to us as a clumsy lack of formal continuity ts exactly what makes it legible fo a computer. It is an alphabet whose defining characteristic is precisely that it has no defining characteristic, other than having no defining characteristic.

– “Falschungerscherende Schrift,” Benjamin Tiven, Bulletins of The Serving Library #3, 2012

German car licenseplate,  
Fälschungerscherende schrift, c. 1980,  
11.3 x 46 cm



20 - FÄLSCHUNGERSCHWERENDE SCHRIFT





## 21-JOHN FOXX'S METAMATICAND THE GARDEN LP SLEEVES

I am in two minds about this record. I've realized that it's impossible for me to make a conscious statement, when subconsciously everything I see or hear advocates for one of these two minds. Every exhibit can be used in defense of the one and will subsequently become a direct attack on the other. Listening to this record, I can only conclude that it is out of time. It is a concept album: adding fuel to the fire, more material in different forms, distracting my concentration and putting me back in two minds. The music becomes lost, along with the ability to listen and not let my mind wander down dualist forks in the road.

– “Reviews,” Will Holder, Dot Dot Dot #4, 2002

John Foxx's metamaticand the garden LP  
sleeves, 1980, 32.5 x 32.5 cm

21 - JOHN FOXX'S METAMATIC AND  
THE GARDEN LP SLEEVES



## 22-TOTAL DESIGN PUBLICITY PHOTOGRAPH (WITH REFERENCE DIAGRAM)

A willful misapplication of the term “relational aesthetics” is suggestive when considering a set of group portraits from design practices of the last 40 years. How is the practice organized? What are its working methods? Who is in charge? Who makes the coffee? [...]

Gathered around a common table, but retaining their autonomy, Total Design marks the appearance of the firm model for a design practice. Each designer is enabled to act as an independent agent, competently producing the correct design solution for a client in the context of a professional practice. Heterogeneous in age, gender and attire, members of Total Design have gathered in one room for this photograph, but each appears as if they've just arrived from somewhere else.

Behind the forced casualness of the photographic composition is the organizational model of the firm. In the firm, each designer is allowed a significant degree of freedom, but also works under an umbrella ideology. The model encourages growth, adding professional designers easily to accommodate increasingly complex projects for large corporate clients. This is not a design practice organized around a personal agenda or an artisanal house style, but rather a resolutely modern, efficient and professional (total) design firm.

– “Group Theory: A Short Course In Relational Aesthetics,” Mark Owens & David Reinfort, Dot Dot Dot #7, 2003

Photographer unknown,  
Total design publicity photograph  
(with reference diagram), 1982,  
photographic print, drawing on photographic  
paper, 28.3 x 22 cm

22 - TOTAL DESIGN PUBLICITY PHOTOGRAPH  
(WITH REFERENCE DIAGRAM)



## 23-SCRITTI POLITTI'S ASYLUMS IN JERUSALEM / JACQUES DERRIDA DOUBLE A-SIDE 12" SINGLE SLEEVE

A strange coincidence of two developments during the 1980s has been on my mind lately. Neither development was a trend, exactly. But both have had after-effects of deep import to this day. There was one instance where they encountered each other: the release of the single usually referred to as Asylums in Jerusalem by the band Scritti Politti. In fact it was issued as a double A-side, and on the reverse was a song called Jacques Derrida. [...]

Ultimately, after 1980, among the youthful generation that had first been moved by punk, a movement began that raised seduction, physical decadence, longing and melancholy to positive virtues, that no longer claimed to be original or working from human nature, but rather affirmed the constructed and quoted nature of our "own" feelings and songs, that affirmed artificiality and the pose, and didn't try to drown out or shut down the status quo, but rather tried to slip through its cracks: I'm thinking of Orange Juice, The Monochrome Set, Josef K, The Teardrop Explodes, Culture Club, Dexy's Midnight Runners, ABC, Felt, and, of course, Scritti Politti. Many others have been forgotten. [...]

One could also find an affinity through the novels of Camus, Kerouac, Hesse, Sartre, and Genet. Which brings me to the second striking development I mentioned above. For in this area, too, an important new movement of the early 1980s became manifest. The romancers of the present, the authors whose books as much portrayed the world as questioned it, who with their subtleties and overheated texts could flatter the youth as well as move the ground beneath their feet, were now Jacques Derrida, Gilles Deleuze, and Jean Francois Lyotard. They were academics, scholars, philosophers by trade, and yet they were read and memorized with the same excited and impatient rapture, and used and misused for personal life choices and values, as Salinger or Goethe's Werther before them. [...]

But the teenagers who discovered soul music back then and schlepped around bad translations from the French in their jacket pocket to read on the subway never again invested so much emotional intensity in such difficult theoretical texts. [...] "Theory" and this new, reference-laden pop music were models for Gesamtkunstwerk-like access to the world, and yet at the same time they were minor songs with minor texts, minor books with just one or two quickly communicable basic tenets, a constellation which culminated in Green Gartside of Scritti Politti singing I'm in love with Jacques Derrida...

– "AA Philosophy," Diedrich Diederichsen, Dot Dot Dot 48, 2004

Scritti Politti's Asylums in Jerusalem / Jacques  
Derrida double A-side 12" single sleeve, 1983,  
32.5 x 32.5 cm



23-SCRITTI POLITTI'S ASYLUMS IN JERUSALEM  
/ JACQUES DERRIDA DOUBLE A-SIDE 12" SINGLE SLEEVE



## 24–TALKING HEADS’ SPEAKING IN TONGUES LP WITH ACETATES

Robert Rauschenberg, printed acetate sheets and clear vinyl LP, 1983, 32.5 x 32.5 cm

But how to evade the narrowing limitations of intentional style and logic, whether in songwriting or in design? The sleeve design for the Talking Heads album *Speaking in Tongues* contains some useful clues. The expression that David Byrne chose for the title of this album, “speaking in tongues” (from the Biblical story of Pentecost), indicates the “divinely inspired” jabbering by people in a religious trance. Anthropological research has shown that the utterances of people who are speaking in tongues are not, as conventional wisdom holds, related to their native language or even to their religious convictions. People are not made to speak in tongues by their religion, but the opposite is true: the speaking in tongues is caused by specific bodily changes, which in turn drive religious belief.

What kind of graphic design can illustrate these concepts? At Byrne’s request, Robert Rauschenberg designed a cover: a circular collage of color photos, separated out into the process colors cyan-blue, magenta-red and yellow. The blue separation is printed on the back of a transparent record sleeve, the yellow on the front, and the magenta on a circle that has been added to the front and can be turned. The record itself is made of transparent vinyl. This creates a “dial-a-picture” system, since the photos on the record components have been shuffled, which means that a spectator has to turn this part of the sleeve in order to get a clear, full-color picture of a part of the collage. [...]

However, Rauschenberg’s sleeve design for *Speaking in Tongues* turned out to be too complicated to be produced in the numbers that were needed for the entire edition of the million-selling album.

– “David Byrne: Getting the I out of Design,” Sytze Steenstra, *Dot Dot Dot* #4, 2002

Robert Rauschenberg,  
Talking Head’s speaking in tongues LP with  
acetates, 1983, printed acetate sheets and clear  
vinyl LP, 32.5 x 32.5 cm

24 - TALKING HEADS' SPEAKING IN TONGUES  
LP WITH ACETATES



## 25-DUST JACKET FOR RICHARD HAMILTON'S COLLECTED WORDS

I produced a very serious piece of writing trying to express what I had been doing in painting. And I used collage, pastiche, and all the other devices that were applicable to paintings, which seemed to be easily converted to the written word. And within a week of that being published I met Erica Brausen in the gallery on Bond Street: "Say, what about coming up to Highgate?" And she said, "Well, I won't bother coming up to Highgate, but I saw that piece in the magazine and let's fix up a show." [...] It struck me then that the power of the word is greater than the power of the brush. [...]

Having written about things in a way that makes people think they're serious and reasoned, I had almost come to the conclusion that perhaps the paintings were reasoned and serious. And it takes a long time before the thought begins to come back that maybe you don't know what you're doing. And now I'm thoroughly convinced that I don't know what I'm doing and that writing is a way of finding out. Very often, the writing occurs after the event or partway through it. It's not like writing a program, although I have done that. Understanding begins to come back to the work from the need to think about it.

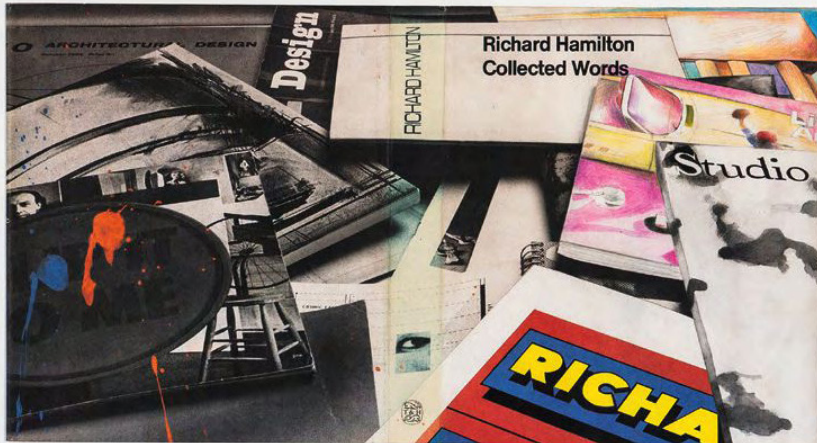
(Richard Hamilton)

– "Collected Words," Rob Giampietro, Dot Dot Dot #14, 2007

Richard Hamilton,  
Dust jacket for Richard Hamilton's collection,  
1983, 46.5 x 62 cm



25 - DUST JACKET FOR RICHARD HAMILTON'S  
COLLECTED WORDS



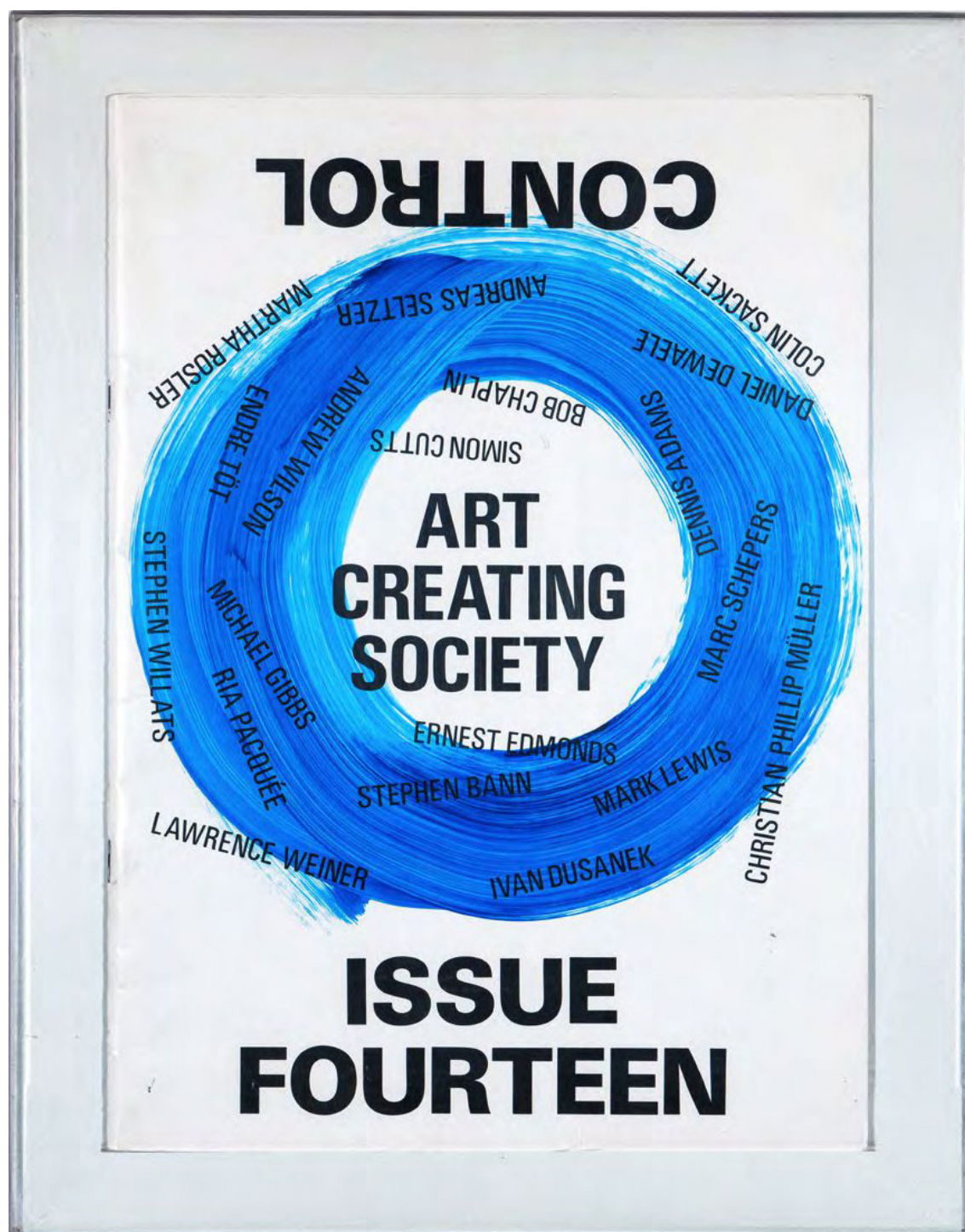


## 26-CONTROL MAGAZINE

In 1965 he initiated Control magazine, which aimed to respond to the current developments in artistic practices and was centered on the idea of artists explaining practice. The title was derived from the cybernetic idea of “self-determining models of control” [...] thus a model for thinking around ideas of self-organization. The first issue received contributions from a number of Willats’s close friends and colleagues and was printed overnight for cash and self-distributed.

– “Stephen Willats and the Speculative Diagram,” Emily Pethick, Dot Dot Dot #14, 2007

Stephen Willats,  
Control magazine, 1989,  
issue 14: “Art Creating Society,”  
36 x 28.3 cm



## 27-FOUND TRANSPARENCY OF SUE LYON (DOCTORED)

The cover girl is Sue Lyon who played the title role in Kubrick's adaptation of Nabokov's *Lolita*. Someone has punched holes in the transparency, leaving three dots to censor the excessiveness of an inappropriately erotic mouth.

– “On Biography: Féminin,” Frances Stark, *Dot DotDot* #11, 2005

Frances Stark,  
Found transparency of sue lyon (doctored),  
c. 1990, 16 x 15 cm

27-FOUND TRANSPARENCY OF SUE LYON (DOCTORED)



## 28 – J.D. SALINGER'S FRANNY AND ZOOEY

Curiously enough, thenovelist J.D.Salinger was outspoken on the subject of graphic design, and his antagonism was formative fo my own ambivalence. From the point of view of an angry young man, his was always a usefully offset vantage—that of an unusually invested author who was (via the bitter mouthpiece of Holden Caulfield) famously against “phoniness” in all its forms. This remains a fairly good euphemism for much that operates under the name “graphic design” these days.

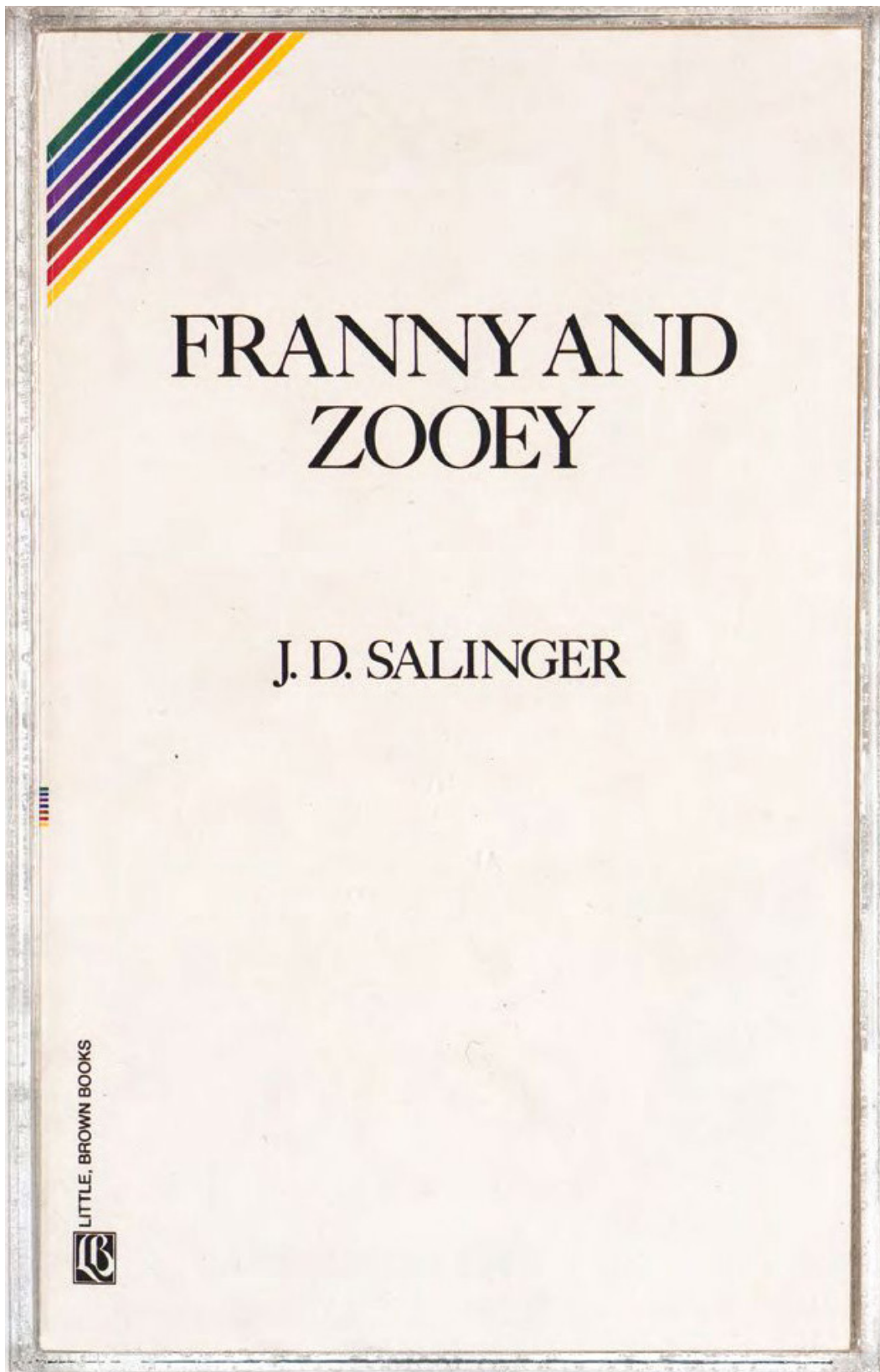
In the wake of the success of *The Catcher in the Rye* in 1951, which is to say, once he'd acquired a certain clout in the publishing world, Salinger tssued a caveat in his contracts that forbade illustrations to be used on the covers of his books. In effect, he was making sure to limit the amount of damage graphic design—then in the process of shapeshifting into “marketing”—could do. [...]

None are more in tune with Salinger's attitude, though, than this set of covers, published by Little, Brown, and happily still in print. I like to imagine that Salinger himself was responsible for these editions, though obviously I don't think that he literally prepared the artwork or wrote a brief, only that they correspond entirely with the sensibility of his prose. That's to say, the Little, Brown books seem \*inevitable\*: a family of modest, diminutive paperbacks typeset without pretension or fancy, with an uncoated card cover only slightly stiffer than its light-as-a-feather interior, which makes them easy to pocket and cheap to mail, the title and author in unaffected, unspaced capitals; and literally cutting across such austerity, that still-surprising abstract rainbow at top left. All seems fully consonant with the maverick Zen philosophy Salinger was working out in and through his later fiction.

– “Hardy Perennials,” Stuart Bailey, *Bulletins of The Serving Library* #6, 2013

Little,  
J. D. Salinger's franny and zooey, 1991,  
Brown paperback edition, 18 x 11.5 cm





## 29 – WOODSTOCK MOVIE

Martin Scorsese, one of the editors, attests that “without the film, the concert would not be more than a footnote to the social and cultural history of the 1960s—represented by a still photo in a picture book, a line or two in the history books. What the movie did, and continues to do, is to distill the Woodstock experience, and, more important, keep it vibrant and alive.”

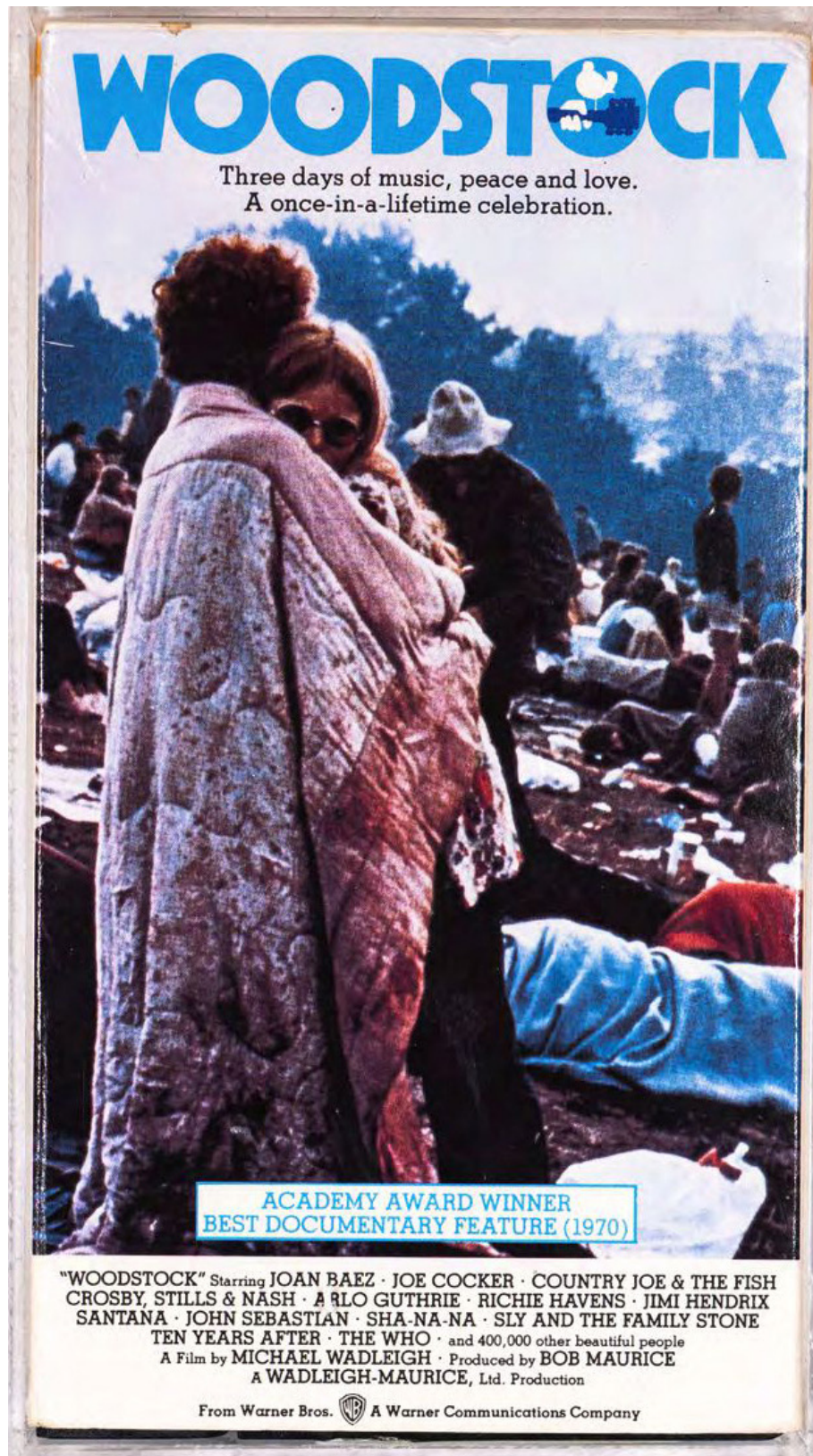
More pertinent perhaps are the words of arch-druid and hippie chief Jerry Garcia: “Woodstock ... it’s a Biblical epical unbelievable kind of thing!”

The quasi-celebrity status of Woodstock—the town, not the event—rests on the compelling myth of sacred ground which ignores the inconvenient truth that the festival actually happened elsewhere. Since moving to New York City in 2006, I have become a frequent visitor to Woodstock. Something draws me there. It is simultaneously compelling and repellent, in a word, \*uncanny, \*as the relations between “self” and “it” become charged.

