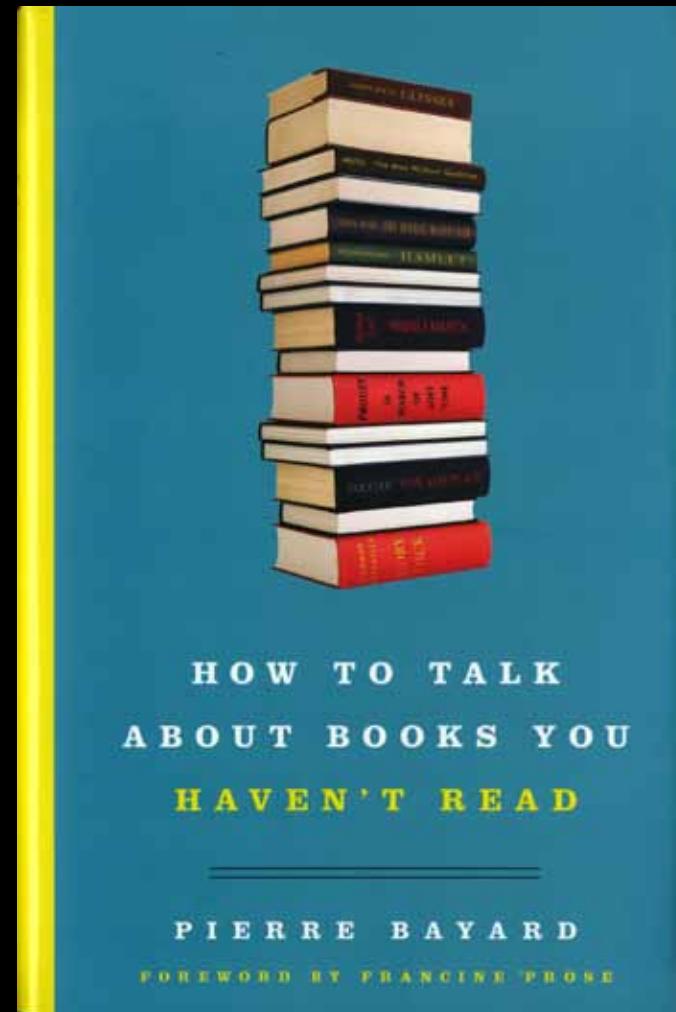
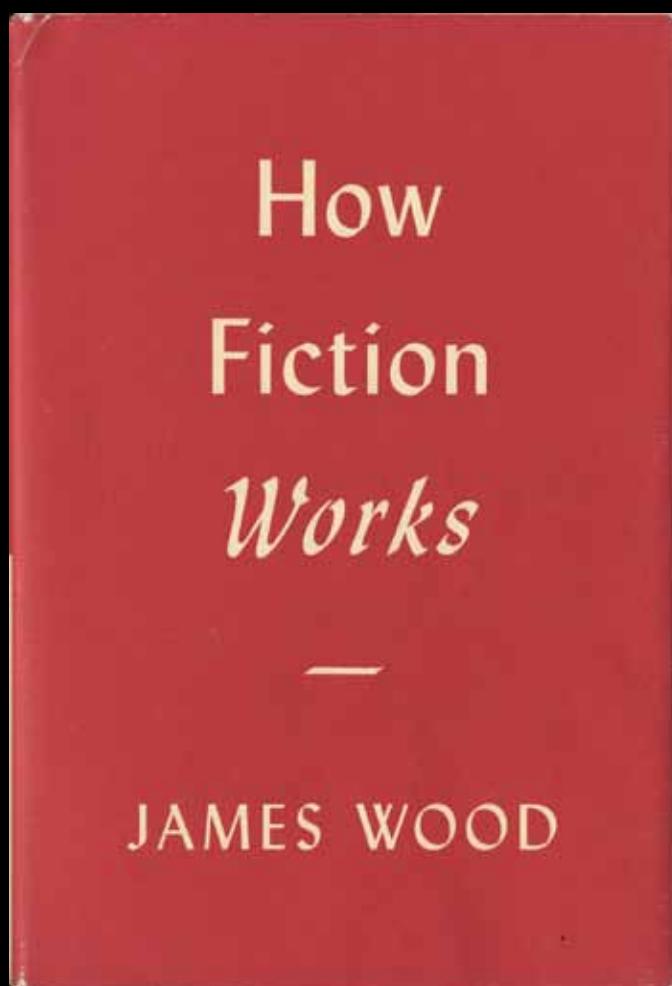