– “Tie-Dye in my Arm,” Mark Beasley, *Bulletins of The Serving Library* #4, 2012

VHS cassette,  
Woodstock Movie, 1992, 19.7 x 11.2 cm

29 - WOODSTOCK MOVIE



## 30-COLOR PORTRAIT OF UMBERTO ECO

Color is not an easy matter. James Gibson, in *The Senses Considered as Perceptual Systems*, says that the meaning of the term color is one of the worst muddles in the history of science. If one uses the term “color” to mean the pigmentation of substances in the environment, one has not said anything about our chromatic perception. Johannes Itten, in his *Kunst der Farbe*, distinguishes between pigments as chromatic reality and our perceptual response as chromatic effect. The chromatic effect, it seems, depends on many factors: the nature of surfaces, light, contrast between objects, previous knowledge, and so on.

I do not have any competence about pigments and I have very confused ideas about the laws governing chromatic effect; moreover I am neither a painter, nor an art critic. My personal relationship with the colored world is a private affair as much as my sexual activity, and I am not supposed to entertain my readers with my personal reactivity towards the polychromatic theater of the world. Thus, as far as colors are concerned, I take the privilege of considering myself a blind man.

– “The Colors We See,” Umberto Eco, *Bulletins of The Serving Library* #11, 2016

Steve Double,  
Color portrait of Umberto Eco, 1997,  
photographic print, 70 x 52.2 cm



30 - COLOR PORTRAIT OF UMBERTO ECO





## 31 – OBITUARIES 1999

– "Obituaries 1999," Katrine Herion, Dot Dot Dot #11, 2005

Katrine Herion,  
Obituaries 1999, 1999,  
photographic print, 60.6 x 42 cm



## 32-POSTER FOR NO GHOST JUST A SHELL

The image brings us full circle, back to Disney, to EPCOT, to pop stars and soda pop, to manufactured tourism, protests, and the like, and this is absolutely the point. It's all related. In an earlier M/M project with Philippe Parreno, Parreno and the artist Pierre Huyghe went to Japan and purchased the copyright for a manga cartoon character called Annlee. According to the project description, she was cheap. M/M explains, "The price of a manga figure relates to the complexity of its character traits and thus its ability to adapt to a story line and "survive" several episodes. Annlee had no particular qualities, and so she would have disappeared from the scene very quickly." Annlee was condemned to death. Parreno and Huyghe saved her life and set her to work, making her image available for any artist to use, free of charge. Whether the hell of an early manga death or a lifetime in image purgatory is preferable is left to the audience.

The project title, "No Ghost Just a Shell," drains Annlee of her soul in order to make her a vessel. While M/M concedes that "the 'life-prolonging' measures raise some 'melancholy' humanitarian questions," they also point out, wisely, that the project short-circuits fundamental assumptions about the artmaking process, and this is rare. The "same" image repeats again and again, but begins to articulate a kind of difference. Is an Annlee shell always the same? What is the role of the people who operate it? Are they subjective? How does identity come into being for characters in cinema and in art?

The Annlee of today is the Mickey Mouse of long ago, a commercial unit in a network comprising thousands of people in every part of the world. Her image is a poster for herself, which is a shell meant to be inhabited by others. There is nothing simple about her new life, but this may be what is beautiful and disgusting about it at the same time, what is so fundamentally true. As she stares longingly, sorrowfully out at us time and time again, we can not only stare back at her, but also know through her eyes. Annlee is ours, and we are Annlee. She has been saved by culture in order to be exploited by it, and she has been invented by culture in order to fuel it. That great symbol of fuel, the Shell Oil trademark, an arbitrary sign, replaces the word "shell," itself an arbitrary sign, in M/M's poster for the show. Arbitrary, perhaps, but essential to remember: I mean, wasn't our desire for oil part of what got us into this mess? And wasn't controlling others in order to save them part of it, too? It's hard to know, and it's hard to say.

This is the problem with posters.

– "The Problem with Posters," Rob Giampietro, Dot Dot Dot #7, 2003

M/M Paris,  
Poster for no ghost just a shell, 2001,  
silkscreen print, 174 x 119.5 cm



32 - POSTER FOR NO GHOST JUST A SHELL



### 33 – PHOTOGRAPH OF BUTCHER'S BAR, LONDON EC1

Dear Eugene: You created the atmosphere of the Butcher's Bar café using the “least design” —the existing butcher's shop as a backdrop for the interior of the café. How did you come to this decision? What were your motivations? Did you sense that you were taking a risk?

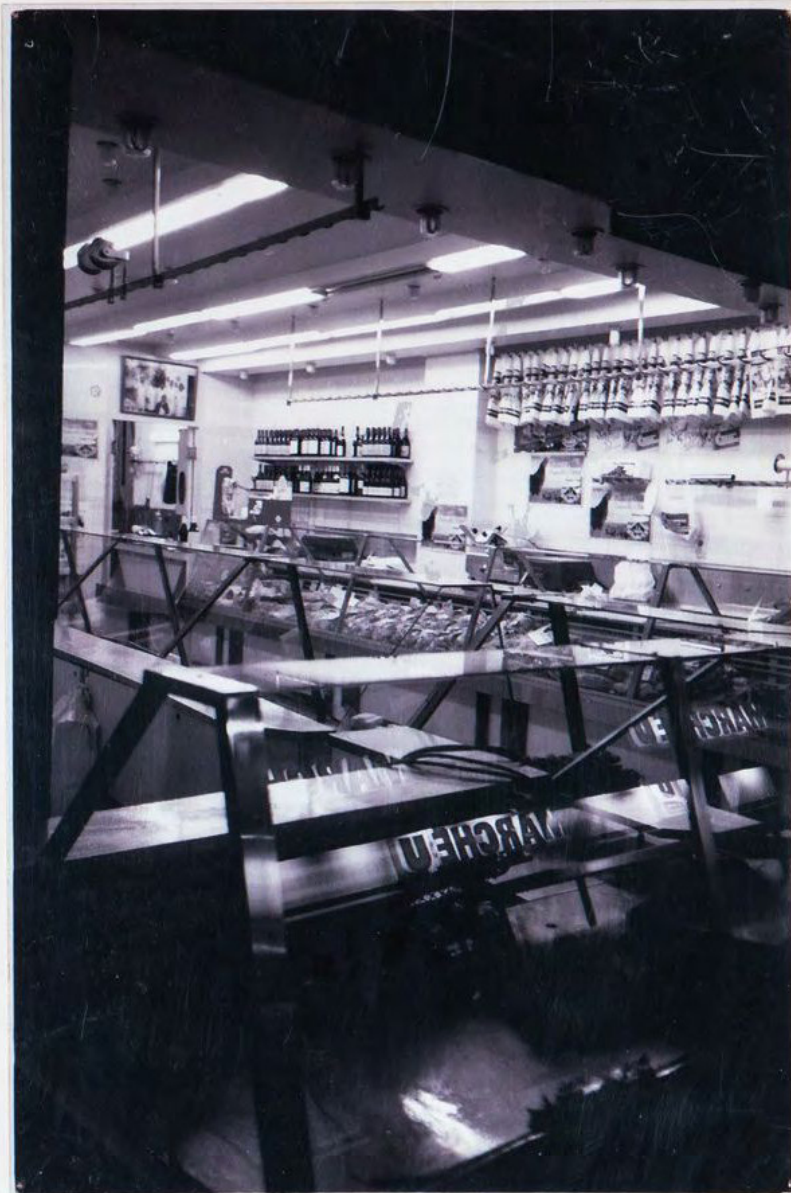
Dear Kim: The ultimate challenge for me is to reinvent the familiar space—so people pay attention to something that would have previously been ignored. I believe in the richness of the world, not designers' portfolios. Designers impose standards and uniform solutions on things that deserve to be unique, resulting in some kind of generic identity in different locations. New is not always better. And we are not any smarter than the previous generation. Uniqueness has been replaced by uniformity.

– “Doing Nothing,” Kim Levine, Dot Dot Dot #2, 2001

Eugene Menard,  
Photograph of Butcher's bar, London EC1,  
2001, photographic print, 31 x 20.8 cm



33 - PHOTOGRAPH OF BUTCHER'S BAR, LONDON EC1



## 34–BAUHAUS YOGA

Millions of people around the world are searching to find states of relaxation and to improve their physical, mental, spiritual, and emotional well being. The two most popular practices are Yoga and Bauhaus. Although Bauhaus is sometimes too grey or monotonous to be loved by the masses, increasing numbers of an educated generation who are disgruntled with the limitations of their own traditions are looking for alternatives to integrate into their lives. Bauhaus and Yoga, both utopian, embody simplicity and practicality of progress. Their main goal is reaching perfection as a balance of body and mind. Yoga, literally meaning “the union of the mind and body,” is a demanding discipline.

There are many styles. They usually involve physical practices made up of postures combined with meditation and chanting. Some of the potential benefits of Yoga include strengthened and toned muscles, improved digestion and circulation and decreased fatigue. [...] Bauhaus formed in 1919 in Weimar aiming to transform everyday lifestyle, to reform and revitalize modern architecture and design, to combine high arts with minor arts, to create an environment that would satisfy man's spiritual, as well as material, needs. This spirit appears to have grown out of Bauhausers' dedication to principles, consistency in search, independence (whatever its price), love of society and social responsibility. [...] Bauhaus Yoga wants to grasp the past and present utopias by re-examining them, romanticizing them, and thereby building a new future based on resemblance and mutual attraction.

– “Bauhaus Yoga,” Paulina Olowska, Dot Dot Dot #6, 2003

Paulina Olowska,  
Bauhaus Yoga, 2001,  
photographic prints, 21.4 x 31.4 cm

## 34 - BAUHAUS YOGA



## 35-ESPERANTO MOTTO

This is a screenprint stencil, conveniently hung by its frame back-to-front, of an old Esperanto motto: “Logika, Neutrale, Facila” [Logical, Neutral, Easy]. It was included in an early Dot Dot Dot alongside Paulina Olowaska's 2002 billboard campaign “Ci vu Parolas Esperanton?” [Do you speak Esperanto?] At the time I naively assumed such sentiments described the magazine too, but since then have slowly come to understand it as being far closer to the polar opposite: “Mallogika, Partia, Malsimpla” [Illogical, Biased, Complicated].

– “If You Stuck a Tag on Them...” , Stuart Bailey, Dot Dot Dot #20, 2010

Stuart Bailey,  
Esperanto Motto, 2002,  
silkscreen stencil, 40 x 50 cm



35 - ESPERANTO MOTTO





## 36–OUIJA BOARD FOR JOSEF ALBERS

A few years ago a friend of mine in the art history department at Yale told me she had just been introduced to Albers at a collage fellows lunch. I said to her What? That's impossible. She said No no, it was definitely him; very old German guy with silver hair, Josef Albers. I said No, you don't understand. He's been dead for 25 years—look I'll show you a picture of him.

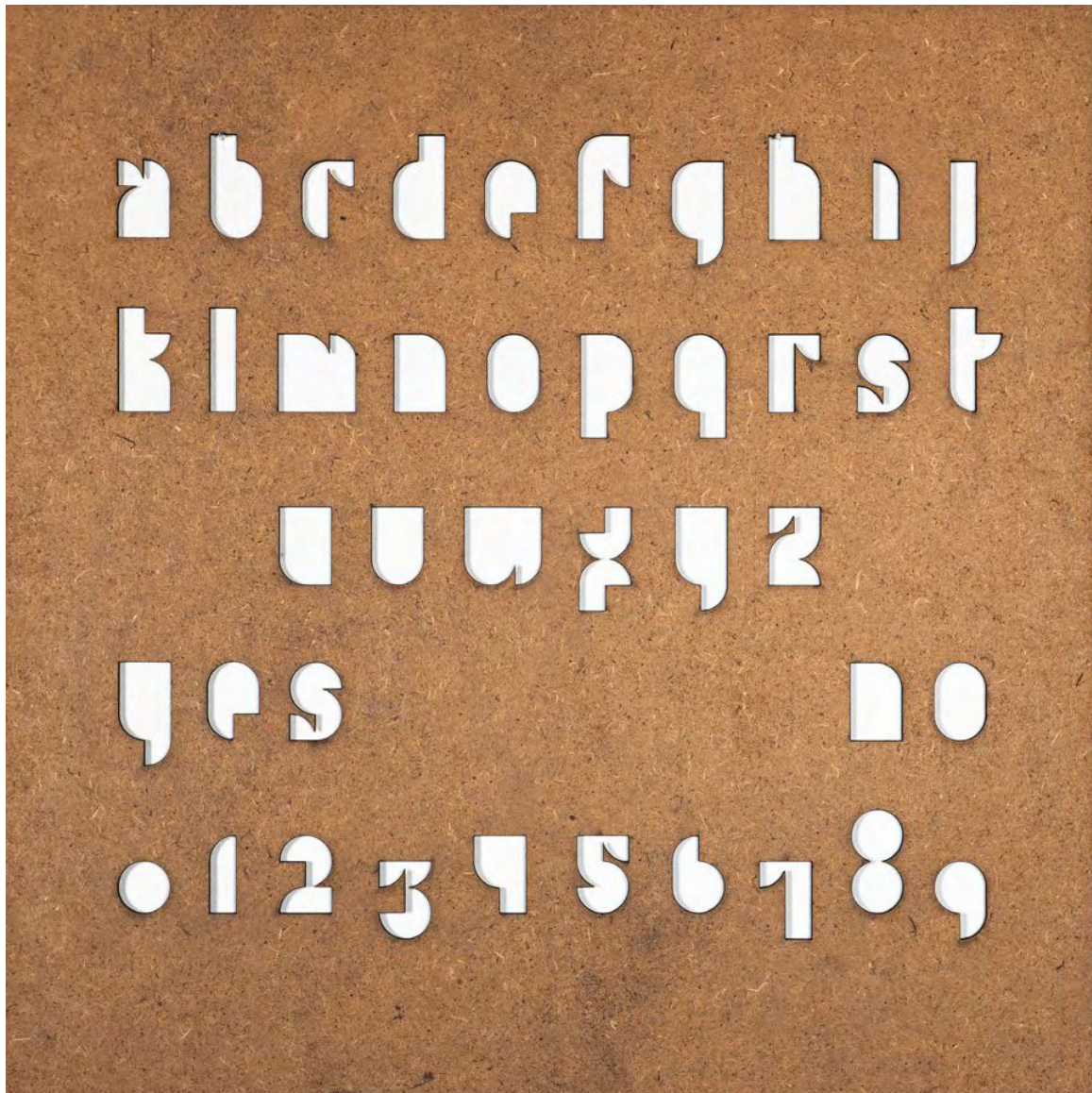
I found an old catalog with his portrait on the back page. She said Yes, that's him, Josef Albers. He was very friendly and it was definitely him. The idea that he was or is somehow still around seems compelling enough. I started thinking about Albers and his work in a more grounded sort of way—not as someone whose presence can only be transmitted through the pages of a book, the medium of writing, or audio recordings. Artists have always tried to keep in historical contact through works from the past. I thought Fuck it, why not just make contact with Albers directly?

I was curious about the stencil typeface he'd designed in 1926, while he was at the Bauhaus. In a famous example of the work, Albers cut the letters out of a large square of glass. Adding the words YES and NO would turn it into a kind of Ouija keyboard. I was thinking of using glass, but hardboard is fine for a Ouija board, and it's also an Albers material—his square paintings were made on this board, in 16, 24, and 40 inch sizes.

– “A-Z, 0-9, YES/NO,” Poul Elliman, Dot Dot Dot #13, 2006

Paul Elliman,  
Ouija board for Josef Albers, 2002,  
hardboard, 41 x 41 cm

### 36 - OUIJA BOARD FOR JOSEF ALBERS



## 37-THE BOY WHO ALWAYS LOOKED UP

They both sat there on the roof looking out in silence. It wasn't an uncomfortable silence, they were just quiet and thoughtful, enjoying the view over London. And just then, when Tom least expected it, Erno asked a question Tom had known he would ask one day. A question that nobody had ever asked him before and one that he knew would be difficult to answer.

"Why do you look up, Tom?" he asked, pushing his small round spectacles back up his nose. Tom's heart sank, and there was a long silence before either of them spoke again. But this wasn't a silence like before. This time it was a silence waiting to be broken. Tom felt like crying. He wanted to give an answer, but he didn't know what to say. Erno sat and waited patiently. When he finally did speak, Tom's words came out in a funny squeaky voice and he had to blink his eyes a few times to stop the tears falling out.

"I think it's because it seems better up here than down there," he said, wiping his nose on the sleeve of his jumper. "Because it's empty up here in the sky and when I look up I feel I can do anything. Like anything's possible." Erno smiled.

"Now, don't be sad Tom," he said. "Do you know what grown-ups call that?"

"No" said Tom, shaking his head wildly and wiping the tears from his cheeks which were now streaming from his eyes.

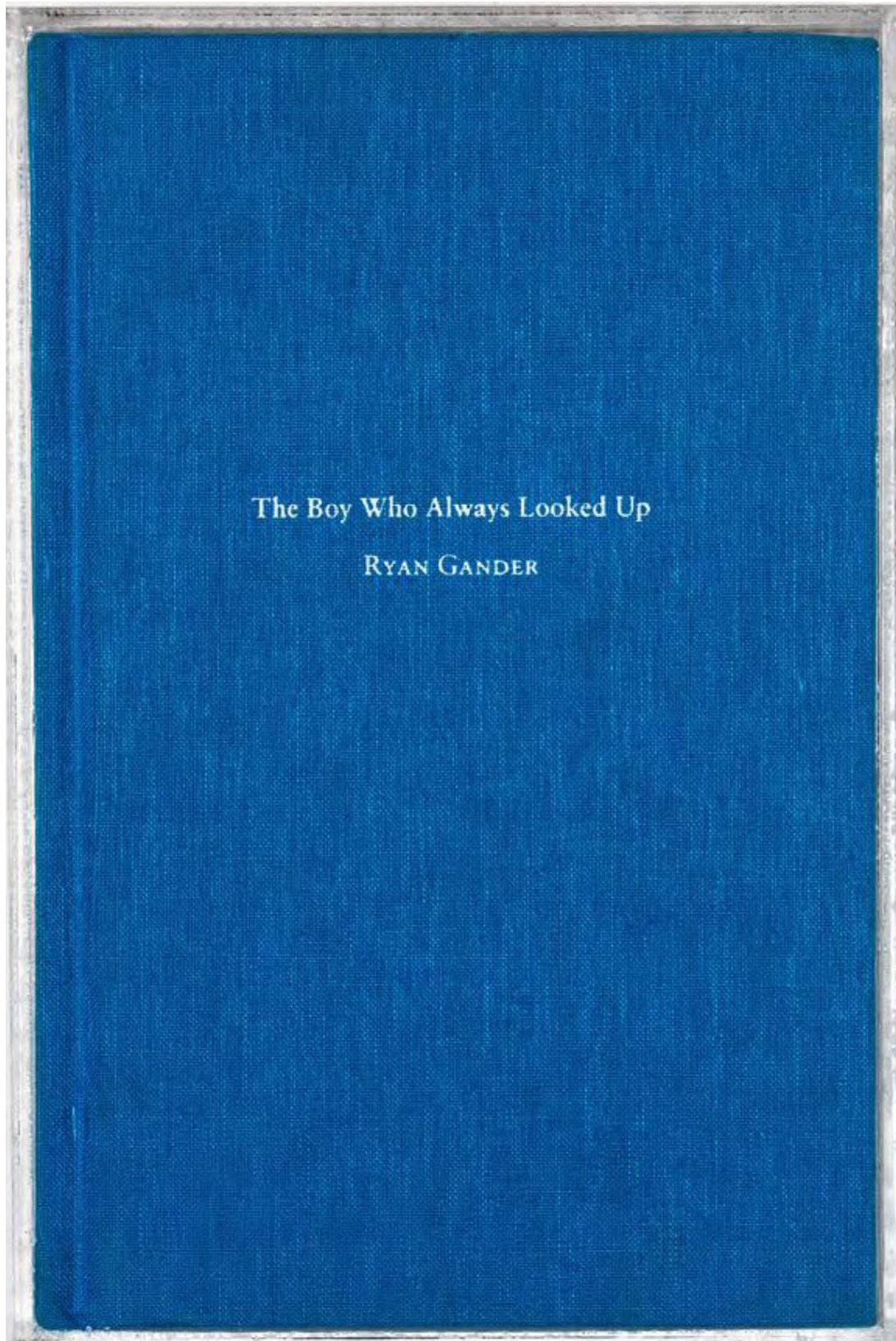
"Aspiration," he replied.

– "The Boy Who Always Looked Up," Ryan Gander, Dot Dot Dot #7/8, 2003/4

Ryan Gander,  
The boy always looked up, 2002,  
hardback, 21 x 14 cm



37 - THE BOY WHO ALWAYS LOOKED UP



## 38–FAXED DRAWING OF UK SHIPPING FORECAST REGIONS

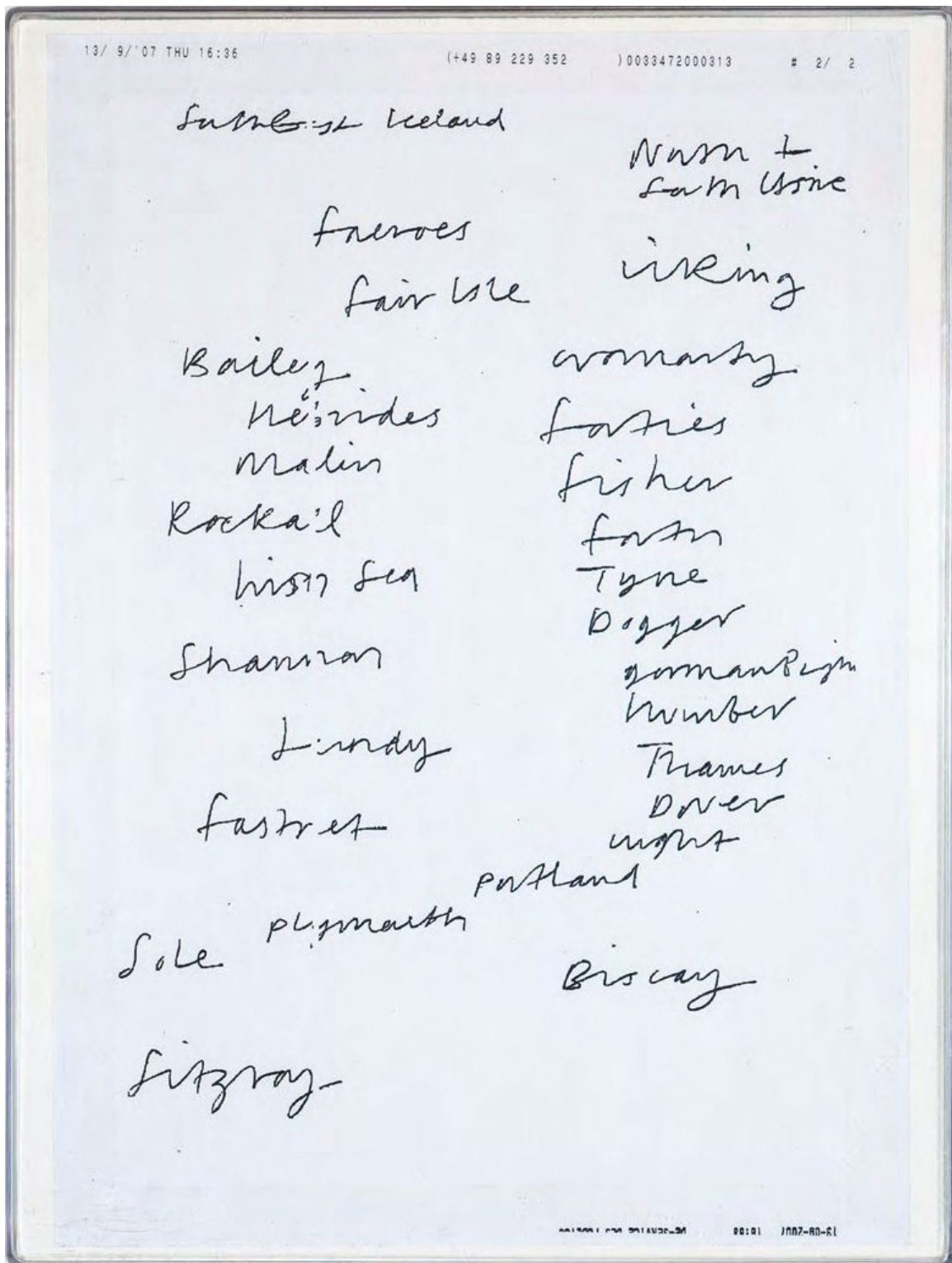
Earlier this year, a 90,000 square mile area of the Atlantic Ocean was phased out of a list of sea areas that surround the British Isles. As a BBC news report told us at the time: “The name Finisterre—deriving from the Spanish ‘finis terre,’ meaning the end of the earth—is also used by Spain for a different area of the sea and they asked Britain to come up with a new one.” They did, and Fitz Roy was introduced on 4 January 2002. These “sea areas”—named for the shallow banks, traditionally used as fishing grounds—are covered by the Met Office Shipping Forecast, a weather report prepared by the UK Meteorological Office and broadcast four times a day by BBC radio.

– “A Late Evening in the Future (part one),” Paul Elliman, Dot Dot Dot #5, 2002

Paul Elliman,  
Faxed drawing of UK shipping forecast regions,  
2002, 31.8 x 23.5 cm



# 38 - FAXED DRAWING OF UK SHIPPING FORECAST REGIONS



## 39-FANTASIST

– Independent image, Dot DotDot #9, 2004

Chris Evans,  
Fantasist, 2002,  
airbrushpainting, 56 x 78cm

## 39 - FANTASIST



## 40- POSTER FOR LA BATALLA DE LOS PATOS

Now, M/M also contributed a poster to “Utopia Station” with their longtime collaborator, the artist Philippe Parreno. That poster is a straight-faced parody of those two great bastions of pop culture, Coke and Disney. Screened in a Coke-can red, Mickey Mouse straddles a Coke bottle rebranded as Boing! cola. He's dressed in a western outfit meant to invoke both the colonizing cowboys of the USA, and, more specifically, Slim Pickens' nuclear bomb rodeo-ride from Kubrick's *Dr. Strangelove*.

The bomb, here, is not just the one the U.S. was readying to drop on Baghdad, but also the metaphorical bomb of American pop culture and all of its toxic fallout. Donald Duck's face caps the Coke bottle and winks at the film's title, *La Batalla de los Patos* [The battle of the ducks]. Mickey Mouse, a warrior, from outside the species, is off to save the world, but his eyes are crossed, his look deranged, his gun already fired. In a final touch, M/M has signed the piece by turning Walt Disney's signature “W” on its head.

– “The Problem with Posters,” Rob Giampietro, *Dot Dot Dot* #7, 2003

M/M Paris,  
Poster for *la batalla de Los Patos*, 2003,  
silkscreen print, 174 x 119.5 cm

## 40- POSTER FOR LA BATALLA DE LOS PATOS



### LA BATALLA DE LOS PATOS

A FILM BY PHILIPPE PARRENO AND RIRKRIT TIRAVANJIA ON A COOPERATIVE FACTORY LIFE  
IN COLLABORATION WITH LIAM GILICK, M/M (PARIS) AND MONICA MANZUTTO  
ANNA SANDERS FILMS PRODUCTION 2003

©/©



## 41 – POSTER FOR NAIVE SET THEORY

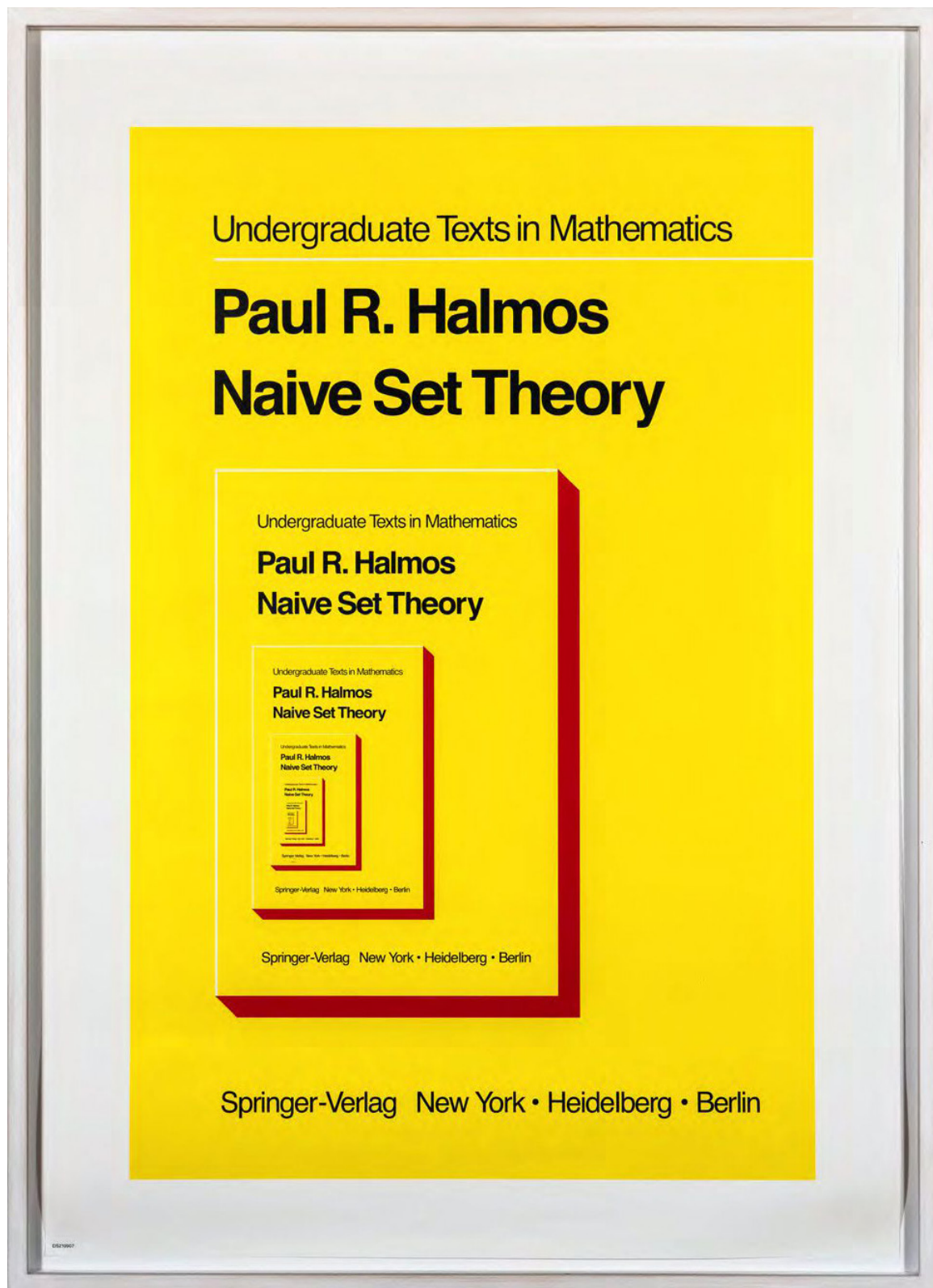
To Summarize:

1. A total absence of information about a given subject usually solicits no curiosity: without an awareness of its existence, we can't possibly care about it.
2. When we come to realize the existence of something we never knew was there before, our curiosity is sparked: What is it? How does it work? What should we call it? Why is it there? But we remain in the early stages of our ability to recognize and read it.
3. We attempt to accumulate information, and while additional research provides many answers, it also reveals additional questions, fueling more curiosity still.
4. At a certain point—at the top of the bell curve—we come to a place where effective discussion and debate is possible, but much still remains speculation. It is a moment of intense scrutiny and educated hypothesizing when questions, answers, contradictions, controversy, desire, violence, disappointment and determination make up a complex system.
5. Little by little, though, speculation gives way to consensus. The power structures that make up the socio-political fabric begin enforcing their own choices. The many questions gather around common answers, and information becomes more and more organized, making the transition into the understood.
6. Sinking into the understood, our given subject provokes less and less curiosity.
7. Eventually, we have a dictionary definition.

– “Naive Set Theory,” Anthony Huberman, Dot Dot Dot #15, 2008

Dexter Sinister,  
Poster for Naive set theory, 2005,  
lithographic print, 89 x 64.5 cm

## 41 - POSTER FOR NAIVE SET THEORY



## 42-POSTER FOR THE INVISIBLE UNIVERSITY

– “I.U.,” David Greene, Samantha Hardingham & John Morgan, Dot Dot Dot #12, 2006

John Morgan,  
Poster for the invisible university, 2005,  
silkscreen print, 89 x 64 cm

## 42- POSTER FOR THE INVISIBLE UNIVERSITY

### **The Invisible University and its historical values:**

- I. U. means learning as an ecosystem  
(what on earth might this mean?).**
- I. U. means being carbon positive.**
- I. U. all data is everywhere, all the time.**
- I. U. means architecture is no substitute for  
face-to-face contact.**
- I. U. means a new relationship between  
man and nature.**
- I. U. needs no new buildings.**
- I. U. means tune up kits  
(small robots, cyber-pets and  
neuro-gardening – see catalogue  
available from caretaker).**
- I. U. means knowing what time it is, is more  
important than knowing where you are.**
- I. U. uses less fuel per hour  
than any other university.**

**I. U.**

## 43–PORTRAIT OF WYNDHAM LEWIS

“Our Vortex is not afraid of its past: It has forgotten its existence.”  
(Wyndham Lewis, 1914)

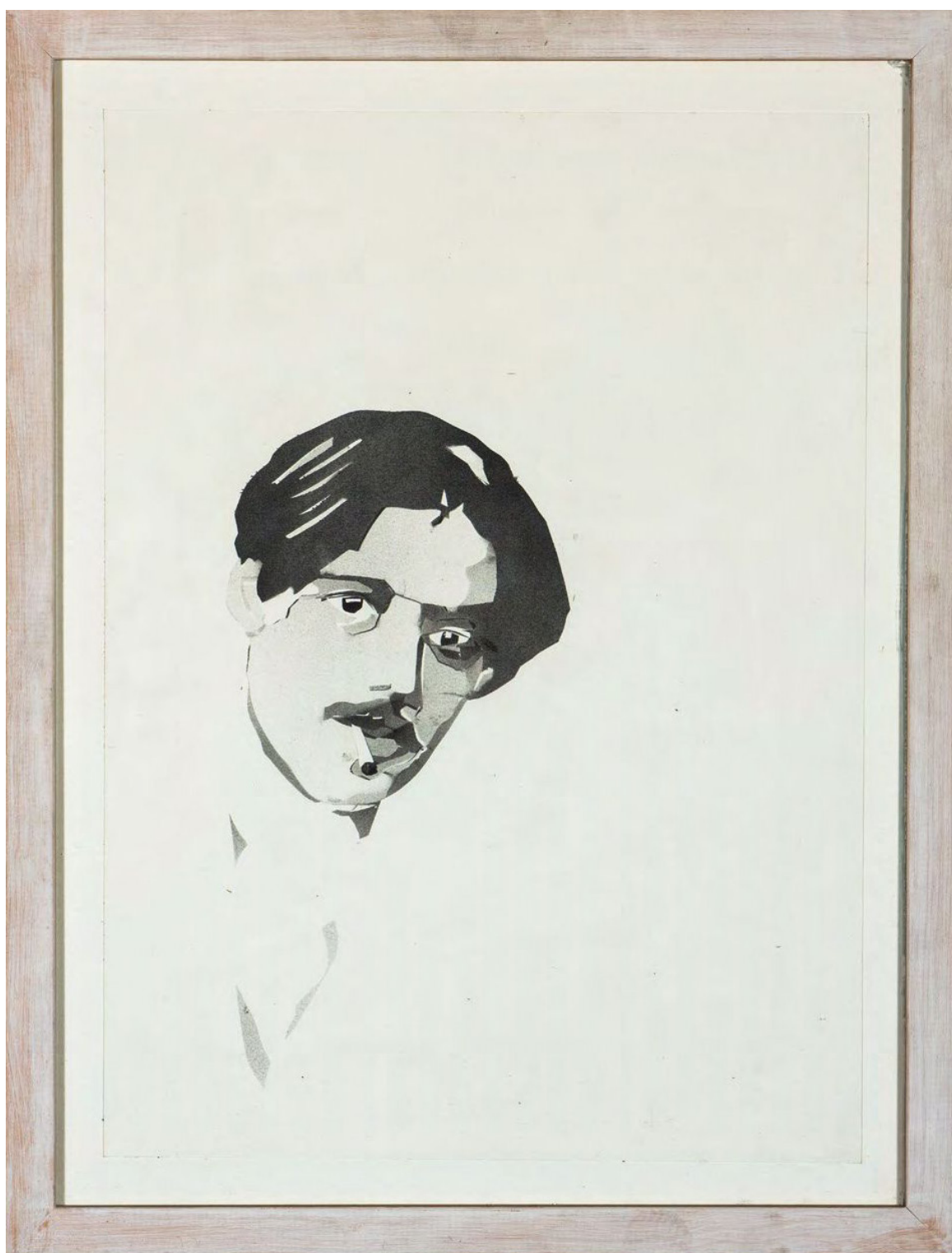
As with Joyce, Beuys and Mark E. Smith, the historians will be arguing about (Percy) Wyndham Lewis until the kingdom comes. 20th-century culture has been kept alive by the irritants which work their way under its skin. In this much, McLuhan’s call for “the need for a counter-environment as a means for perceiving the dominant one” required a new century to prove its accuracy. Wyndham Lewis, who could so easily be the subject of a myriad quarterly reviews, has remained a shadowy and mistrusted figure, silhouetted on the banks of the cultural mainstream. As our times appear to demand art terrorist outsiders, Lewis has called the era’s bluff by refusing easy routes to fashionable and commercially lucrative acceptance. While Marinetti caught, peeled and ate the orange thrown at him in public disgrace, Wyndham Lewis—unknown to many—continues to ply his trade as a novelist, satirist, poet, critic of literature, philosophy and art, magazine editor, painter, and fly-in-the-ointment.

– “Wyndham Lewis,” Stuart Bailey, Dot Dot Dot #11, 2005

Chris Evans,  
Portrait of Wyndham Lewis, 2005,  
airbrushpainting, 43 x 33 cm



43 - PORTRAIT OF WYNDHAM LEWIS



## 44–PORTRAIT OF MARK E. SMITH

“The Fall have always been at arm's length. That's our mentality.”  
(Mark E. Smith, 1980)

As with Joyce, Beuys, and Wyndham Lewis, the historians will be arguing about Mark E. (for Edward) Smith until the kingdom comes. 20th century culture has been kept alive by the irritants which work their way under its skin. In this much, Wilde's late-Victorian aphorism, “To be great, one must be misunderstood,” required a new century to prove its accuracy. Mark E. Smith, who could so easily be the subject of a myriad Sunday supplement profiles, has remained a shadowy and mistrusted figure, silhouetted on the banks of the cultural mainstream. As our times appear to demand art terrorist outsiders, Smith has called the era's bluff by refusing easy routes to fashionable and commercially lucrative acceptance. Whilst Damien Hirst prepares to suspend his Turner Prize in a vat of formaldehyde, Mark E. Smith—unknown to many—continues to ply his trade as an independent musician, philosopher, historian, writer, wit, and fly-in-the-ointment.

– “Mark E. Smith,” Michael Bracewell & Jon Wilde, Dot Dot Dot #11, 2005

Chris Evans,  
Portrait of Mark E. Smith, 2005,  
airbrush painting, 43 x 33 cm

44 - PORTRAIT OF MARK E. SMITH



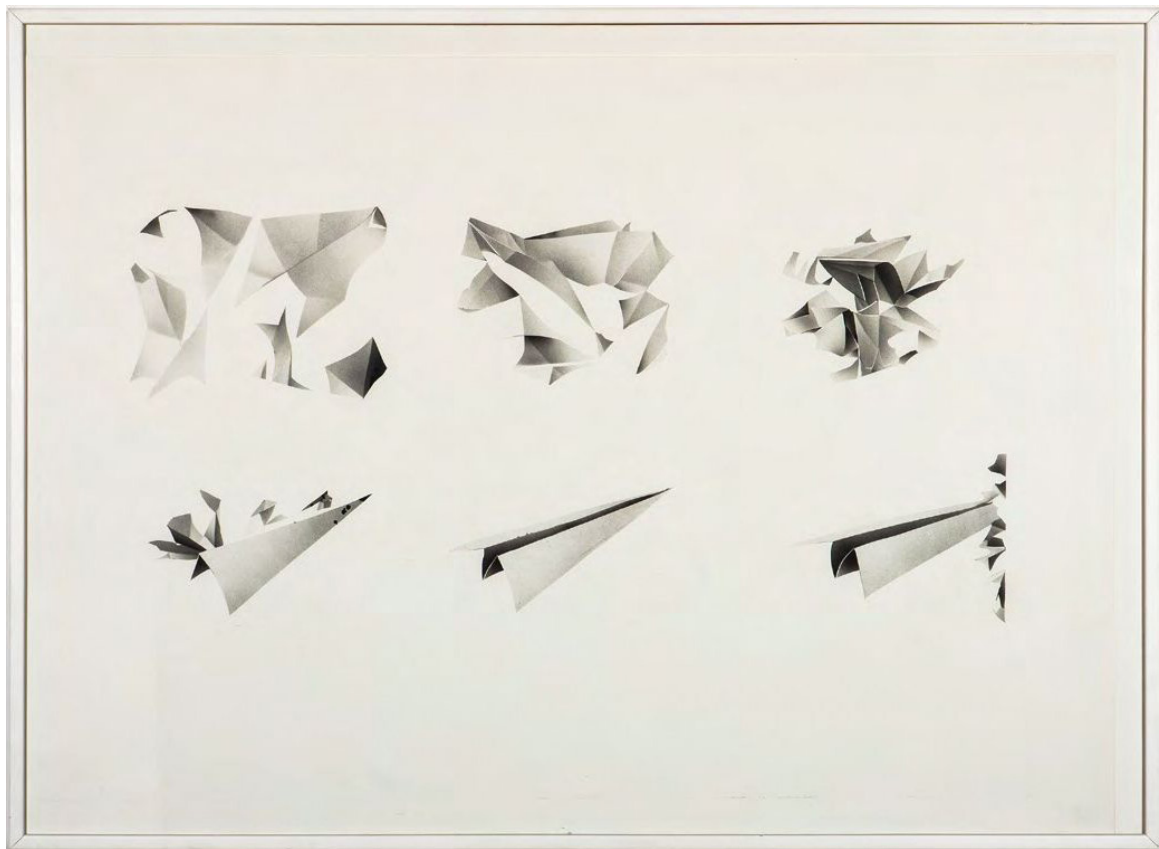
## 45 – ART BOOKS NOW

The book has been said (or thought) to have been rendered obsolete by a sequential series of technological innovations and informational novelties on many occasions: every so often an ambush-like mirage of “new technologies” seems to spell the End of the Age of the Book. In our current time, this mirage has often been construed as a messianic manifestation of digital, i.e. immaterial culture: surely the advent of the computer, of e-books, the Internet, palm tops, and Blackberries would usher in (it was hoped) the End Times of the Paper era. Much like “History,” “Man,” “Ideology,” the “Enlightenment,” and—most tellingly, perhaps—“Art,” the book has been declared dead many times over, most often precisely because of its (perceived and/or real) obsolescence.

– “Art Books Now: Six Theses,” Dieter Roelstraete, Dot Dot Dot #12, 2006

Chris Evans,  
Art book now, 2006,  
airbrush painting, 78 x 107 cm

## 45 - ART BOOKS NOW





## 46-ON 1984 AND BEYOND

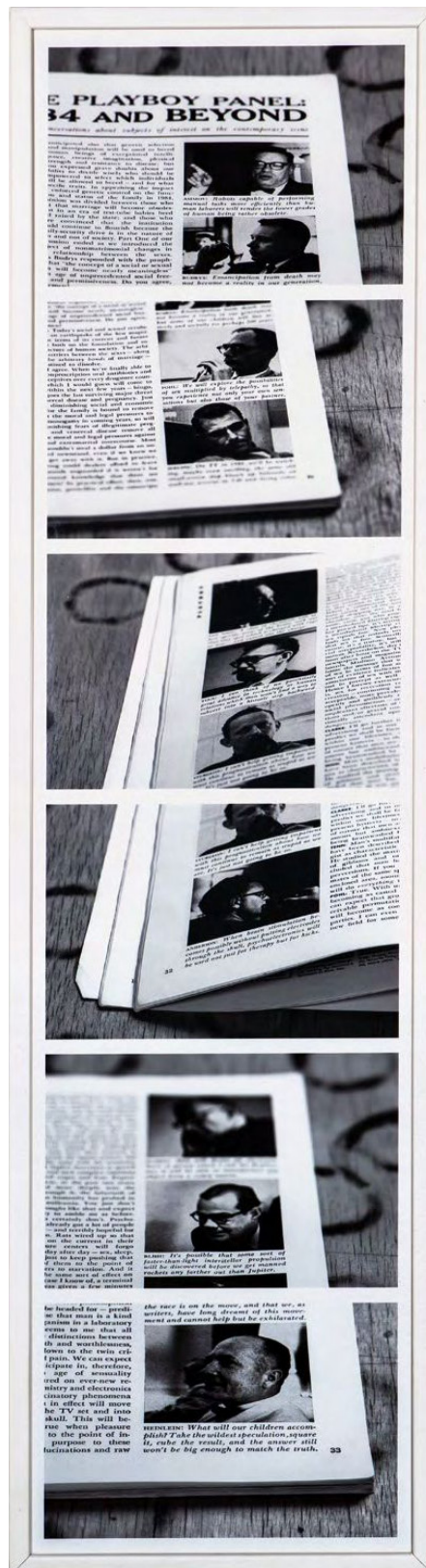
Published in 1963 across two issues of Playboy's interview section, "1984 and Beyond" invited 12 science fiction writers—including Arthur C. Clarke (a regular contributor to Playboy's fiction section) Robert Heinlein (author of *Starship Troopers*) and Rod Serling (creator of *The Twilight Zone*)—to talk about their visions of the future of society circa 1984. 42 years later, Gerard Byrne resurrected this article, editing it into a screenplay and re-enacting it with a group of actors in The Netherlands, reworking the piece in two stages, beginning with a live reading, which was developed into a subsequent film.

Where George Orwell's 1949 vision of the future sees a dystopian totalitarian regime, Playboy's group of writers see immanent sexual, scientific and social liberation. At the same time they appear steeped in political tensions and social and anxieties surrounding the cold war, their visions of the future simultaneously unfold fears of the present. Opening with a discussion about the Russian-American race for the moon (Clark predicts a moon landing circa 1970, and Venus circa 1980) the writers debate the likelihood of the Russians not only capturing the moon, but the "entire orb," before to imagine its commercial potential, and to speculate over lunar real estate and tourist travel. Ideological fears of Communism and discussions of racial issues only too easily translate into imagined alien presences, as the writers gauge how their appearance might "horrify humanity," however they conclude that "few aliens are apt to be more startling than man himself."

– "On 1984 and Beyond," Emily Pethick, Dot Dot Dot #13, 2006

Gerard Byrne,  
On 1984 and beyond, 2006,  
strip of photographs, 104 x 28.2 cm

## 46 - ON 1984 AND BEYOND



## 47-MITIMGAMMA TYPE SPECIMEN

Third installment of an ongoing typeface design (after Mitim Alpha and Mitim Beta): a fount of maverick symbols, figures, and letters throughout history compiled from various sources including works of art, literature, and design, mathematics, heraldry, comics, music, medicine, film, etc.

– “MitimGamma,” Louis Lüthi & Radim Pesko, Dot Dot Dot #13, 2006

Louis Lüthi & Radim Pesko,  
Mitimgamma type specime, 2006,  
silkscreenprint, 124 x 89 cm

# 47 - MITIMGAMMA TYPE SPECIMEN



**BIC® ball.** Oversized pen ball used as a stylized schoolboy's head in a BIC® ballpoint advertising campaign by Raymond Savignac in 1961 & incorporated one year later into the BIC® logo that has remained unchanged ever since.

**Therefore.** See because

**Asterism.** 'Three asterisks calling special attention to word or passage' — OED. Nearly obsolete typographic symbol; often replaced by three or more asterisks in a row.

**Because.** See therefore

**Dot dot dotted ermine tail.** Most common form used in two-coloured fields of a regular pattern—such as ermine, ermines, erminois, and pean—called furs (as they originally represented various types of real fur) in heraldry. See *eternally loose coil*

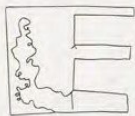
**Quincunx.** 'Arrangement of 5 objects set so that 4 are at corners of square or rectangle and the other at its centre' — OED. Sir Thomas Browne, in his *Garden of Cyrus* (1658), expounds on the astonishing natural recurrence of this pattern in art and nature.