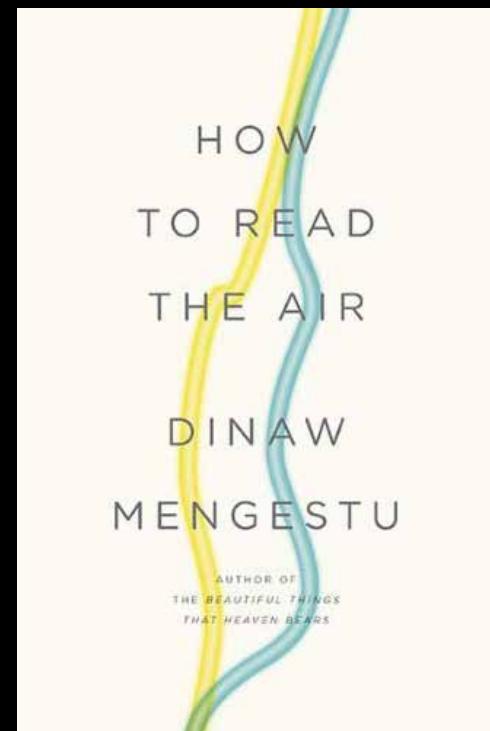
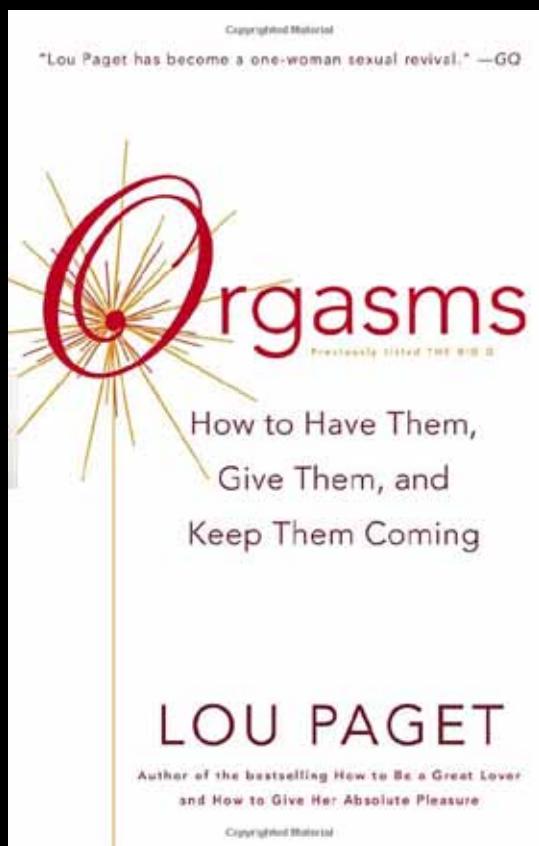