**City of Glass letters.** One of the paths walked through New York by Peter Stillman's (supposed) father & observed by the detective author Daniel Quinn to spell out 'TOWER OF BABEL' in Paul Auster's novella *City of Glass* (1982), the first volume of his *The New York Trilogy*. See *Arthur Gordon Pym letters*

**Bloom.** James Joyce's sketch of Leopold Bloom, the thirty-eight year old advertising canvasser & main character of his *Ulysses* (1922), accompanied by the first line of *Ulysses*: 'Stoop to me of the man, Bloom, the man of twists and turns driven time and again off course...'

**'Putaphysics spiral.'** Invented by Alfred Jarry (1873–1907), 'putaphysics' is to metaphysics what metaphysics is to physics. 'The science of imaginary solutions.' College of 'Putaphysics' founded in 1948, members included: J. Baudrillard, M. Duchamp, A. Jóns, the Marx Bros., R. Queneau, etc. See *Outlipo emblem*

**Outlipo emblem.** Founded in 1960, the *Quartier de Littérature Potentielle* explores the potentialities of literature. 'But who construct the labyrinth from which they plan to escape.' Members included: R. Queneau, F. Le Lionnais, J. Roubaud, H. Mathews, C. Porec, I. Cabanis, Latis, etc. See *'Putaphysics spiral'*



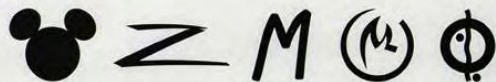
WHACK OOMF! SLAM POW!

Whack. See Oomf! Pow! Slam

Oomf! See Pow! Slam, Whack

Slam. See Oomf! Pow! Whack

Pow! See Oomf! Slam, Whack



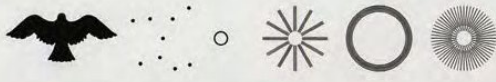
**Hidden Mickey.** Silhouette of the Mickey Mouse head. Hidden Mickey's are concealed in numerous Disney films as well as theme parks, similar buildings, & other Disney-related features.

**The Mark of Zorro.** Scattered on the face of Zorro's signature, the 'Z' is a stylized 'M' for 'Mark of Zorro'.

**M (Fritz Lang).** Mark of the criminal underworld on the coat of the 'M' in 'M' (1931). See *M (Blake and Mortimer)*

**M (Blake and Mortimer).** Signature mark of the villain 'M' in the comic strip 'Blake and Mortimer'.

**Kiln-odd sign.** Sign of the pharaoh Kiln-odd used by a secret society of necromancers, as mentioned in *Therapy's* 'Therapy' (1944). See *M (Fritz Lang)*, *M (Blake and Mortimer)*, *The Mark of Zorro*



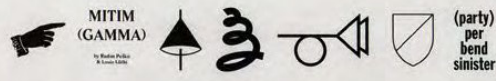
**Blindfolded sign.** A stylized 'M' with a blindfolded face inside.

**Alma sign.** A stylized 'M' with a face inside.

**Opinion's chart 1.** A stylized 'M' with a face inside.

**Opinion's chart 2.** A stylized 'M' with a face inside.

**Opinion's chart 3.** A stylized 'M' with a face inside.



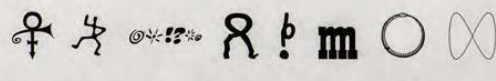
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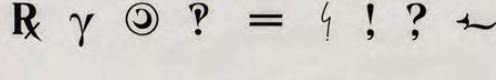
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**Alma sign.** A stylized 'M' with a face inside.

**Opinion's chart 1.** A stylized 'M' with a face inside.

**Opinion's chart 2.** A stylized 'M' with a face inside.

**Opinion's chart 3.** A stylized 'M' with a face inside.

## 48 – PORTRAIT OF BENJAMIN FRANKLIN / TRYING TO FIND FLAWS, IF ANY, IN AN ENLARGEMENT OF A SUPERDOLLAR

As it turns out, today is Benjamin Franklin's 300th birthday. Writer, typographer, printer-publisher-politician, inventor, statesman, gentleman scientist, lover, linguist, librarian and the first Postmaster General of the United States, Franklin was the consummate networker—distributing his ideas far and wide through a dizzying range of practices. He established a network of printing franchises by sending former apprentices to set up shop in a new town and collecting his dues, he traveled extensively to London and the Courts of France fostering relationships and helping to form a nation, he wrote incisive arguments and entertainments under a constellation of pseudonyms to suit the purpose-at-hand including *The Causist*, *Silence Dogood*, *Busy-Body*, *Poor Richard*, and *J.T.*; he advocated a paper currency to facilitate liberal distribution of goods and services, he (reportedly) spread his affections among any number of women in the Colonies and beyond; and he published a weekly newspaper, an occasional magazine and the annual *Poor Richard's Almanack*. Along the way, Franklin pursued his polymathic interests while inventing (a partial list): the medical catheter, the Armonica (a musical instrument) the first public lending library, a phonetic alphabet, volunteer fire department, the American Philosophical Society, the circulating stove, swimfins, a university, bifocals, the lightning rod, and the United States Postal Service.

– “Post-Master,” David Reinfort, Dot Dot Dot #12, 2006

Portrait of Benjamin Franklin / Trying to find  
flaws, if any, in an enlargement of a superdollar,  
2006, Photographic print of c.1770 etching,  
photographic of Tony Law's photograph for  
The New York Times, July 23, 48 x 69.5 cm



48 - PORTRAIT OF BENJAMIN FRANKLIN /  
TRYING TO FIND FLAWS, IF ANY,  
IN AN ENLARGEMENT OF A SUPERDOLLAR



## 49–BLAZON 4 MOHOLY-NAGY

In 1922, you ordered by telephone from a sign factory five paintings in porcelain enamel. Years later, describing the situation in some detail, you said:

“I had the factory's color chart before me and I sketched my paintings on graph paper. At the other end of the telephone the factory supervisor had the same kind of paper, divided into squares. He took down the dictated shapes in the correct position.”

Originally titled *The Enamels (Emaillé)*, these are much better known today as the “Telephone Paintings.” There is even considerable doubt in some academic circles whether this story is true—but never mind that. Curtly summarizing the act you said:

“(It was like playing chess by correspondence.)”

[...]

Heraldry is a graphic language evolved from around 1130AD to identify families, states, and other social groups. Specific visual forms yield specific meanings, and these forms may be combined in an intricate syntax of meaning and representation. Any heraldic device is described by both a written description and its corresponding graphic form.

The set of a priori written instructions is called a *BLAZON*—to give it form is to *EMBLAZON*.

[...]

The coded crosshatches each represent one of the heraldic colors, properly known as tinctures, using a distinctive vocabulary. For example, repeating diagonal lines top right and bottom left means *vert* (green) or a precise horizontal-vertical grid depicts *sable* (black). You'll notice in this print that your original colors have been conveniently re-coded—*gules*, *sable*, and *or* are refigured as lines, grids, and dots.

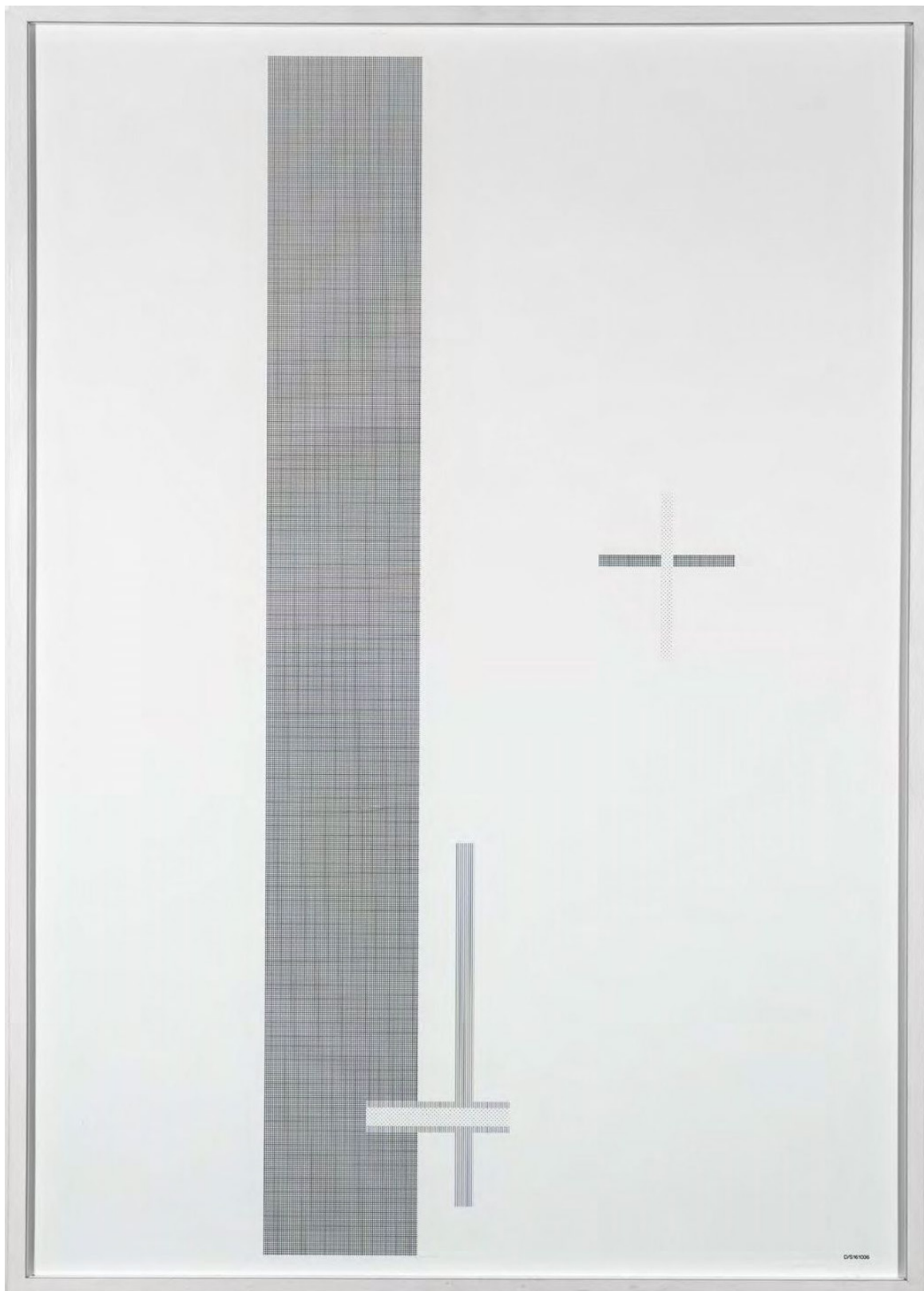
On the back cover of this bulletin we have reprinted your painting using only black ink and substituted the heraldic hatchings for your paint colors. We have otherwise tried to remain as faithful to your original intention as possible.

So, we offer this proof back to you, Lazk—as, perhaps, a backwards-blazon. It is a set of instructions working in reverse from the final forms to the words that came first.

– “Blazon 4 Moholy-Nagy,” Dexter Sinister, *Bulletins of The Serving Library* #11, 2016

Dexter Sinister,  
Blazon 4 Moholy-Nagy, 2007,  
lithographic proof print, 104.5 x 74 cm

49 - BLAZON 4 MOHOLY-NAGY



## 50 – MONUMENT TO COOPERATION

Any text is woven entirely with citations, references, echoes, cultural languages, which cut across it through and through in a vast stereophony. The citations that go to make up a text are anonymous, untraceable, and yet already read; they are quotations without inverted commas. The kernel, the soul—let us go further and say the substance, the bulk, the actual and valuable material of all human utterances—is plagiarism.

For substantially all ideas are secondhand, consciously and unconsciously drawn from a million outside sources, and daily used by the garnerer with a pride and satisfaction born of the superstition that he originated them, whereas there is not a rag of originality about them anywhere except the little discoloration they get from his mental and moral caliber and his temperament, and which is revealed in characteristics of phrasing. Old and new make the warp and woof of every moment. There is no thread that is not a twist of these two strands.

By necessity, by prockvity, and by delight, we all quote. Neurological study has lately shown that memory, imagination, and consciousness itself are stitched, quilted, pastiched. If we cut-and-paste ourselves, might we not forgive it of our artworks?

– “The Ecstasy of Influence,” Jonathan Lethem, Dot Dot Dot #15, 2008

Will Holder,  
Monument to cooperation, 2007,  
brass rubbing of a monument found in the  
Seward Park Social Housing Project,  
New York City, wax crayon on paper,  
153.2 x 127.2 cm

## 50 - MONUMENT TO COOPERATION

### COOPERATION

COOPERATION MEANS CONCERT FOR THE  
DIFFUSION OF WEALTH. IT LEAVES  
NOBODY OUT WHO HELPS TO PRODUCE  
IT. IT TOUCHES NO MAN'S FORTUNE; IT  
SEEKS NO PLUNDER; IT CAUSES NO  
DISTURBANCE IN SOCIETY;.....  
IT CONTEMPLATES NO VIOLENCE; IT  
SUBVERTS NO ORDER. IT ACCEPTS NO  
GIFT NOR ASKS ANY FAVOR; IT KEEPS NO  
TERMS WITH THE IDLE AND IT WILL BREAK  
NO FAITH WITH THE INDUSTRIOUS.....  
IT MEANS SELF-HELP. SELF-DEPENDENCE  
AND SUCH SHARE OF THE COMMON  
COMPETENCE AS LABOR SHALL EARN  
OR THOUGHT CAN WIN.....

GEORGE JACOB HOLYOAKE  
LONDON, ENGLAND - 1885



## 51 - MITIMGAMMA TYPE SPECIMEN

You could argue that sampling poisoned the well. On the other hand, it is true that in homeopathic medicine, and sometimes in magic, you put drop of the bad thing, the thing you fight, into water or some other medium. Sampling may be invasive, negating repetition, disordering us, but then that's the wish of every man, for disorder, for mayhem. You must fight something in order to understand it! Voice sampling, possibly all sampling, gives us a text that is critical of reading.

Graffiti performs a similar operation. The gesture of graffiti must preserve that which it seeks to destroy. Were it to entirely efface its object, its particular critique would vanish. None, after all, is worse shod than the shoemaker's wife. The work of Broodthaers occasionally follows this logic, most clearly in his piece *Un coup de dés jamais n'abolira le hasard*, with its pleasantly incestuous abuse of the Francophone avant-garde. The publication of Mallarmé's poem "*Un coup de dés jamais n'abolira le hasard*," a work distinguished by its typography and disposition of the words upon the page, marked the first time that a poem's conception and meaning were determined through the mechanical printing process. A lyric automation of the design function. In 1969, Broodthaers made a series of pieces that reproduced the exact page layout of Mallarmé's poem, and the layout alone, since he effaced each line of text with a solid black bar. This gesture, while it banished all communicative symbols, retained the striking look and feel of the work. Mallarmé's piece was emptied-out, reduced to seductive packaging. This is a move typical of "appropriation," which may be considered simply an advanced form of packaging.

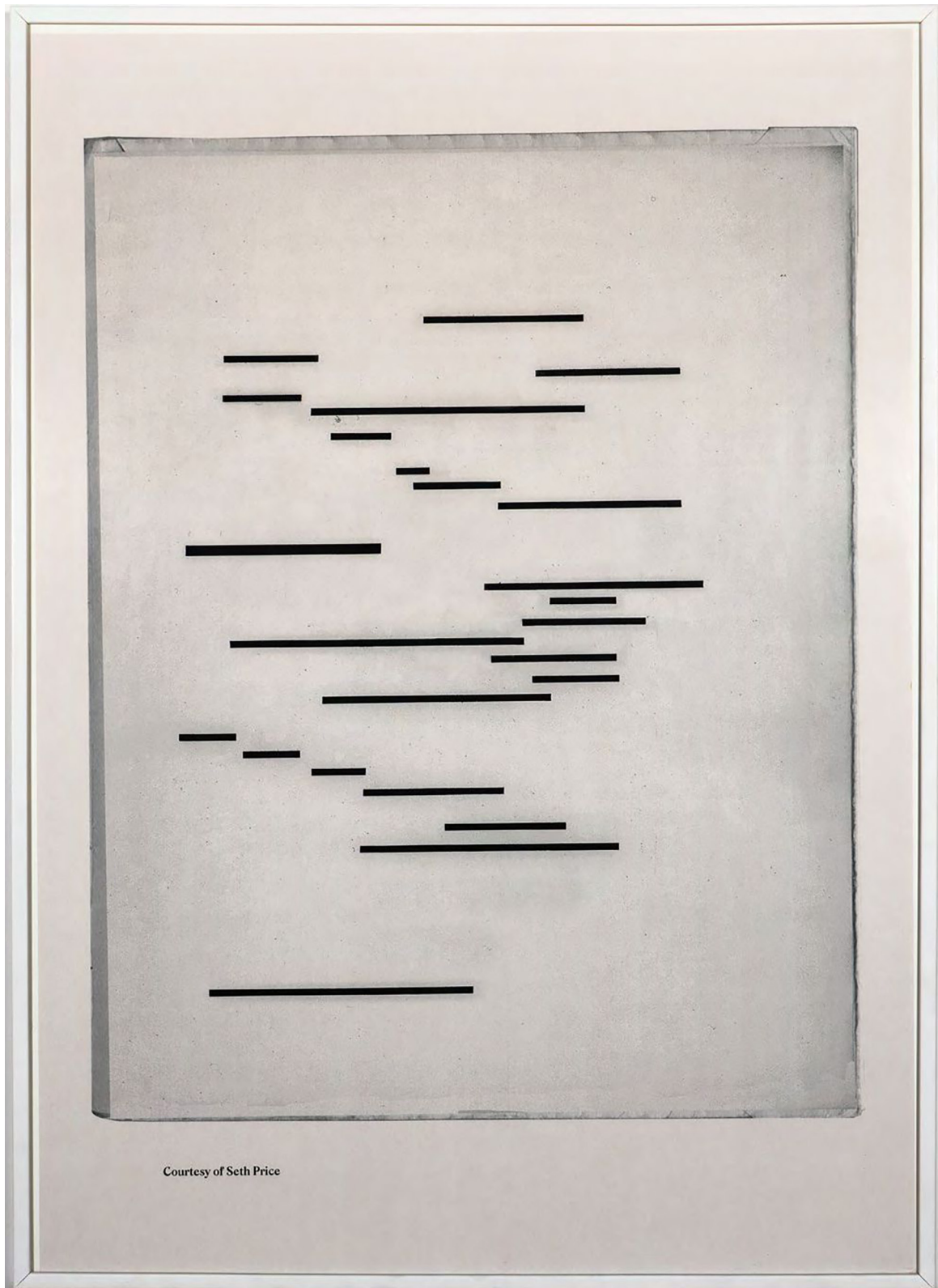
These depleted forms were engraved onto aluminum plates, as if prepped for mass production, and presented as fine art. Broodthaers claims and then augments Mallarmé's poem to produce a new, third body, a field between the works.

The whole is without novelty, save the spacing of one's reading, the blanks, in effect, assume importance. The madness of the "a self-annihilating nothing" prescription. But this was only to be expected, since Broodthaers was an imitation artist. It may be that the supreme triumph of such advanced art is to cast doubt on its own validity, mixing a deep scandalous laughter with the religious spirit. There's a violence in this turn, the same violence that attends graffiti: Don't think, look!

– "Décor Holes," Seth Price, Dot Dot Dot #13, 2006

Seth Price & Dexter Sinister,  
Mitimgamma type specimen, 2007,  
2 lithographic proof prints, each 105.5 x 76 cm

## 51 - MITIMGAMMA TYPE SPECIMEN



Courtesy of Seth Price

## 52 - SCIENCE, FICTION (ABSTRACT)

While it seems that, professionally at least, Large never really reconciled the division of his scientific and literary work, it is precisely the symbiosis of the two that animates his early fiction today. His writing is defined by a wide-ranging set of interests, temperament and capacity that is equal parts classic and romantic— a duality which extends to any of the parallel dichotomies itemized by Robert M. Pirsig in his *Zen and the Art of Motorcycle Maintenance*: Scientific vs. Artistic, Technical vs. Human, or Rational vs. Emotional. Pirsig sets up these opposites in order to assert that the fundamental misunderstanding, disinformation, mistrust, and hostility that characterize modern societies are rooted in the personal and communal inability to reconcile these two poles:

"Persons tend to think and feel exclusively in one mode or the other, and in doing so tend to misunderstand and underestimate what the other mode is all about. But no one is willing to give up the truth as he sees it, and as far as I know, no one now living has any real reconciliation of these truths or modes. There is no point at which these visions of reality are unified."

— "Science, Fiction," Stuart Bailey, *Dot Dot Dot* #17, 2009

Dexter Sinister (after E.C. Large),  
Science, Fiction (Abstract), 2007,  
lithographic proof print, 107 x 77 cm

## 52 - SCIENCE, FICTION (ABSTRACT)

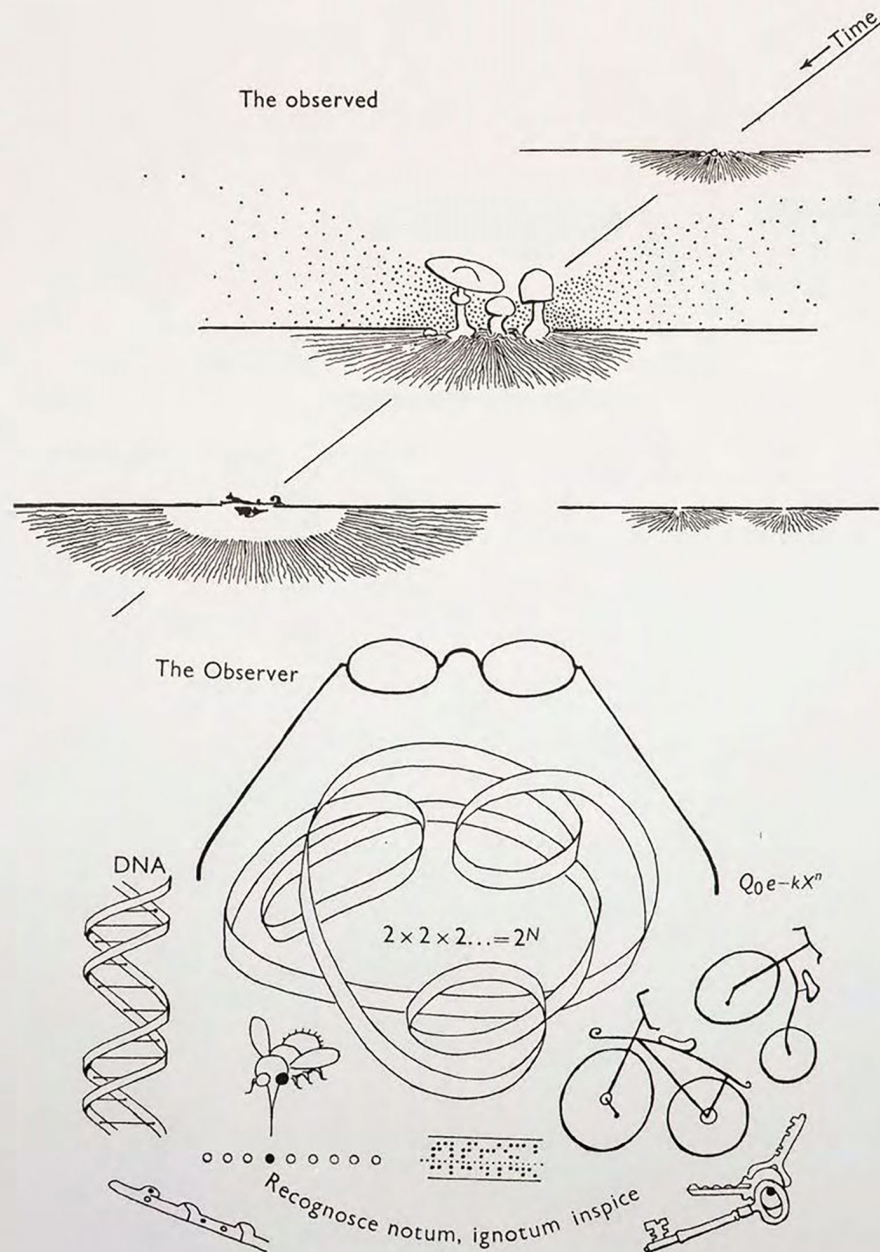


Fig. 1. The Observed and the Observer.

## 53 - DECORATION SPREAD FROM MEMPHIS MONOGRAPH (DOCTORED)

As an industrial design student I was always irritated by the Memphis Group. They were the awkward ugly chapter in the history of industrial design at the onset of postmodernism, the moment when, for someone whose education followed a specific modernist history, everything was overcome with bad taste and poor judgment. It was a problem: something which clearly developed out of a history of modernist and functionalist design suddenly turned that history on its head.

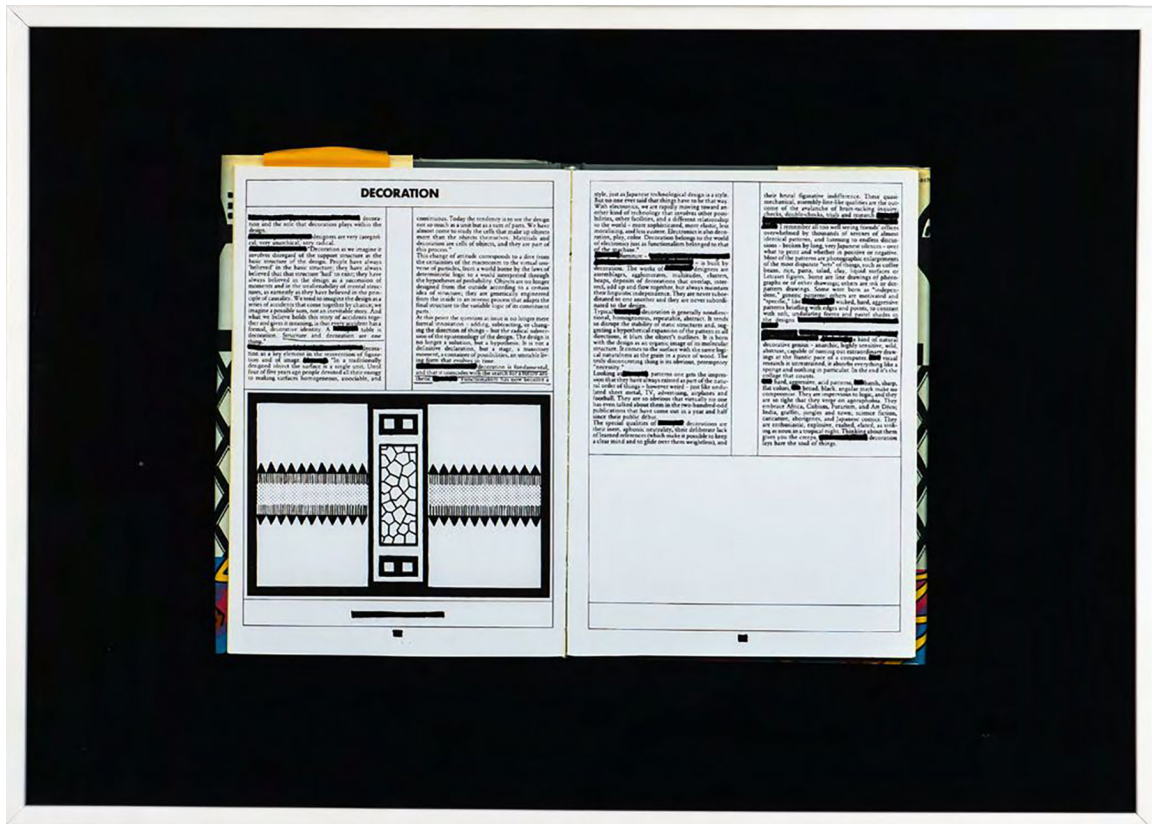
In Memphis's work, the ethics of functionalism are completely denied—materials are used "dishonestly," structure is concealed, and function follows form. Humor and poor taste win out over the gravitas commonly associated with modern design. Now, however, looking at that work from another vantage point—as a sculptor with a certain investment in a history of design—Memphis suddenly seems more like an answer than a problem; an answer to a question which asks how furniture and sculpture might merge.

— "Decoration," Justin Beal, Dot Dot Dot #14, 2007

Justin Beal, Decoration spread from Memphis  
monograph (Doctored), 2007,  
photographic print, 50 x70 cm



# 53- DECORATION SPREAD FROM MEMPHIS MONOGRAPH (DOCTORED)



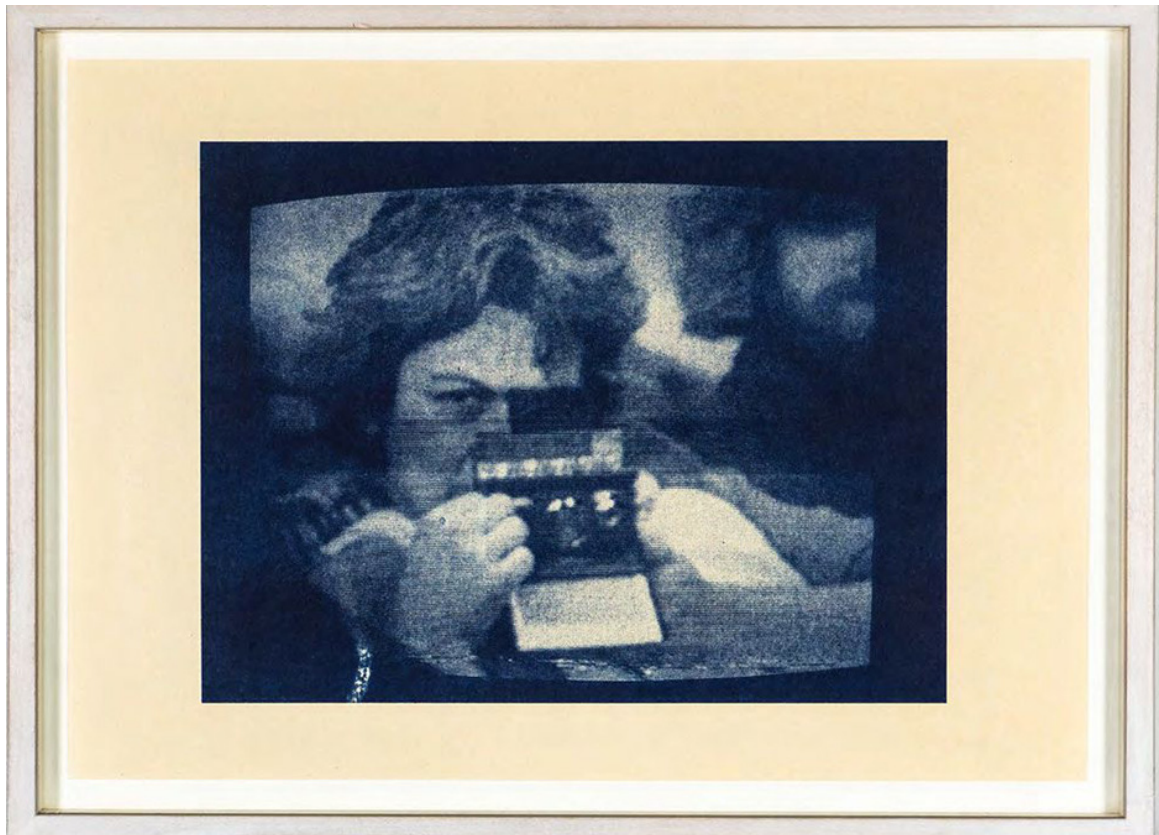
54 - MURIEL COOPER SELF-PORTRAIT WITH POLAROID  
SX-70, VIDEO IMAGED AND PRINTED  
AT THE VISIBLE LANGUAGE WORKSHOP, 1977

We enter more than one room containing stacks of outdated hardware, too difficult to repair, and rotting magnetic-tape formats whose chemical clocks are ticking. I am, of course, struck by the ways in which this recent past becomes so quickly inaccessible in a digital medium. In stark contrast to the piles of posters which provide a visceral record of the Center for Advanced Visual Studies, these dead media provide nothing tangible. As much of Muriel Cooper's most important work was in a digital medium, I become more convinced that accounting for her work is crucial—now.

– "This Stands as a Sketch for the Future," David Reinfurt, Dot Dot Dot #15, 2008

Dexter Sinister (after Muriel Cooper),  
Muriel Cooper Self-portrait with Polaroid SX-  
70, video imaged and printed at the visible  
language workshop, 1977, 2008, stencil print,  
29x 39.5cm

54 - MURIEL COOPER SELF-PORTRAIT WITH POLAROID  
SX-70, VIDEO IMAGED AND PRINTED  
AT THE VISIBLE LANGUAGE WORKSHOP, 1977



## 55 - A MMOUSE ABOUT TO ENTER THE PUBLIC DOMAIN

– Back cover of Dot Dot Dot #15, 2008

Chris Evans,  
A mmouse about to enter the public domain,  
2008, airbrush painting, 81.5 x 62 cm

55 - A MMOUSE ABOUT TO ENTER THE PUBLIC DOMAIN





## 56 - CALLIGRAPHY FOR EXHAUSTION & EXUBERANCE

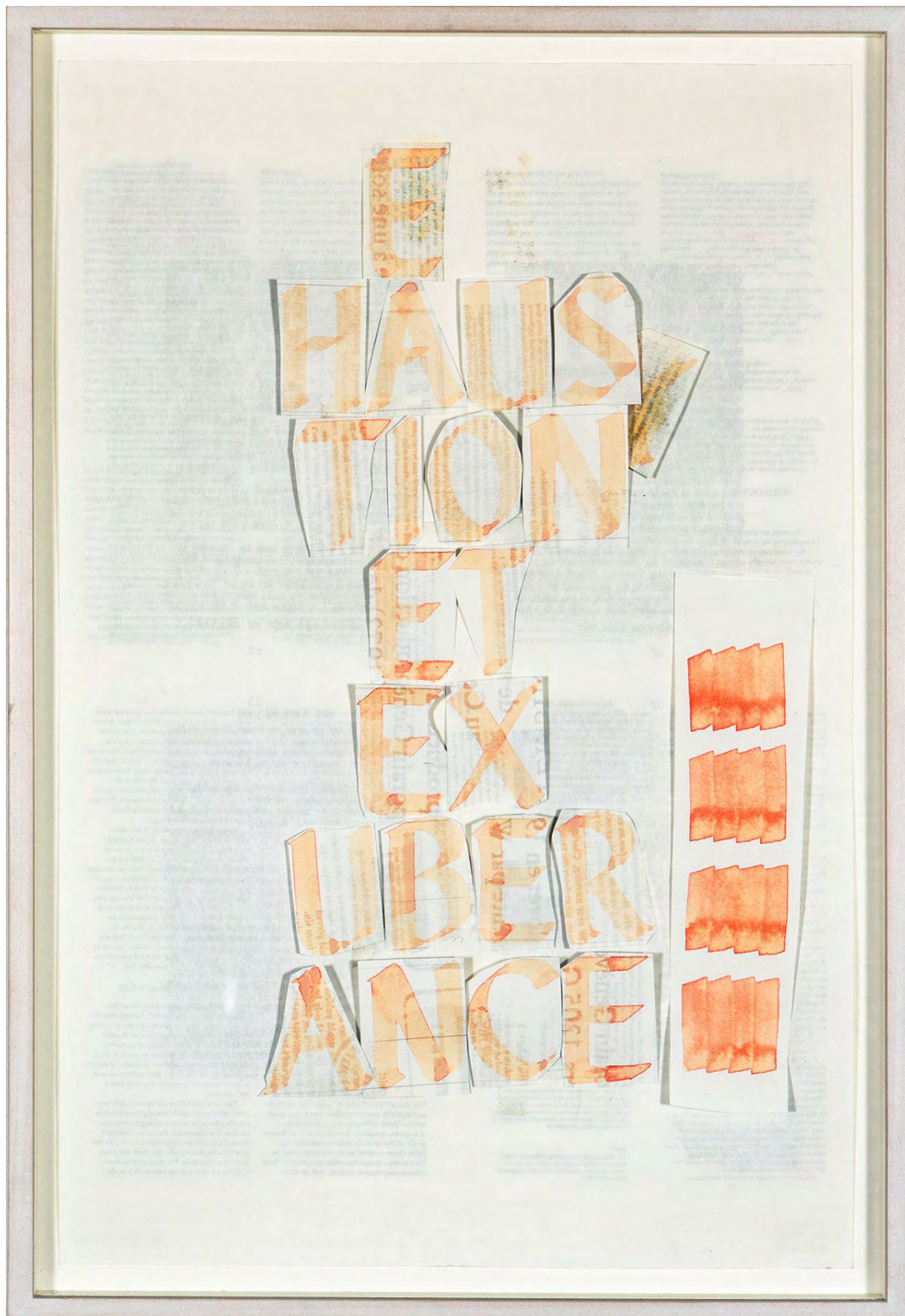
It may be that some of the oldest forms of creative manual labor, such as painting or writing, further the cultivation of a particularly intimate relationship to latent meanings.

As you write or paint, words you have read or images you have seen elsewhere (including those which you have forgotten you read or saw) are present in your work as latent memories. The same latencies are at play in the moment of reading or looking at a painting as when the words of the pages you have read before reverberate in the words you presently read, or the images you have been exposed to resonate with what you see when you look at what you presently face. Explicating these latencies by forcing them out onto the page or canvas in their brute actuality would mean to obliterate the deep space of memory that the immanent echoes and delays of the medium generate. How can the potential of these latencies be activated? How do you open up the space of echo and delay?

– "Exhaustion & Exuberance," Jan Verwoert, Dot Dot Dot #15, 2008

Will Holder,  
Calligraphy for exhaustion & exuberance, 2008,  
ink and collage on paper, 51.5 x 35 cm

## 56 - CALLIGRAPHY FOR EXHAUSTION & EXUBERANCE

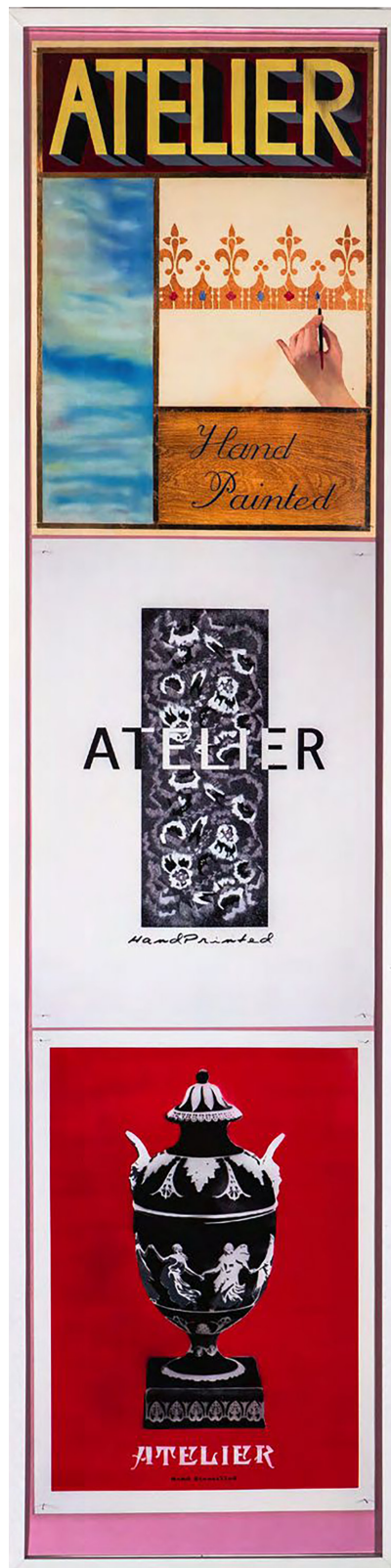


## 57- POSTER FOR ATELIER E.B

– Independent image, Dot Dot Dot #20, 2010

Atelier E.B,  
Poster for Atelier E.B, 2008,  
lithographic print, 153 x 38.5 cm

57- POSTER FOR ATELIER E.B



## 58 - ANOTHER SHADOW FIGHT

Is it good enough? Is it even art? I don't know. It might look like art, it might even look like contemporary art, but I really don't know if i will be. And fo be frank, I don't mind if it isn't, it doesn't change the fact that fo me it needs to be done.

– "Another Shadow Fight," Andrew Hunt & David Osbaldeston, Dot Dot Dot #16, 2008

Another shadow fight, 2008,  
silkscreen print, 160.5 x 108.5 cm



58 - ANOTHER SHADOW FIGHT



## 59 - REMARKABLE

– Independent image, Dot Dot Dot #17, 2008

Janice Kerbel,  
Remarkable, 2008,  
silkscreen print, 160.5 x 108.5 cm

# ELEMENTAL PHENOMENON

**!! BLOWING IN FOR ONE DAY ONLY !!**

"The case of a child and the spirit of a maelstrom" – "An emotional act of co-ordination and grace"

**A GENTLE RAIN. AN AUTUMN BREEZE. A SUDDEN BURST OF SUN.**

INTRODUCING

# THE TEMPERAMENTAL BAROMETRIC CONTOR- TIONIST!

**& HER SYNCHRONISED MERCURIAL CAT**

A changeable force commanding atmospheric permutations of unthinkable influence as far as the eye can see. **A PASSING CHILL. A FLASH OF HEAT.** Experience subtle shifts and dramatic modifications. Ups and Downs. Highs and Lows. Come prepared for the most cyclonic show of extremes ever imagined. **THUNDER. LIGHTNING. SEISMIC TREMORS.**

**INEXHAUSTABLE. INFINITELY VARIED. FEATS TOO NUMEROUS TO RECOUNT.**

"Splits body and soul with spiritual excellence ... Torques atmosphere like the muscles in a face."

## 60 - BESHTY'S POSSIBLE TRIANGLE

In a conversation with László Moholy-Nagy's grandson, I wondered why no-one in the 1920s had thought to make a folded paper photogram. But his grandfather had indeed made such work, he replied, and by calculus of biography pinpointed their existence to 1928, just as he moved to Berlin. The tiles of these photograms, he continued, would be highly descriptive and acknowledge their mode of production.

And so later I checked but they never existed, they were pure fiction—something that should have happened but didn't until now. A flat sheet of photographic paper folded and exposed, overlaid with Photoshop fest images—“quotations” of fools which have now transcended their original function twice—first from a tire designed to demonstrate traction, then from an image of a tyre designed to demonstrate resolution.

– Cover of Dot Dot Dot #17, 2009

Wolead Beshty,  
Beshty's possible triangle, 2008,  
photogram with inkjet print, 64.2 54.2 cm

60 - BESHTY'S POSSIBLE TRIANGLE





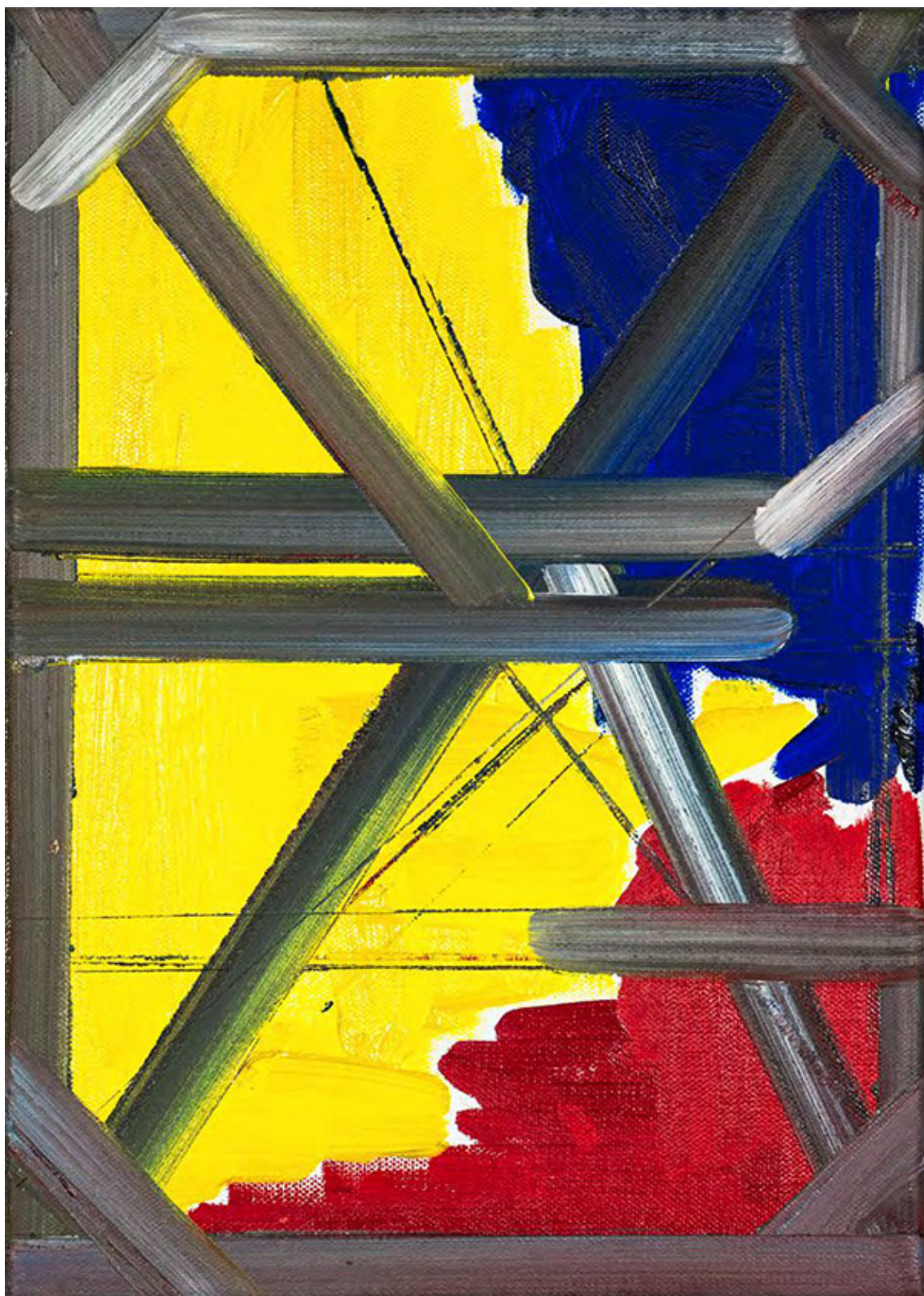
## 61 - GREY PAINTING: TEXT VERSION 2

As you know, I'd like to reproduce that deceptively modest painting of yours—the one whose primary colors combine to spell out their composite and form their own frame—on the cover of this last Dot Dot Dot.

– “A Word on the Cover,” Stuart Bailey, Dot Dot Dot #20, 2010

Philomene Pirecki,  
Grey painting: Text Version 2, 2008,  
oil on canvas, 35.6 x 25.5 cm

61 - GREY PAINTING: TEXT VERSION 2



## 62 - THE SMOKE OF MY OWN BREATH

Future histories of Detroit will include the long unacknowledged and almost secret influence on Techno of a Detroit-based French Canadian computer scientist named Richard T. Gagnon.

In 1970, working in the basement of his home, Gagnon developed a prototype speech synthesizer using a phoneme-generator based on recordings of his own voice. In 1972, backed by Michigan auto industry money and working under the company name Votrax International, Gagnon released the world's first commercially available synthetic speech engine, the Voltrax VS4. An early customer was a German musician named Florian Schneider, who visited Gagnon in 1974 while Kraftwerk were touring the U.S. with their breakthrough record *Aufobahn*. Schneider bought the current Votrax upgrade, a VS6, establishing it as part of Kraftwerk's sound on the following record, *Radio-Activity*, in 1975, and all of the group's subsequent records.

Schneider in fact used a vocoder to filter the actual sound of the Votrax chip. Kraftwerk were anyway known to operate under a code of secrecy, and neither Gagnon's name nor his voice would ever be directly associated with them. Then again, Teutonic Technopop is unlikely to have been a priority on his list of integrated-circuit speech interests. But it meant that while the first wave of Detroit Techno, notably Juan Atkins' phenomenal early records from 1984 onwards—as *Model 500*, and with Richard “3070” Davis as *Cybotron*—could hardly fail to acknowledge the unmistakable impact of Kraftwerk, Richard Techno-voice Gagnon went unheard and unheard of. If 1984 can be considered Techno's year zero (release of *Cybotron's Techno City*), it was also the year that Votrax International filed for bankruptcy. By now part of a greatly expanded micro-electronics consumer market in which Votrax products were widely used, many of its employees moved on to, or set up, further influential electronic speech related companies in different parts of the U.S.

Richard Gagnon quietly maintained the workshop at his Michigan home. With 18 successful patents to his name, he was honored by the Smithsonian's Speech Synthesis History Project, and the legacy of his work is clearly important to present day synthetic speech technology. In 1994, however, Gagnon survived a stroke that has left him unable to remember any of his past work, and unable to speak.

— “I am the Daughter of Richard T. Gagnon,” Poul Elliman, *Bulletins of The Serving Library* #8, 2014

Paul Elliman,  
The smoke of my own breath, 2009,  
print on parachute fabric, 100 x 100 cm



62 - THE SMOKE OF MY OWN BREATH



## 63 - IMAGE OF TWINS PLAYING WITH A PACK OF PARALLEL CARDS

These cards have become a bit like a medicine for me. A medicine for my concern with those points of divergence between my living history and a speculative alternative history I can now see the two realms at once. Two games, yours and the verso game, an additional one waiting to be played, in another time or space. A mirrored world, an unheralded parallel reality in the present reality that we know.