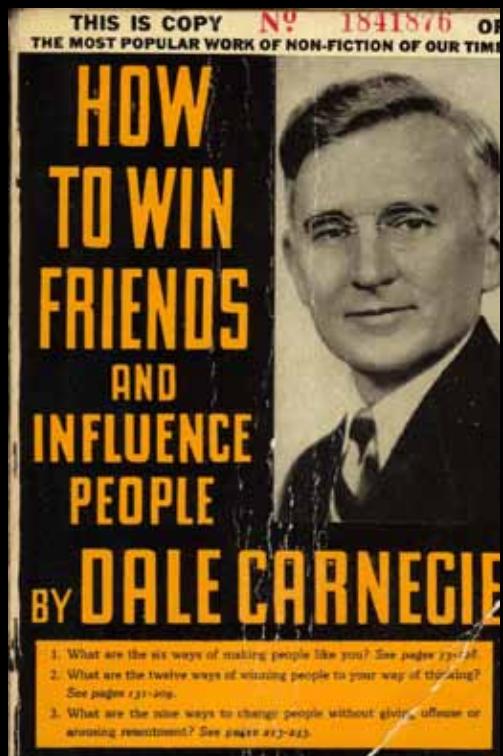
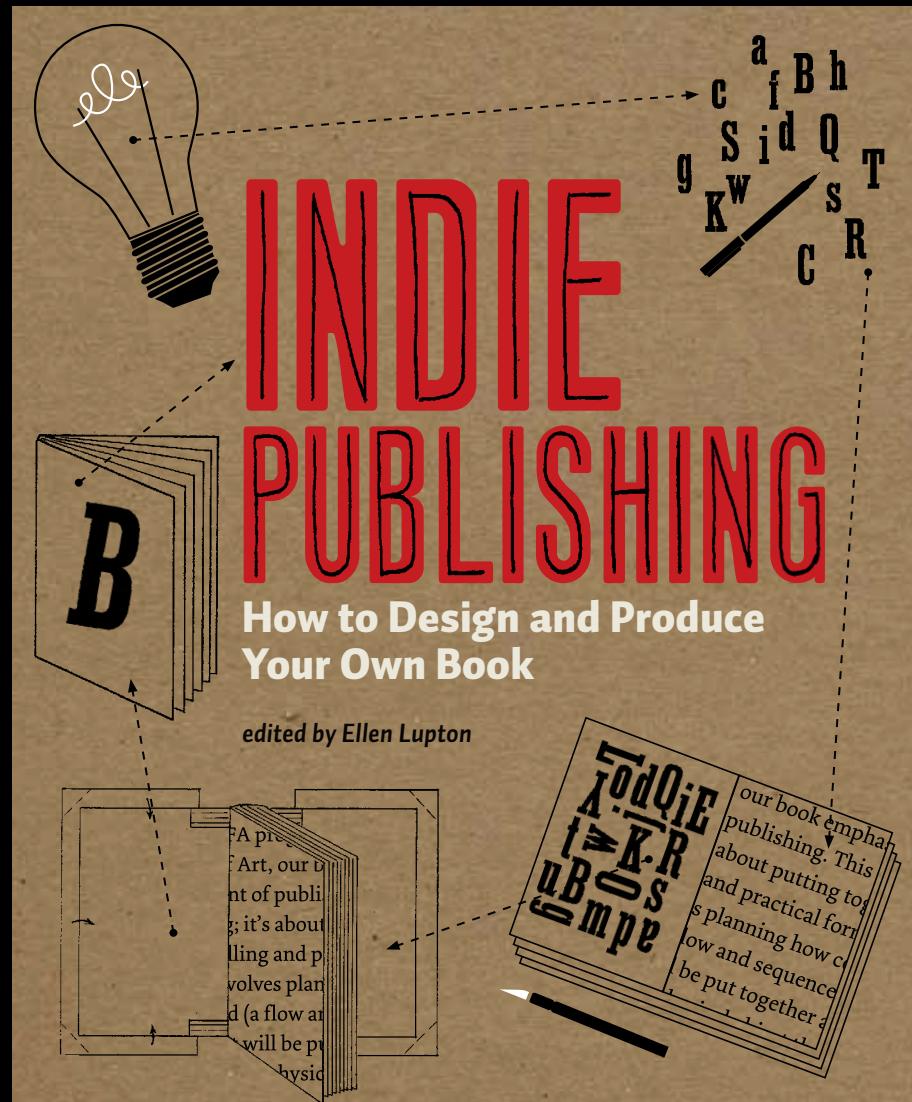
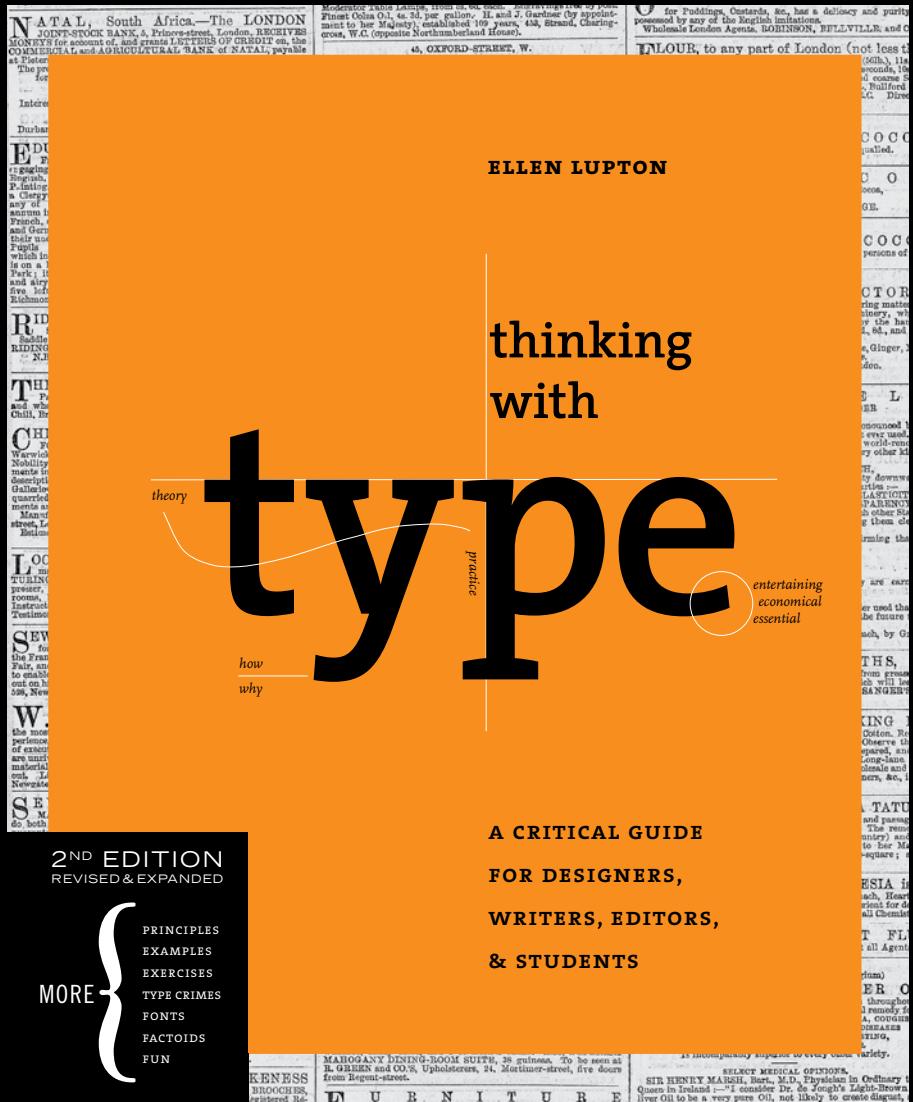


How to Do Things with Typography

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







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SIR HENRY MARSH, Bart., M.D., Physician in Ordinary to

Queen in Ireland:—"I consider Dr. de Jongh's Light-Brown

River Oil to be a very pure Oil, not likely to create disgust,

ELLEN LUPTON

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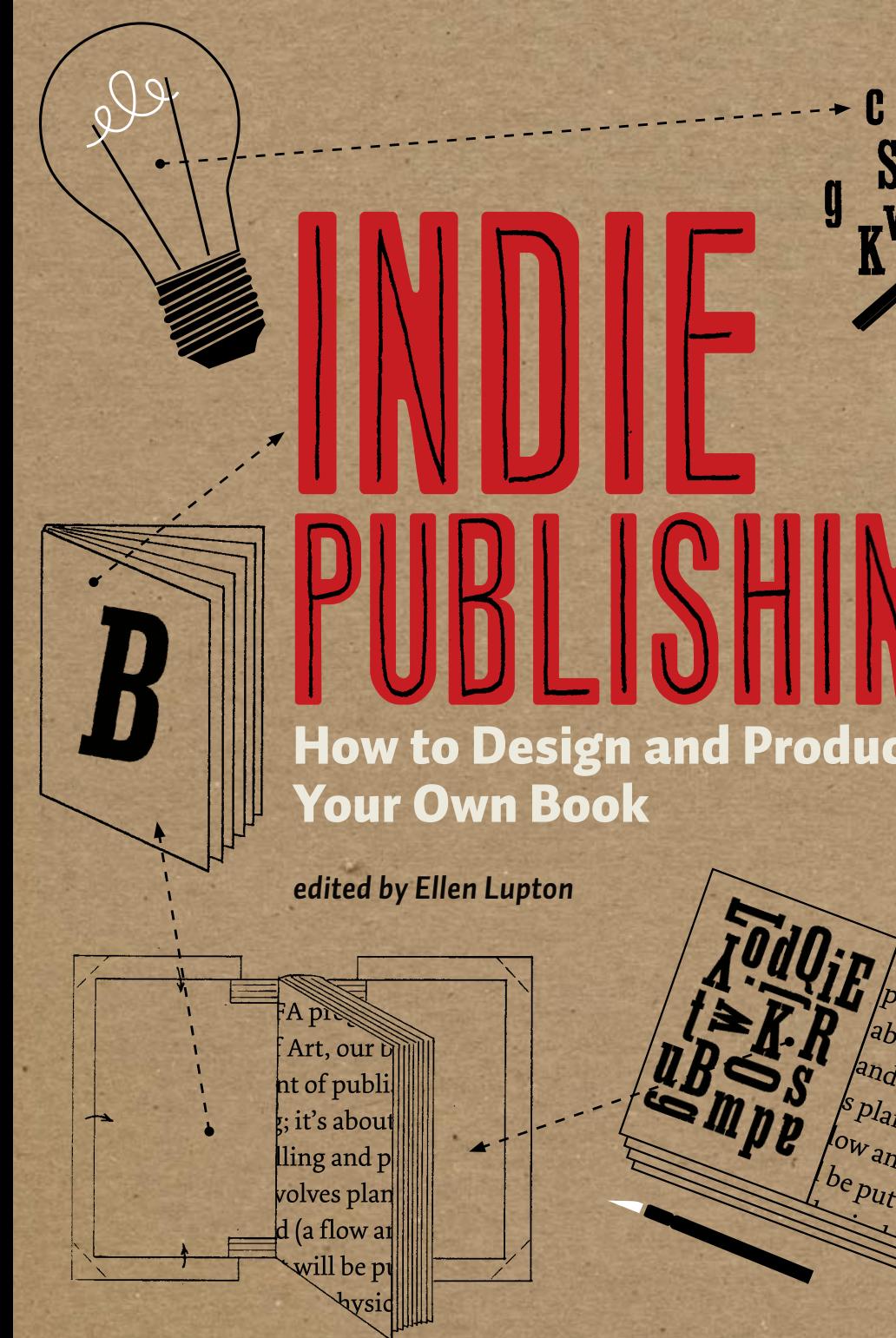
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The book has become
a site of frenzied activity.