– “Parallel Cards,” Ryan Gander, Dot Dot Dot #16, 2008

Ryan Gander,  
Image of twins playing with a pack of Parallel  
cards, 2008, lithographic print on the reverse of  
the instructions accompanying Paralle! Cards  
(a standard set of playing cards printed on both  
sides), 43.2 x 31.3 cm



63 - IMAGE OF TWINS PLAYING WITH A PACK  
OF PARALLEL CARDS



## 64 - COMPOSITE MECCANO PRINT OF THE NUMBER 5

“A library is a collection of books kept for use.”

– S.R. Ranganathan, 1931

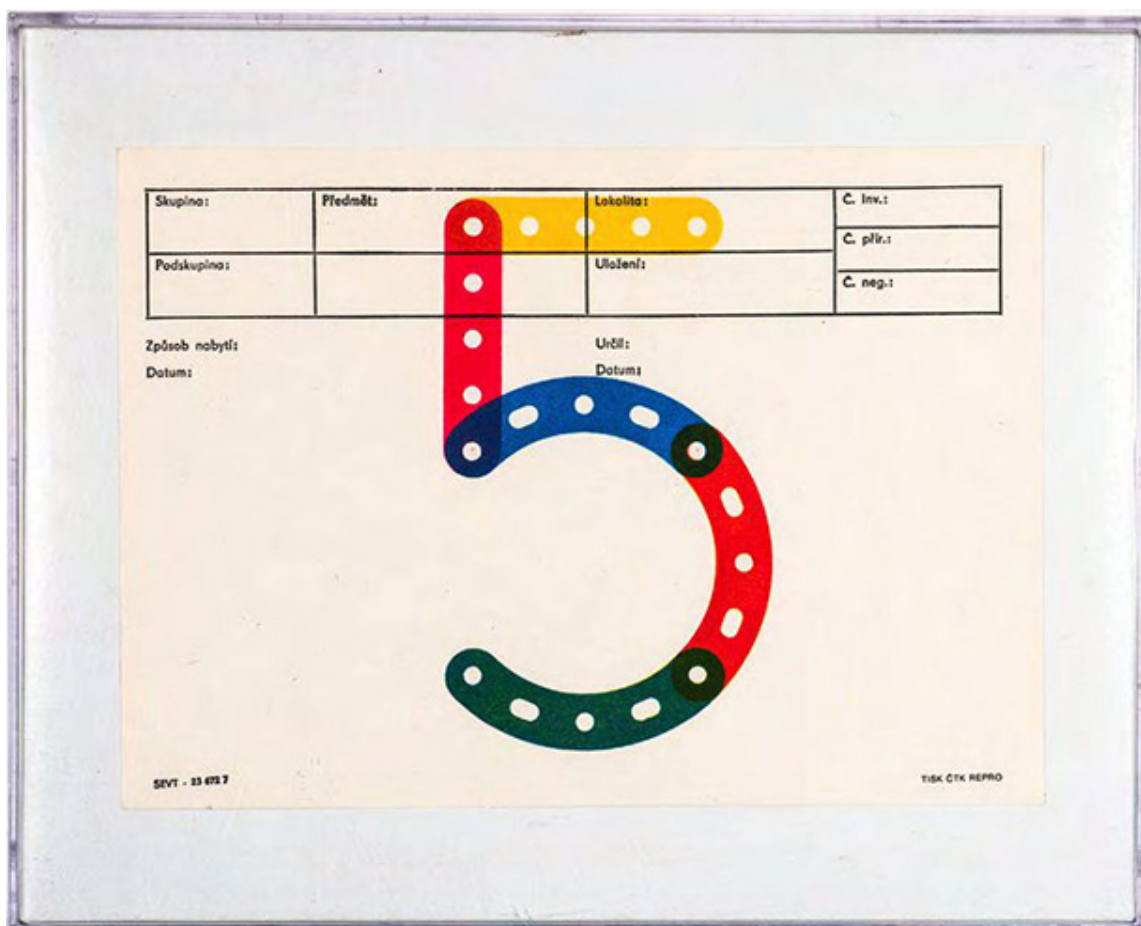
It's hard to imagine a more concise definition of a library than this one, given by the Indian mathematician and librarian S.R. Ranganathan (1892-1972) in *The Five Laws of Library Science* (Madras Library Association, 1951). This principle statement appears simple, almost reductive — yet, it bears the kernel through which all other aspects of his writing are organized. Ranganathan's precise definition practically demonstrates the library's essential structure animated by its readership. To think about libraries is to think about thought and how to best provide hospitality through the design of the space, furnishings, ease of information retrieval and the advocacy of access. This mixture of practical prescription and broad gesture is expressed in Ranganathan's *Five Laws of Library Science*.

1. BOOKS ARE FOR USE.
2. EVERY READER HIS [OR HER] BOOK.
3. EVERY BOOK ITS READER.
4. SAVE THE TIME OF THE USER.
5. THE LIBRARY IS A GROWING ORGANISM

– “Infinite Hospitality,” David Senior, *Dot Dot Dot* #18, 2009

Karel Martens,  
Composite Meccano print of the Number 5,  
2008, ink on found record card, 21 x 26 cm

## 64 - COMPOSITE MECCANO PRINT OF THE NUMBER 5



## 65 - PORTRAIT OF GENESIS BREYER P-ORRIDGE

So we were already cutting up our mutual identities and, as we did that, we started to think about why it was so appealing to us... And one of the things that we decided was that we were both at war with binary culture, the idea of male and female, black and white, Christian / Muslim, good / bad—all these different either / ors that you mentioned, which are embedded in most cultures. Again, as Burroughs would say, “Look for the vested interest...” To control people, to make people behave as stereotypes in order for things to be simple and easy to control. Anarchy and confusion are not necessarily friendly towards control! So, we began to look at that aspect of it. Why be male or female?

– “Vested Interest: Mark Beasley in conversation with Genesis Breyer P-Orridge,”  
Postcard with Dot Dot Dot #16, 2008 / Cover of Dot Dot Dot #17, 2009

Alex Klein,  
Portrait of Genesis Breyer P-Orridge, 2009,  
photographic print, 60 x 52 cm



65 - PORTRAIT OF GENESIS BREYER P-ORRIDGE





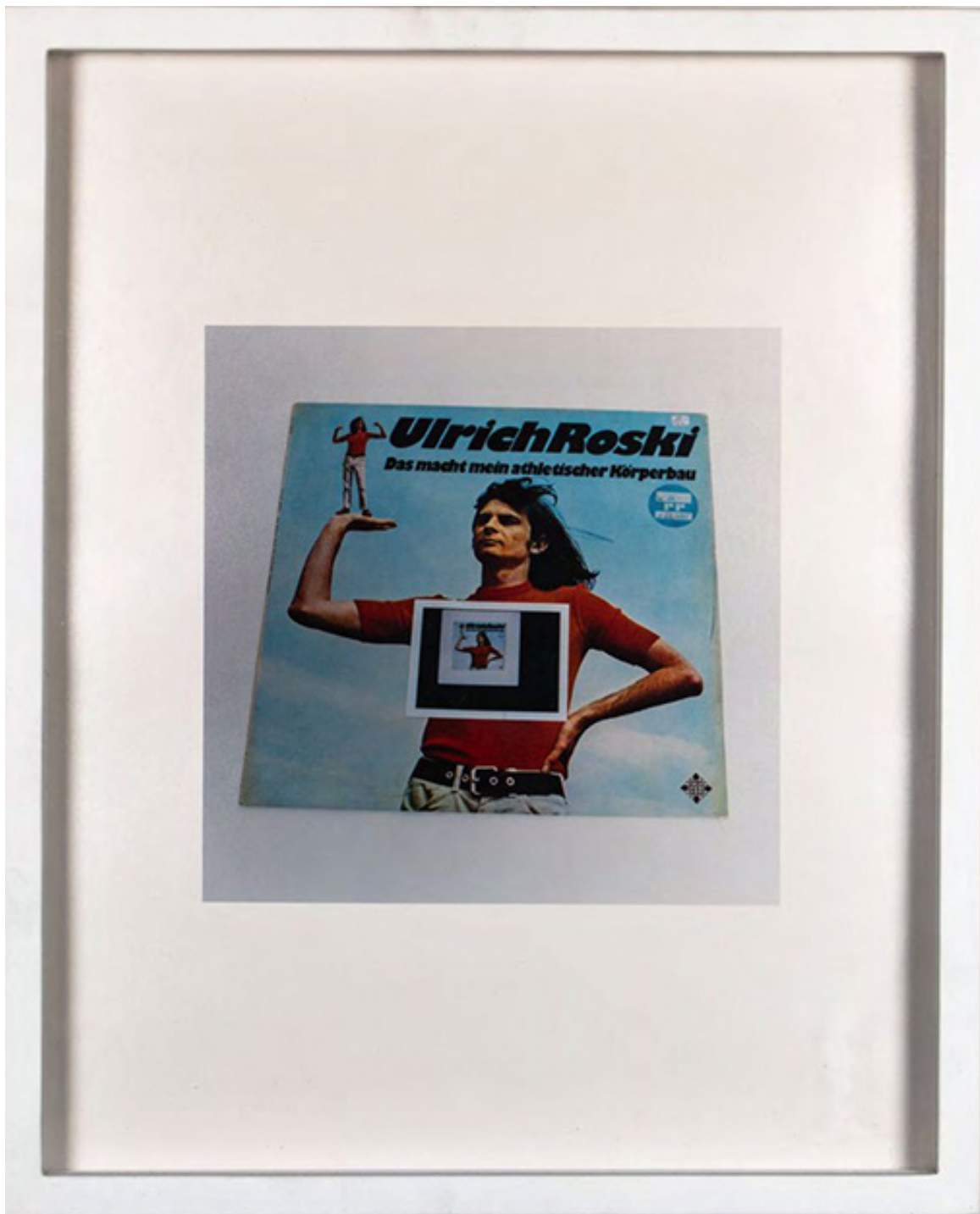
## 66 - FOUR PICTURES OF ULRICH ROSKI

Certainly, the recursive containers of Ulrich Roski are interesting enough, but what is even more compelling to me is the way that this photograph immediately reveals a specific process of its own construction that can ONLY HAPPEN FORWARD IN TIME — the original image, then the collaged cover image, then the Polaroid proof and finally this collapsed composite photograph, Time moves in one direction and this final result is ONLY PRODUCED IN PRACTICE.

– “Naive Set Theory,” David Reinfurt, Dot Dot Dot #17, 2009

Jason Fulford,  
Four pictures of Ulrich Roski, 2009,  
Polaroid photograph, 26.5 x 21.5 cm

66 - FOUR PICTURES OF ULRICH ROSKI



## 67 - THE SUN AS ERROR

– Independent image, Dot Dot Dot #19, 2010

Shannon Ebner,  
The sun as error, 2009,  
Polaroid photograph, 27 x 22 cm

67 - THE SUN AS ERROR



## 68 - THINKING MORE ABOUT PRODUCTION THAN CONSUMPTION

– Independent image, Dot Dot Dot #20, 2010

Liam Gillick,  
Thinking more about production than  
consumption, 2010, digital print, 63 x 53 cm



68 - THINKING MORE ABOUT PRODUCTION  
THAN CONSUMPTION



## 69 - SKEPTICISM AND AFFECT

Nono-sensualism, not an orgy. What it might feel like to be hit by one proton at a time.

– "Jon 21 Oct 28, 2012," edited by Lars Bang Larsen, Bulletins of The Serving Library #4, 2012

Søren Andreasen,  
Skepticism and affect, 2010,  
lithographic print, 44.5 x 39.5 cm

## 69 - SKEPTICISM AND AFFECT



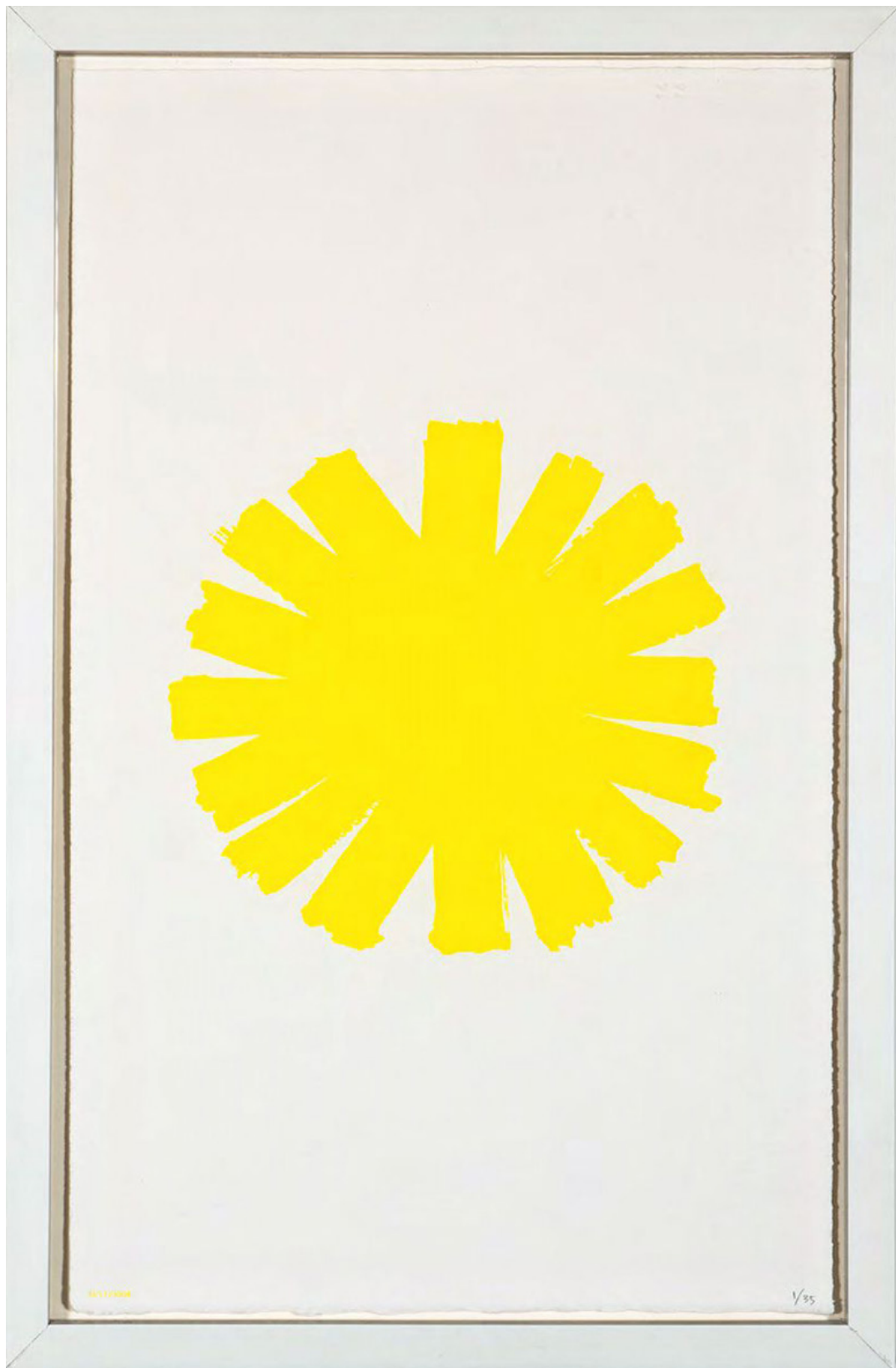
## 70 - THE \*AS ERROR

Concerned with use of mass production and its constraints, can with experimental and educational experience into work relationships, reducing artificial human split. The significance of participatory and non-authoritarian communication forms in relation to specialization and professionalism. Structured/unstructured relationships in learning. Direct, responsive means of reproduction.

– "This Stands as a Sketch for the Future," David Reinfurt, Dot Dot Dot #15, 2008

Shannon Ebner & Dexter Sinister,  
The \*As error, 2010, silkscreen print,  
50 x 32.6 cm

70 - THE \*AS ERROR





## 71 - STRUTTARE PER PARLA DE PIEDI

In the entrance hall of the ICA in London last summer, I came across a framed print edition of [this] image accompanied by the following caption:

“Will Stuart, 'Strutare per parla de pied' [Trans. 'Structure for talking while standing'] (Michelangelo Pistoletto, 1965-66), 2009.”

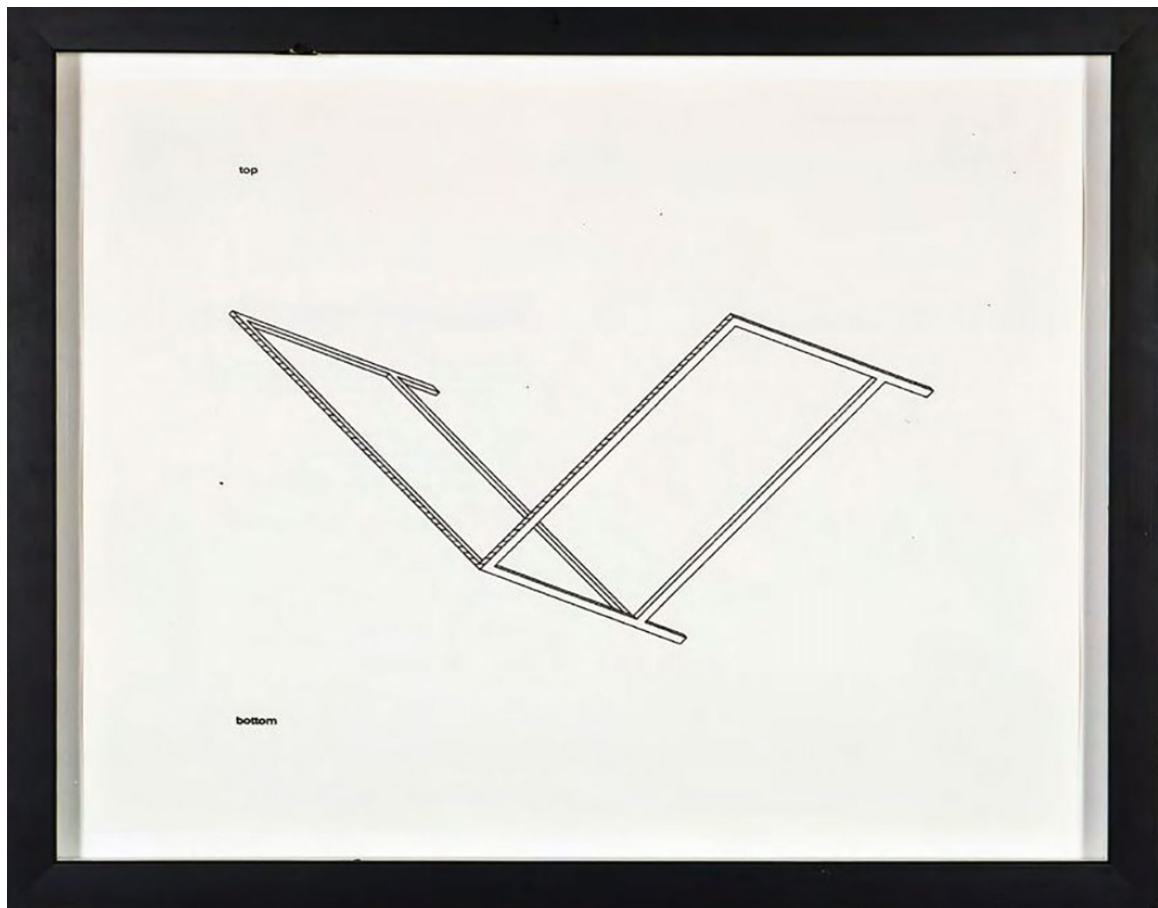
Being familiar with Pistoletto's original work, a sturdy minimalist 2 x 2 meter grey-painted iron frame, I spent some time trying to decode the various intertextual implications stemming from this apparently new work and its title. Mostly I was perplexed by the Italian part—a title within a title—which did not quite correspond to Pistoletto's original *Struttura per parlare in piedi*. Being (like the majority of the contemporary art community) hyper-sensitive to all forms of ambiguity, multi-layered meanings, meta-self-reflexivity and so forth, but (unlike the majority) fluent in Italian, I was uncertain whether this was a deliberate mistranslation or simply a couple of unfortunate typos. I could easily imagine that this sort of confusion and indecision on my part was precisely the effect intended.

The “new” clause *Strutare per parla de piedi* could in fact be more accurately translated—with some oscillation of meaning—as, *Covering with lard in order to talk about feet*.

–“Surplus to Requirements,” Francesco Manacorda, *Dot Dot Dot* #20, 2010

Will Stuart with Geoff Bailey (after Michelangelo Pistoletto), *Strutare per parla de piedi*, 2010, digital print, 35.5 x 45 cm

## 71 - STRUTTARE PER PARLA DE PIEDI



## 72 - ARRANGEMENT FOR MY BETTER HALF

– Back cover of Dot Dot Dot #20, 2010

Frances Stark,  
Arrangement for my better half, 2040,  
collage on color proof, 50 x 52 cm



## 73 - INFORMATION IS LIGHT

There's a line from a Tom Stoppard play engraved on a plaque in the sidewalk on 41st Street, near 5th Avenue, right across from the main branch of the New York Public Library. I stumbled over it one afternoon this summer, on my way to the library to check out books about octopuses' brains. The plaque is part of one of those public art campaigns I distrust, as a rule...

But on a rainy afternoon, walking down a forgettable block, on the south side, facing west, watching a forgettable stretch of concrete pass under my feet, the message on this plaque landed in front of me with the force of an air conditioning unit dropped out of a third-floor window. It was a high-impact non sequitur: "Information is light. Information, in itself, about anything, is light."

– "An Octopus in Plan View," Angie Keefer, Bulletins of The Serving Library #1, 2011

Angie Keefer,  
Information is light, 2011,  
wax crayon on paper, 77.5 x 102.5 cm



## 73 - INFORMATION IS LIGHT



## 74 - ROYAL CANADIAN LEGION, BANFF

My name is Dimma Davidoff, I am the inventor of the original Mafia game. The game was created in 1986 in Moscow, Russia and quickly spread all over the world. Players made many additional modifications of the game rules, but the basic principle (informed minority vs. uninformed majority) is still intact. Below, you can find the original rules of Mafia, which, in my creator's opinion, are the most simple, effective, and fun

If you have any questions or comments, please email me [...].

– "The Original Mafia Rules," Dimma Davidoff, Bulletins of The Serving Library #2, 2011

Benjamin Tiven,  
Royal Canadian legion, Banff, 2011,  
photographic print, 80 x 58 cm

74 - ROYAL CANADIAN LEGION, BANFF



## 75 - THE LIBRARIAN

– Back cover of Bulletins of The Serving Library #2, 2011

Sanya Kantarovsky,  
The Librarian, 2011, oil, watercolor and ink  
on canvas, 35.5 x 30 cm



75 - THE LIBRARIAN





## 76 - ACETATE SHEET WITH SUM

Recently I attempted to work through a long division problem, live, on an overhead projector in front of an audience. The idea was to demonstrate the two-fold process of “setting up” a situation, then “letting it run,” but in a fit of nerves I forgot the sum I’d taken considerable care to memorize.

As the pen squeaked and slipped over the acetate it seemed that the memorized answer and the memorized working-out had fallen out of sync. Although I knew the result had a repeating decimal 5, I couldn’t manage 10 contrive its existence. Finally, in confusion and frustration, I just wrote “etc.” and pushed on with the rest of the toll.

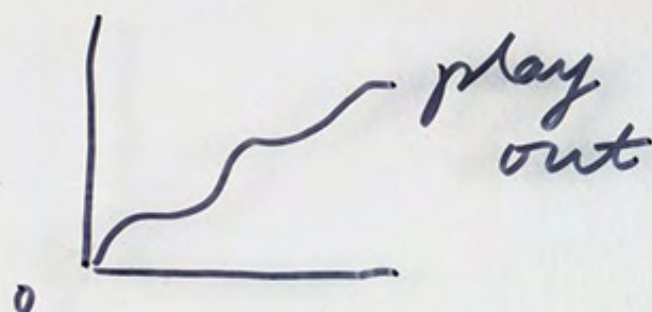
Someone later pointed out that this fumbled sum was actually useful in engaging the audience. They were suddenly complicit. It must be difficult, of course, for an audience NOT to automatically follow the process in their heads, or at least try to. Long division, after all, is joyous. But while I’d intended the sum merely to serve as an illustration, it seemed to have become something else altogether. Involving an audience to participate in a live mental struggle, I realized, creates a strange subjective space.

–“△,” Perri MacKenzie, Bulletins of The Serving Library #2, 2011

Perri MacKenzie,  
Acetate sheet with sum, 2011,  
marker on acetate, 31.5 x 23.3 cm

# 76 - ACETATE SHEET WITH SUM

setup conditions



$$\begin{array}{r}
 4201.0 \\
 7 \overline{) 29413} \quad \text{etc.} \\
 \underline{28} \phantom{00} \\
 14 \phantom{00} \\
 \underline{14} \phantom{00} \\
 013 \phantom{00} \\
 \underline{7} \phantom{00} \\
 50
 \end{array}$$

## 77 - FRONT / BACK PORTRAIT OF ROBOT GILBERT ADAIR

James

Let me begin with the same question as before. You have accounted for the history and status of the transtextual, but how did you proceed practically? What were the mechanics of appropriating Lewis Carroll's voice, for example? How did you begin?

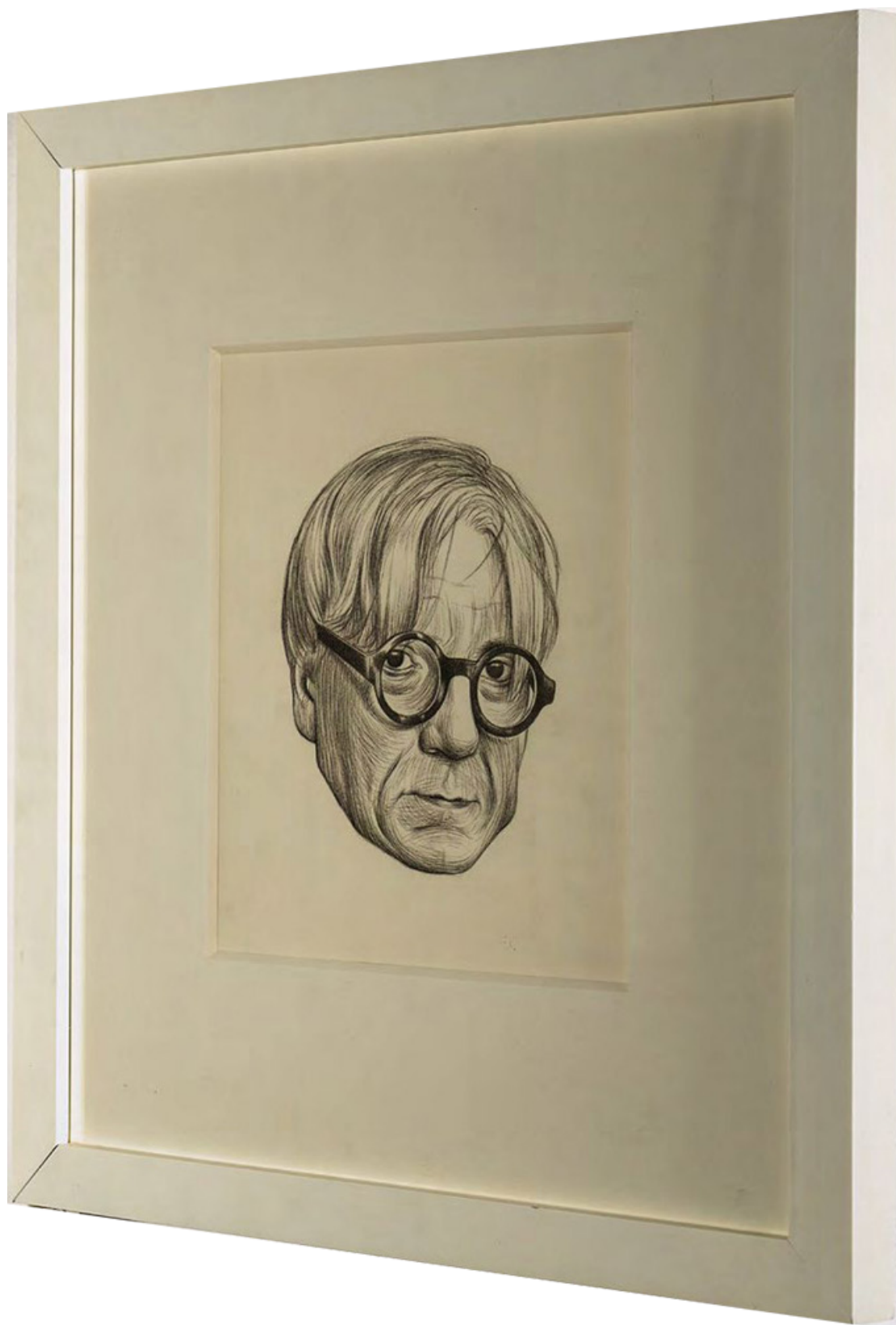
FoundGilbert

Were one to see a horse with a man's head, one would not cry, "Look! A horse with a man's head!" but "Look! A centaur!" 'And were one to see a woman with a fish's tail, one would not cry, "Look! A woman with a fish's tail" but "Look! A mermaid!" A centaur is a centaur, a mermaid is a mermaid. Mythological (in the word's more orthodox usage) as they are, such creatures have come to possess in our eyes (or in our imagination) their own compact and specific identities: if they are "singular," then it is in the sense both of uniqueness and oneness.

—"Gilbert Adair Continued," James Langdon, *Bulletins of The Serving Library* #7, 2014

Simon Manfield,  
Front / Back portrait of robot Gilbert Adair,  
2011, pencil drawing on paper, 42.5 x 39 cm

77 - FRONT / BACK PORTRAIT OF ROBOT GILBERT ADAIR



## 78 - PROMOTIONAL CARD FOR NICK LAND'S FANGED NOUMENA

The seemingly jargonized aspect of Land's writing was, in fact, the result of his toying with the characters and coded imagery that were already dominating the language of mass culture of the time (e.g. alpha-numeric characters bundled for optimal character recognition, then the stylish mainstream appropriation of the same) and so, it forged a link between concept engineering and social engineering. Land's writing commandeered latent popular awareness by extracting choice elements of style to create its own ciphered syntax, which the reader, almost certainly, continually decodes in turn.

Through the act of decoding, she lays bare her vulnerable subconscious as it is hijacked by the libidinal, cultural, and technological realities of Capitalism at the end of the 20th century. Land expertly exploited these modes of transmission, and with the fools for recognition and reading firmly in place, even if the reader doesn't comprehend the text beyond these stages, as a good citizen, she likes it!

—"zigothiC==XCoDA= ...," Katherine Pickard, Bulletins of The Serving Library #7, 2014

Sequence Press,  
Promotional card for Nick Land's fanged  
noumena, 2011, text excerpt from "zigothiC—  
=XCoDA=-(CookIng labsteRs-with-jAke-AnD-  
Dinos) in Fanged Noumena, 7.5 x 10.5 cm



78 - PROMOTIONAL CARD FOR NICK LAND'S  
FANGED NOUMENA

**——Anything—that—isnt—  
n°vA=nuMeRiC—k=wAR=  
mACHineRi—°n—A—beC°m  
ing=RAt—DIAg°nAl—is—  
just—fuCking=Ab°ut—in—  
A—viRtuAl—fReefiRe=z°ne**

## 79 - META - THE - DIFFERENCE - BETWEEN - THE - TWO - FONT COMPOSITE GLYPH

Donald Knuth began his Josiah Gibbs lecture “Mathematical typography” with an apology of sorts, saying: “I will be speaking today about work in progress, instead of completed research, this was not my original intention when I chose the subject of this lecture, but the fact is I couldn't get my computer programs working in time.” And he continues, “Fortunately it is just as well that I don't have a finished product to describe to you today, because research in mathematics is generally much more interesting while you're doing it than after it's all done.”

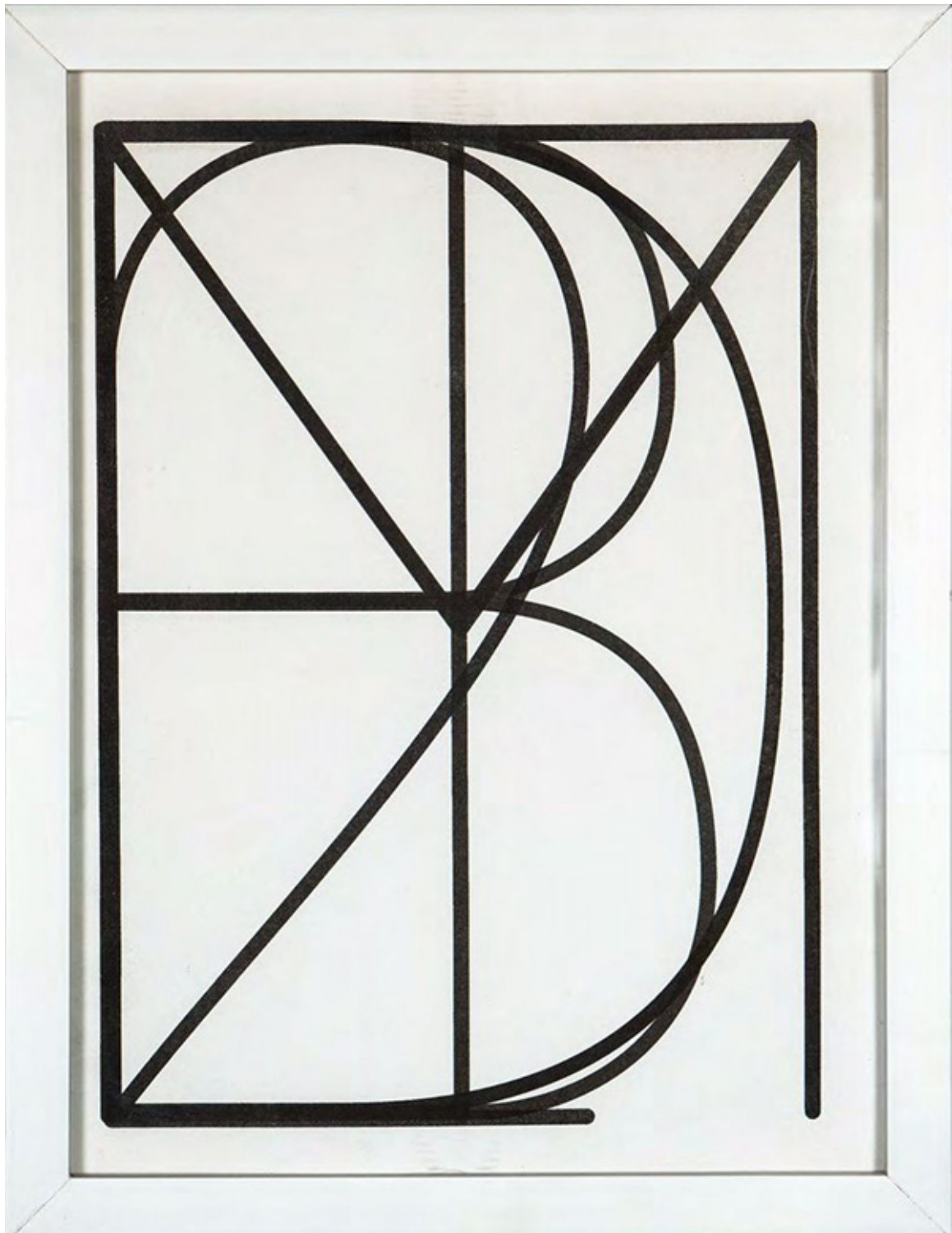
Meta - The - Difference - Between - The - Two - Font has a similarly incomplete character. As a set of simple letterforms and a collection of meta-design parameters, MTDBT2F will create unending numbers of different fonts from now onwards, always only moving forward and compiling a collection of surface effects onto its essential skeleton to produce a growing family of “hollow” fonts whose forms have more in common with handwriting than they do with hot metal counterpunches (not to mention modern digital fonts). The clumsy result, with its chewy name Meta - The - Difference - Between - The - Two - Font, arrives before the effect that is applied to it, returning to a moment before fonts, just before Gutenberg's first black-letter Gothic types attempted to match the scribe's penmanship. At this point, to computer-automate the production of handwritten calligraphy, and to more or less ignore 400 years of typographic tradition, is essentially absurd.

It seemed like a good idea at the time.

– “A Note on the Type,” Dexter Sinister, Bulletins of The Serving Library #1, 2011

Dexter Sinister,  
Meta - The - Difference - Between - The - Two -  
Font compostie glyph, 2011,  
Risograph print, 33 x 25.3 cm

79 - META - THE - DIFFERENCE - BETWEEN -  
THE - TWO - FONT COMPOSITE GLYPH



## 80 - BANG LSD BLOTTER ART

The narrative fabric of psychedelia can't be woven and spun in the usual ways, because it doubles up and folds, it comes apart at the seams and re-connects where it split, it implodes in all the middles where it began. Yet we cannot open up the gap too much, we cannot deepen the crack irremediably, because then language will disappear the way it has so many times before...

Things are never just black or white. Therefore black and white make for the easiest way of tripping up reality. So I should already have begun elsewhere, because elsewhere is where it's at. If started with me, I have ruled out you, and if you started with white, you have ruled out black. Even in the split-second it took to introduce "you" and "black" into the sentence, there is already delay and difference. We are already writing in strobe.

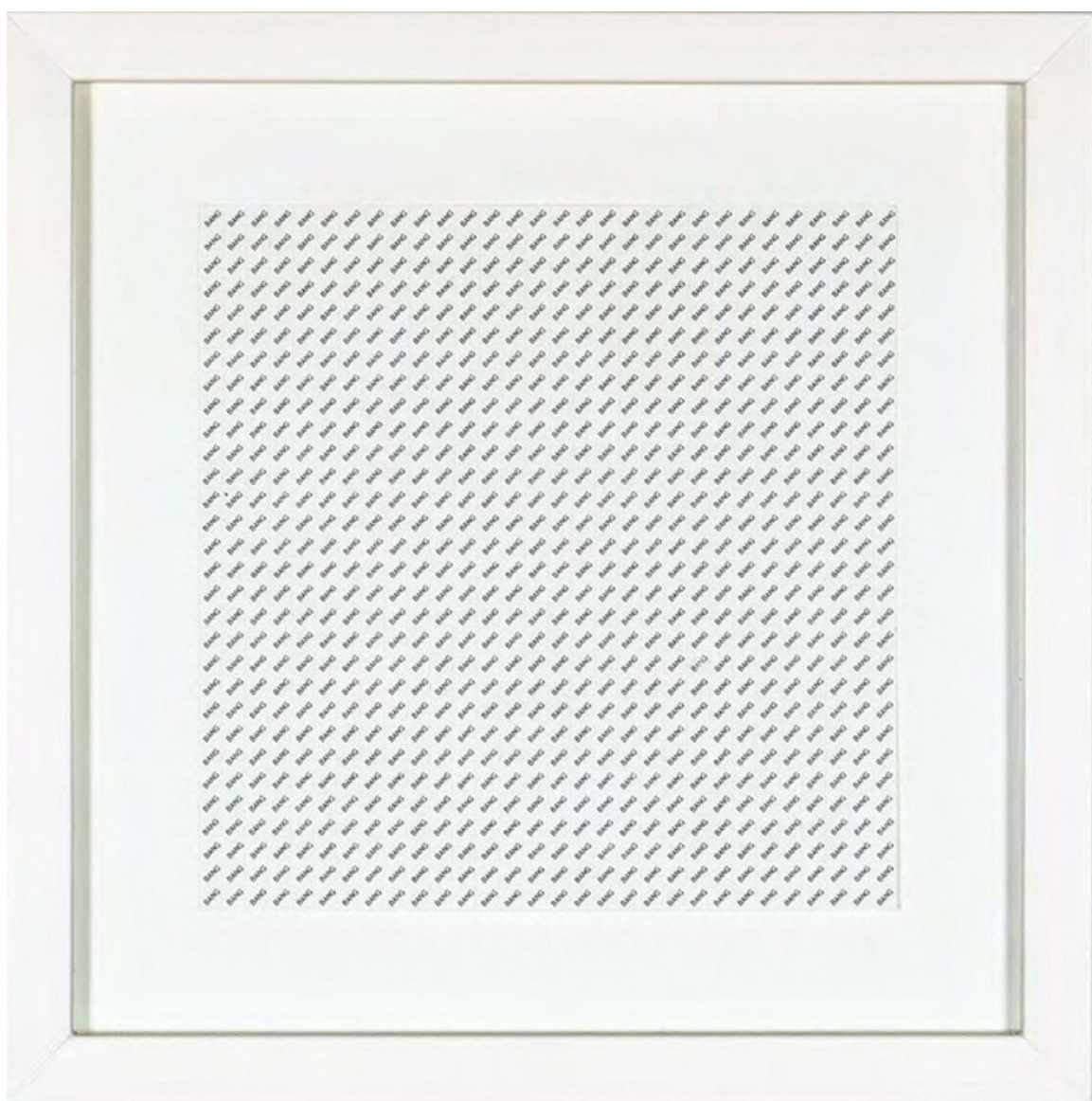
Tripping on this illogic, let's conclude—that is, begin again—by asking: what color might footnote black and white, already apparently the lowest of the lo-fi? What color might constitute the unwelcome third leg, brought in to go even lower and undermine the dualism?

Brown, perhaps.

—"Good Shit," Dexter Bang Sinister, Bulletins of The Serving Library #4, 2012

Dexter Sinister,  
Bang LSD blotter art, 2012,  
Risograph print on perforated cord,  
29.5 x 29.5 cm

## 80 - BANG LSD BLOTTER ART





## 81 - BLACK WHISKY (BLIND PROOF)

The bottle you hold in your hands is a contract, executed some 12 years ago. As one of a community of cooperators, you agreed to pay [ ] per cent of the total production costs (this container, its contents).

The contract you hold in your hands is a bottle, due around 2021. As one of a community of cooperators, you agree to receive an equal [ ] per cent of the total product (this bottle, is whisky).

—Back cover of Dot Dot Dot #18, 2009

Dexter Sinister,  
Black whisky (Blind proof), 2009,  
blind deboss and dry transfer on card,  
63 x 43 cm

81 - BLACK WHISKY (BLIND PROOF)



## 82 - FRAME

Here's a response to your inviting me to curate a show that comprises a single piece of work—a mechanism that simultaneously mocks and affirms the idea of an establishment like the Louvre, with its line of people queuing up to witness the Mona Lisa. It would seem to conflate highbrow and lowbrow, and possibly overcome that communal exhaustion and disinterest everyone seems to accept as the regular ambience of gallery openings these days. To paraphrase Wyndham Lewis's *Diabolical Principle*—a collection of incendiary pamphlets, similarly low-key—these things might appear insignificant or profoundly marginal in terms of scale or location, but ultimately they represent IDEAS that might then be contemplated or applied at any scale. At the very least your idea pushes for a third way, however modest or short-lived.

My idea is to combine two elements. The first is a painting by Tom Benson, a friend of mine in London. His recent work—at least, that he showed me a year or so ago—might be described as an attempt to *\*prove color.\** I mean prove in the sense of allowing it “to prove itself”; perhaps “beyond all reasonable doubt.” [...]

The second aspect of my proposal is to introduce some psychedelic drug or other.

–“Acid Pantone 274U,” Albert Angelo, *Bulletins of The Serving Library* #4, 2012

Tom Benson,  
Frame, 2012,  
card stencil, 108 x 78 cm

## 82 - FRAME



## 83 - BERLIN KEY MANGLED

Here is the sort of object which, though it may gladden the hearts of technologists, causes nightmares for archaeologists. They are in effect the only ones in the world to observe artifacts that somewhat resemble what modern philosophers believe to be an object. Ethnologists, anthropologists, folklorists, economists, engineers, consumers, users, never see objects. They see only plans, actions, behaviors, arrangements, habits, heuristics, abilities, collections of practices of which certain portions seem a little more durable and others a little more transient, though none can ever say which one, steel or memory, things or words, stones or laws, guarantees the longer duration. Even in our grandmothers' attics, in the flea market, in town dumps, in scrap heaps, in rusted factories, in the Smithsonian Institution, objects still appear quite full of use, of memories, of instructions.

A few steps away, there is always someone who can take possession of it to pad those whitened bones with new flesh. Even if this resurrection of the flesh is forbidden to archaeologists, since the society that made and was made by these artifacts has disappeared body and goods, and even if they must infer, through an operation of retro engineering, the chains of associations of which the artifacts are only one link, as soon as they grasp in their hands these poor fossilized or dusty objects, these relics immediately cease to be objects and rejoin the world of people, circulating from hand to hand right at the site of the excavations, in the classroom, in the scientific literature [...].

"What is this thing? What's it used for? Why key with two bits? And two symmetrical bits? Who are they trying to kid?" The archaeologist turns the Berlin key over and over in her hands. Because she has been told, she now knows that this key is not a joke [...].

—"How to do Words with Things," Bruno Latour, *Bulletins of The Serving Library* #3, 2012

Chris Evans,  
Berlin key mangled, 2012,  
airbrush painting, 77 x 57 cm



83 - BERLIN KEY MANGLED



## 84 - ADVERTISEMENT FOR WATCH WYOSCAN 0.5 HZ

– Back cover of Bulletins of The Serving Library #4, 2012

Dexter Sinister,  
Advertisement for watch Wyoscan 0.5 HZ,  
2012, digital print, 71 x 50.5 cm

## 84 - ADVERTISEMENT FOR WATCH WYOSCAN 0.5 HZ

Time is like that — both point *and* duration.

This is how it can bend and warp. A week, a second, a season: all are specific and discrete, but none are the same. The present can be cut to any number of lengths, from a single vibration of a quartz crystal to the display period of a digital timepiece.

*Watch Wyoscan 0.5Hz* is a reverse-engineered Casio digital watch. A tiny computer inside has been reprogrammed to slowly render the current time from left to right, scanning across its liquid crystal face, completing 1 cycle every 2 seconds.

You'll notice that reading this watch requires more attention than usual, as the seven segments of each digit are lit one by one across its display. This speed may be adjusted until it reaches *the limits of your perception*. You and your watch are now in tune.

*Watch Wyoscan* was adjusted by Dexter Sinister and produced by Halmos with support from Objectif Exhibitions, Antwerp, and Yale Union, Portland. It is available \*now\* (USD \$175) in select retail shops and online at [www.halmos.us.com](http://www.halmos.us.com).



**WATCH  
WYOSCAN  
0.5 Hz**

Photo: Jeff Green/Visual

## 85 - MONUMENT TO DEMOCRACY

MIT professor Norbert Wiener describes two discrete flavors of feedback in his 1947 book *Cybernetics*. One form maintains equilibrium and preserves equilibrium through maximum adaptability. This is NEGATIVE feedback, it's schematically drawn like this:

In a NEGATIVE feedback loop, C (control) reads the current value of B (output), compares this to an ideal value, then instructs A (input) to send either a higher or lower signal to B. This produces a new value which C reads again and so on. In an air-conditioned room, for example, the thermostat (C) reads the current temperature (B), which is then compared against an ideal value, corrections are made (A) and more or less cold air is pumped in. The new temperature is read and the negative feedback loop continues, the room reaching something, close to a constant temperature, or adaptive equilibrium.

POSITIVE feedback, on the other hand, works *\*against adaptability.\** To produce positive feedback, one simply removes the control functions that are otherwise located where the information loop would meet itself to control its dynamic behavior. It looks something like this:

In the diagram above, there is no C to interrupt the continuous escalation of the loop: A increases B which increases A which increases B... No self-regulating decision maker exists in the loop and more action leads only to more action, indefinitely. Philosopher Manuel De Landa offers an easy image:

"The turbulent dynamics behind an explosion are the clearest example of a system governed by positive feedback. In this case the loop is established between the explosive substance and its temperature. The velocity of an explosion is often determined by the intensity of its temperature (the hotter the faster), but because the explosion self-generates heat, the process is self-accelerating. Unlike the thermostat, where the arrangement helps to keep temperature under control, here positive feedback forces temperature to go out of control."

The principal characteristic of negative feedback in the thermostat example is HOMOGENIZING effect; all deviations are filtered and eliminated. Positive feedback instead, as De Landa explains, "tends to increase heterogeneity, as small original differences are amplified by the loop into large discrepancies." So the diagram actually ought to look something more like this:

– "INNNNNNWAHHHHH!" Lars Bang Larsen, *Bulletins of The Serving Library* #4, 2012

Liam Gillick,  
Monument to democracy, 2012,  
digital print, 89.3 x 69cm

85 - MONUMENT TO DEMOCRACY





## 86 - ILLUSTRATIONS FOR ROBES AND GEOMETERS

The first quarter of the 20th century—particularly the years on either side of WWI. Artists turn to clothing design. This was not, of course, the first time. But unlike, say, the smocked waists and other medieval archaisms of the Pre-Raphaelites’ “artistic dress” the figures under consideration here all designed, and sometimes sewed their own garments, only some produced, or hoped to produce, clothes for wider consumption. Acts of self-fashioning inspired by that old Romantic ideal—a seamless cloth sewn of art and life.

— “Robes and Geometers,” Eli Diner & Sanya Kantarovsky, *Bulletins of The Serving Library* #6, 2013

Sanya Kantarovsky,  
Illustrations for robes and geometers, 2013,  
2 watercolors on paper, each 37.5 x 32.5 cm

86 - ILLUSTRATIONS FOR ROBES AND GEOMETERS



## 87 - UNISEX WATERPROOF REVERSIBLE SERVING JACKET

Unisex, waterproof, reversible serving jacket available Spring 2014 from Project No.8 in \*red wine\* only (both sides).

— Advertisement in Bulletins of The Serving Library #6, 2013

Chris Evans,  
Unisex waterproof reversible serving jacket,  
2013, airbrush painting, 81.5 x 59.5 cm

87- UNISEX WATERPROOF REVERSIBLE SERVING JACKET



## 88 - FROM BOLT TO BULB

If you were touched by lightning and lived to talk about it, you could show off your Lichtenberg Figure, a spray of branching, rose-quartz-colored burn marks named after German scientist Georg Christof Lichtenberg. A typical figure forms a tree that extends from a thick central trunk, zigzagging in every direction as each branch withers to nothing. The marks arise when capillaries burst following a strike. They appear remarkably lightning-like. It's as though the electrical shock of the strike reveals the corresponding circuitry hidden deep within the body, leaving behind something of a tattoo, or, considering that the marks fade after a few days, more of an electrical hickey. An image of a figure found on the Internet shows what appears to be a bad case of sunburn. Sampling the mark with the Photoshop eye-dropper tool returns the color code EB4747.

In German, Lichtenberg translates to “lit mountain”—a rather unbelievable coincidence. Lichtenberg, an experimental physicist before the letter, has become famous for his extensive collection of notebooks containing personal philosophy, scientific theories, and aphorisms. [...]

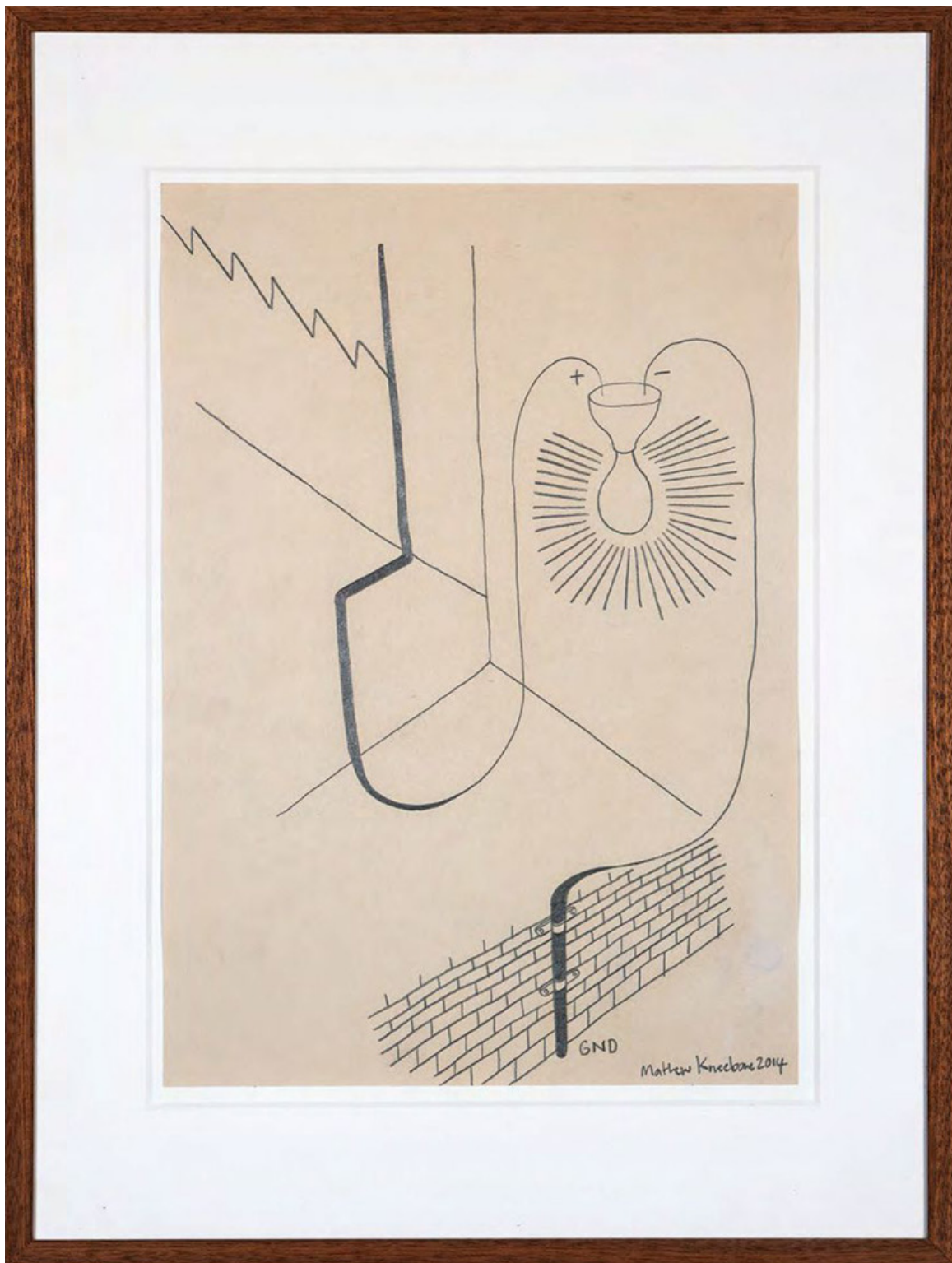
EB4747, the particular red sampled from the image of the lightning strike victim, is one red among many millions of reds, and only one of a hundred million colors a screen can display, but it is not the entire picture. The image is made from thousands of different color pixels, each with its own corresponding number. 6A4242, for example, is a kind of swampy maroon, while BE9FA4 could qualify for the equally murky designation of beige. Type in EB4748 to see the color closest to EB4747, a red virtually indiscernible from its neighbor. Though the codes seem random, they derive from a common source: \*hexadecimal\* notation.

—“EB4747,” Mathew Kneebone, Bulletins of The Serving Library #7, 2014

Mathew Kneebone,  
From bolt to bulb, 2014,  
pencil drawing on paper, 41.5 x 31.3 cm



## 88 - FROM BOLT TO BULB



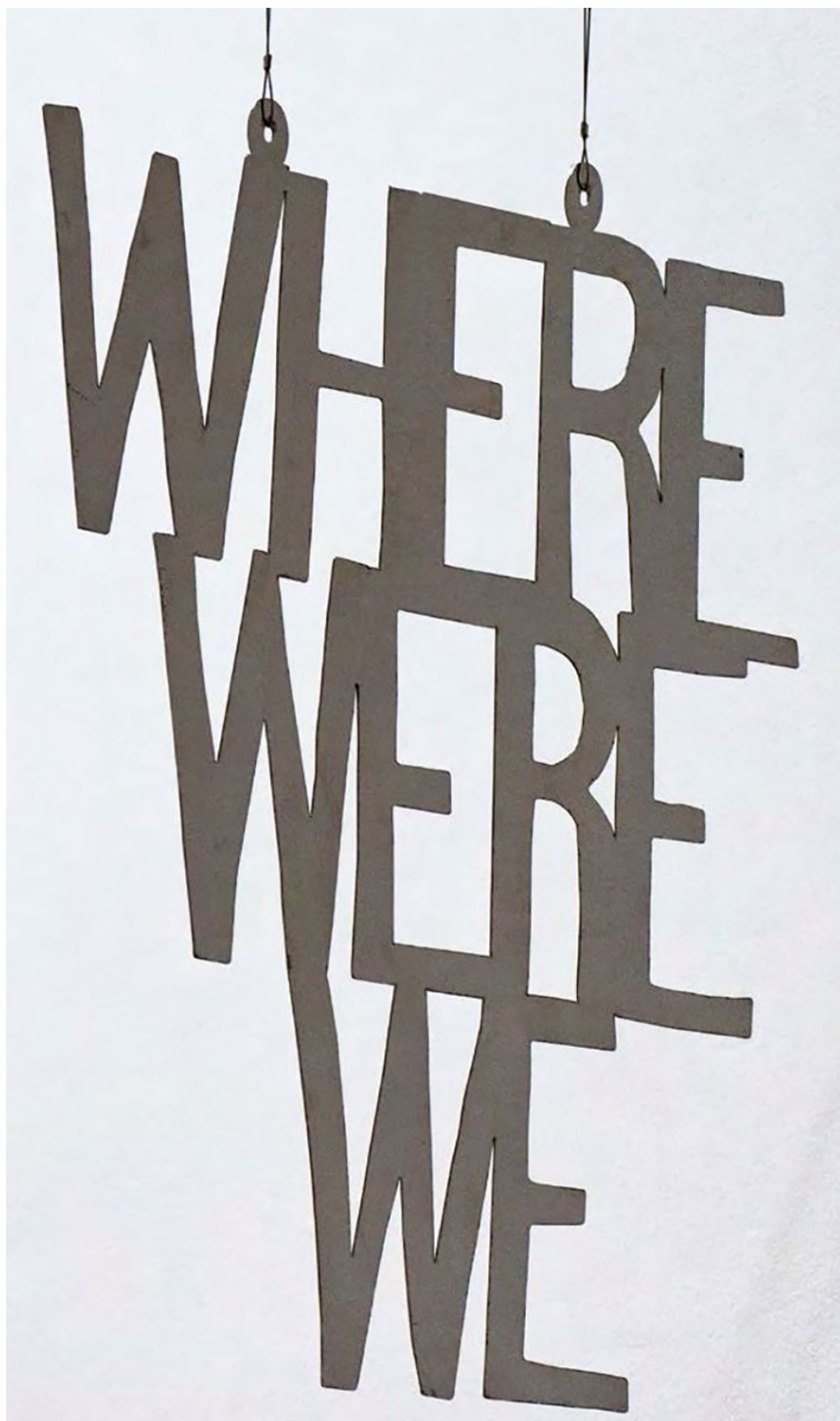
## 89 - WHERE WERE WE SHOP SIGN

There is a pleat, or a certain type of gown, known as a Watteau Pleat or a Watteau Gown, though the painter Watteau doesn't seem to have had much to do with its invention. He merely depicted the look repeatedly, famously, and once in petal pink satin on the back of a woman ascending a step. The latter stars in a shop sign commissioned by a man who made his living selling art and baubles to aristocrats, though it's unclear whether artist or client truly expected the painting to advertise anything other than itself. Indeed, the sign depicts aristocrats shopping for art and baubles, but a buyer acquired it from Gersaint, the shop owner, almost immediately, Watteau died shortly thereafter, and now the work is considered his final masterpiece, rather than, say, a watershed in the history of sign making.

—"Where Were We," Angie Keefer, Bulletins of The Serving Library #6, 2013

Kara Hamilton & Angie Keefer,  
Where were we shop sign, 2014,  
approx. 47 x 60 cm

89 - WHERE WERE WE SHOP SIGN



## 90 - WATCH SCAN 1200 DPI

– Independent image, Dot Dot Dot #20, 2010

Dexter Sinister,  
Watch scan 1200 DPI, 2015,  
silkscreen print (original scan, 2010),  
107 x 77cm



90 - WATCH SCAN 1200 DPI





## 91- PERSPECTIVES

– Back cover of Bulletins of The Serving Library #12, 2016

Sanya Kantarovsky,  
Perspectives, 2016,  
woodcut print, 72.5 x 63 cm

## 91-PERSPECTIVES



## 92 - VECTORS FOR LOOKING

In *The Virtual Window* (2006), Anne Friedberg constructs a conceptual lineage from Leon Battista Alberti's Renaissance study of perspective to the contemporary computer interface. She writes:

"Perspective may have met its end on the computer desktop. As computing devices added a screen for the display of data, the graphical user interface (GUI) introduced an entirely new visual system—a text or image in one "window" meets other text or images in other "windows" on the same screen. Above, below, ahead, and behind are simultaneous on the computer display, where each element in composition is seen separately with no systematic spatial relationship between them."

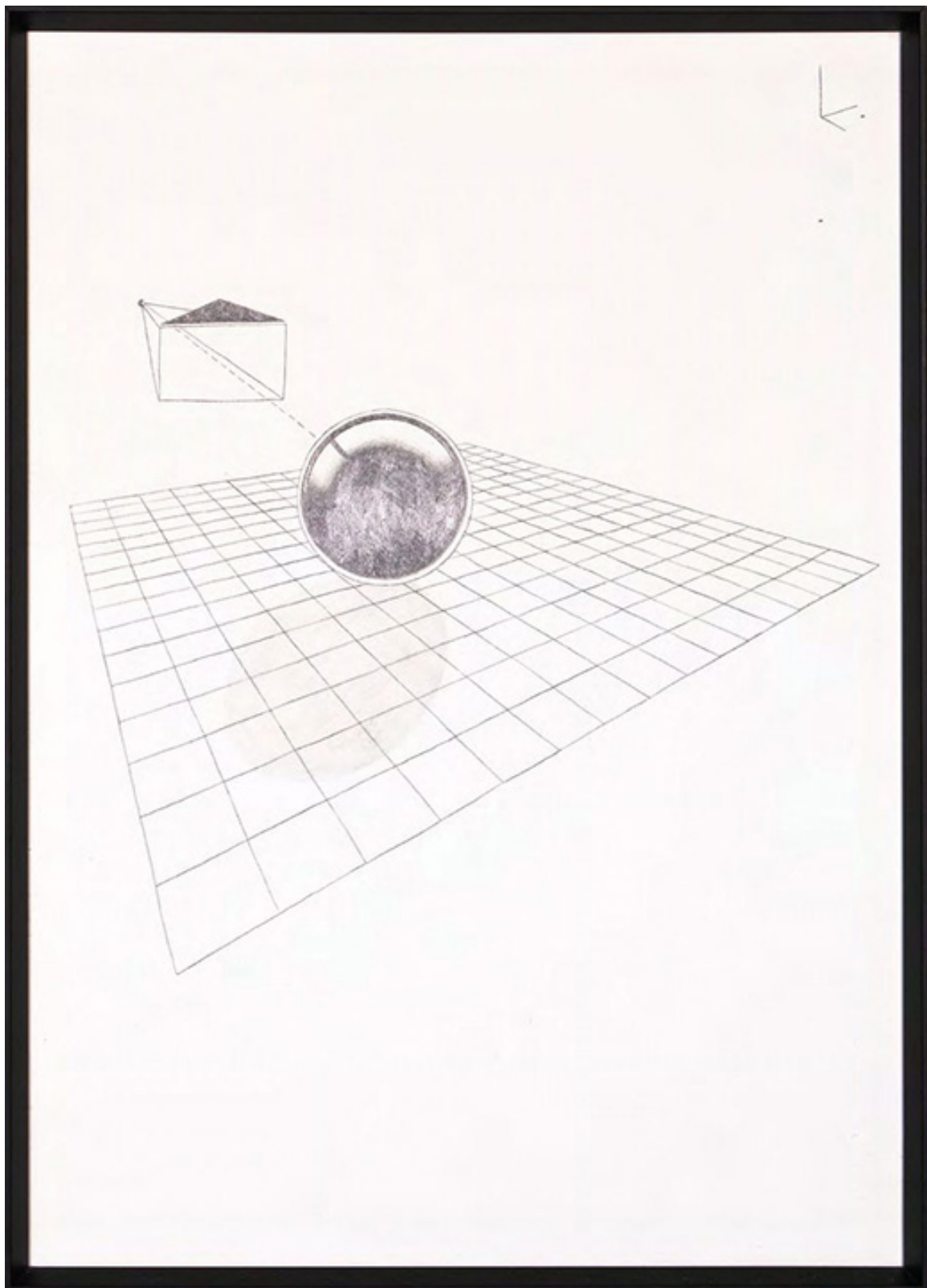
Consider this pervasive mode of looking in relation to an anecdote from Walter Isaacson's 2011 biography of Steve Jobs, co-founder of Apple, the company that popularized the GUI:

"One of the most extreme—and telling—implementations of that philosophy came when he scrutinized the printed circuit board that would hold the chips and other components deep inside the Macintosh. No consumer would ever see it, but Jobs began critiquing it on aesthetic grounds. 'That part's really pretty,' he said. 'But look at the memory chips. That's ugly. The lines are too close together.' One of the new engineers interrupted and asked why it mattered. 'The only thing that's important is how well it works. Nobody is going to see the PC board.' Jobs reacted typically. 'I want it to be as beautiful as possible, even if it's inside the box... even though nobody's going to see it.'"

– "Vectors for Looking," Mathew Kneebone & James Langdon, *Bulletins of The Serving Library* #12, 2016

Matthew Kneebone,  
Vectors for looking, 2016,  
3 pencil drawings on paper, each 30.5 x 22 cm

## 92 - VECTORS FOR LOOKING



## 93 - CHROMA KEY GREEN VIDEO PAINT

All special effects rely on a progressive threshold of believability: once the strategies have been repeated and perfected, and the limits made apparent, what seems dynamic and convincing today will appear clichéd and hackneyed tomorrow. But the converse is also true. \*Cinematic visual effects represent the traveling threshold of what's imaginable. They reveal the limit contexts in which a human character can be imagined to exist—the extremes of (sometimes) survivable situations. They define, or at least stretch, plausibility. Animation, by contrast, nods to the mechanics of the real world, but has never been bound by them. Whenever Wile E. Coyote runs off a cliff in Looney Tunes, we know he will fall downwards, even if he gets an extended mid-air suspension to realize it. Yet we don't question how he repeatedly survives such catastrophic bad luck. This is the pleasure—and grounding assumption—of a cartoon.

Today, most background images used in compositing include (or are fabricated exclusively by) computer-generated imagery. As such, composites represent a contemporary state of mid-dissolve between the long history of recorded images and a future of algorithmically drawn ones. With this in mind, one could even imagine chroma-key compositing as a final, fraying connection between imaging technologies and images of humans: the end stage of the era when moving images were made with lenses, physical locations, and people. (Though, let's avoid pat nostalgia: watching movies in a theater has long privileged sight-and-sound over touch-and-taste, already pressuring what it means to be fully embodied and sensorially alive.) Some might eventually mourn the passing of our now half-digitized state. If all cinematic forms do become, finally, entirely computer-generated, compositing might one day be looked upon as a handicraft. Quaint, almost.

– "Colorless Green Ideas," Lucas Benjamin, *Bulletins of The Serving Library* #11, 2016

Rosco Laboratories,  
Chroma key green video paint, 2016,  
1 gallon of paint, approx. 20 x 17 cm



## 93- CHROMA KEY GREEN VIDEO PAINT



## 94 - PERSEVERE IV

My favorite exercise in Daniel T. Ames's Compendium of Practical and Ornamental Penmanship shows the word “persevere” written in lowercase script. Each letter is surrounded by a loop, similar to the “a” in the @ symbol. The loops are all the same, but the letters are different, so the exercise teaches you to maintain a rhythm amidst otherwise varying circumstances. [...]

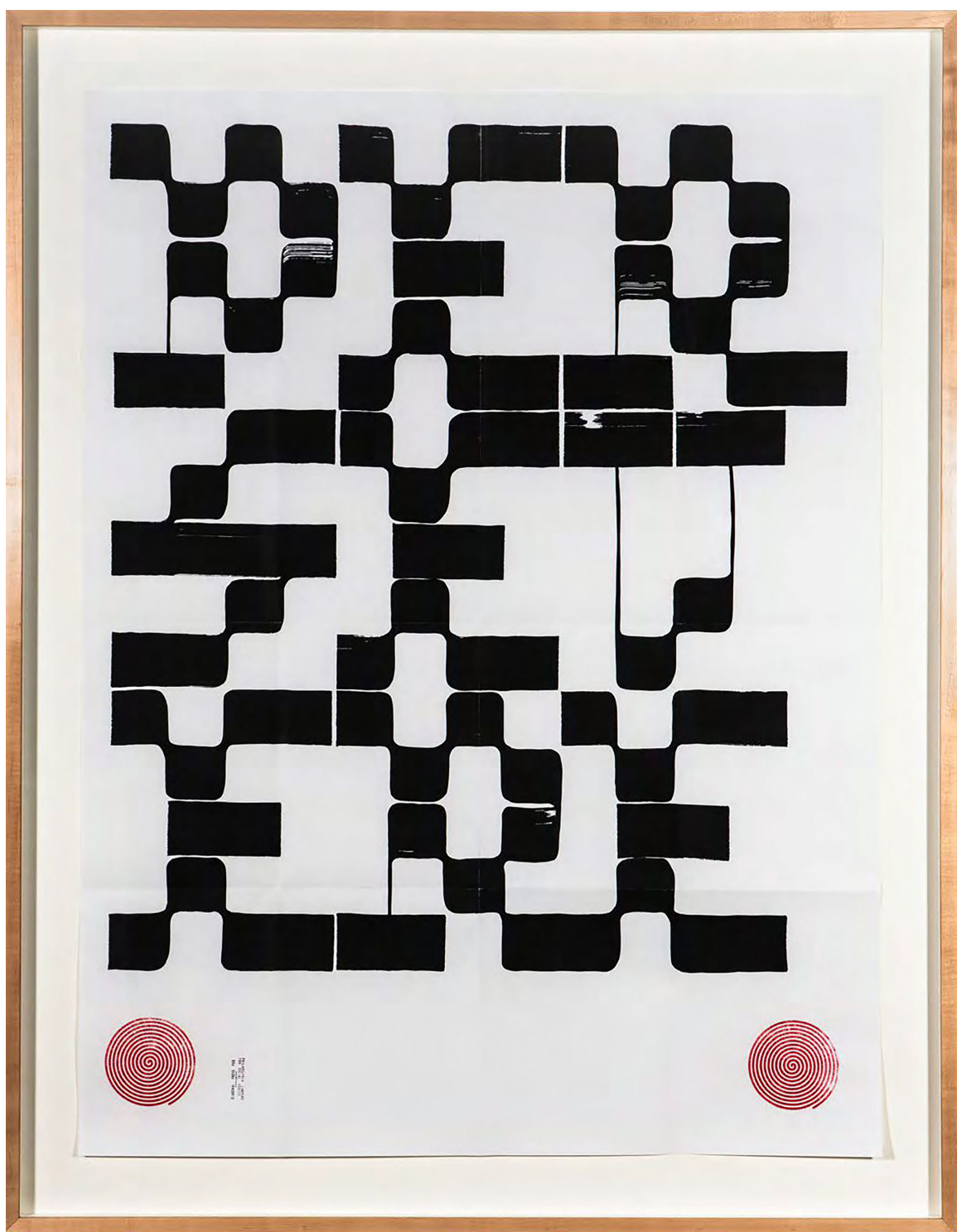
In the last year, calligraphy has become the time during which I reflect on what's happening in the world, what's at stake, and what I'm willing to do about it. Maybe I've just needed something to do with my hands while I listen and think. Until now, my politics have shown up mostly in quotidian, domestic choices like being vegan, composting, and riding a bike. (Feel free to roll your eyes.) I support a few organizations.

Big deal I've always spoken my mind but probably too politely. Besides, all of these choices are luxuries, and none of them register as sacrifices because they actually make my life more enjoyable. Clearly, they are also not sufficient

– “(P)(E)(R)(S)(E)(V)(E)(R)(E),” Tauba Auerbach, The Serving Library Annual 2017/18

Tauba Auerbach,  
Persevere IV, calligraphy poster to support  
Philadelphia Lawyers for Social Equity, 2017,  
laserprint and rubber stamps, 139 x 108 cm

94 - PERSEVERE IV



## 95 - THE VARIABLE: TRANSLATOR

[There's a paradox in attempting to title a series of works whose subject is to find equivalence between a thing and the name which it might come to represent.]

Speaking in the abstract sense, it is tempting to write \*lyrically\* (an inherently subjective condition) if only to illuminate an idea according to the perceived conventions which drive it. Although some element of utilitarian form may be retained in order to EXPLAIN something like a label for example, to sustain any sense of telos it is infinitely preferable to evoke ideally, mere description should be eschewed to create a space for rational or objective experience to be turned against the modes governing day to day reality, such as they are and whatever that is. I'm not talking about a code as such, this would be something too organized, rational, even. But a chain of language seems as good a place as any to consider how things might otherwise appear.

– “UNTITLED (Deception),” David Osbaldeston, The Serving Library Annual 2018/19

David Osbaldeston,  
The variable : translator, 2018, half-tone digital  
print on Somerset paper, 102 x 71 cm



95 - THE VARIABLE: TRANSLATOR