HOW
TO DO
THINGS
WITH
WORDS
J. L. AUSTIN

Second Edition

J. O. URMSON AND MARINA SBISÀ, EDITORS

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they have detected (curious words like 'good' or 'all', suspect auxiliaries like 'ought' or 'can', and dubious constructions like the hypothetical): all will have, as it happens, humdrum verbs in the first person singular present indicative active.¹ Utterances can be found, satisfying these conditions, yet such that

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

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

Examples:

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

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to swear

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to bet

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(E. d) 'I bet you sixpence it will rain tomorrow.'

to promise

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

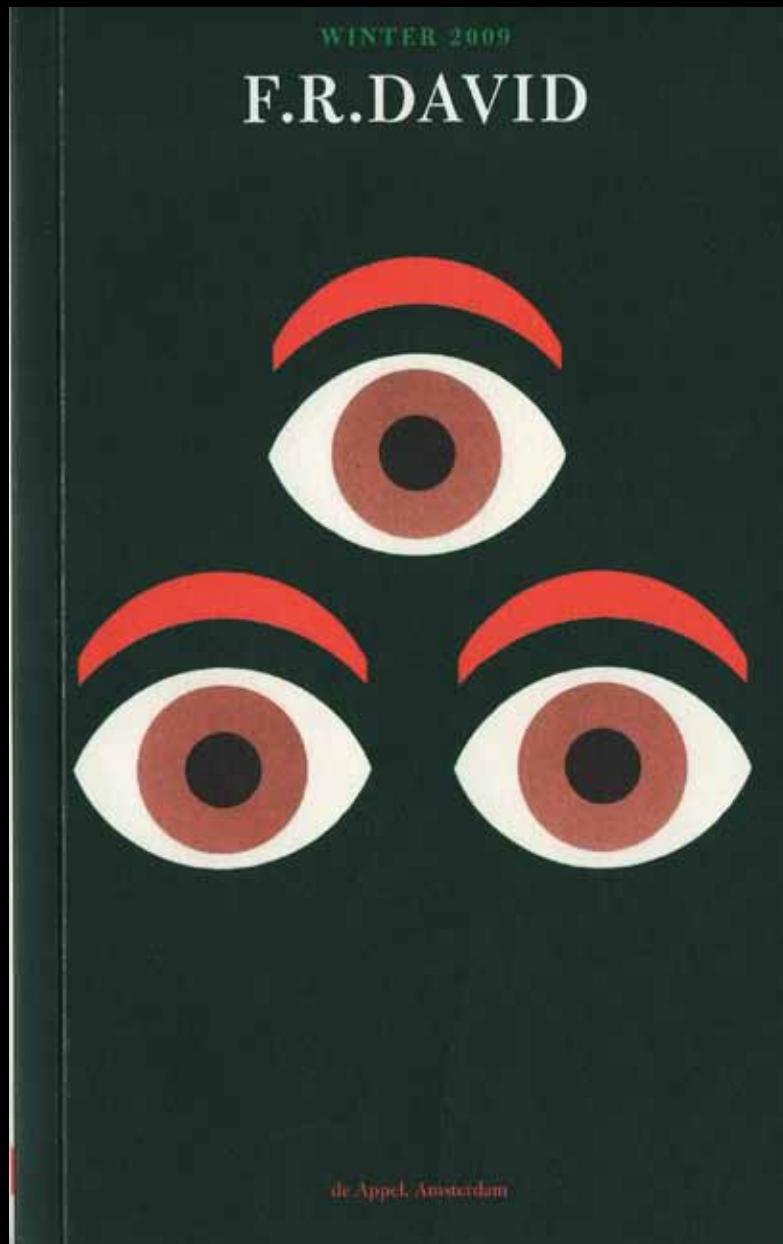
But probably the real reason why such remarks sound dangerous lies in another obvious fact, to which we shall have to revert in detail later, which is this. The uttering

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

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

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

(How to Do Things with Typography)



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

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

ISSN: 1874-026X

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

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

**Typography:
the arrangement of text
in space and time.**

Typography
is what language looks like.

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

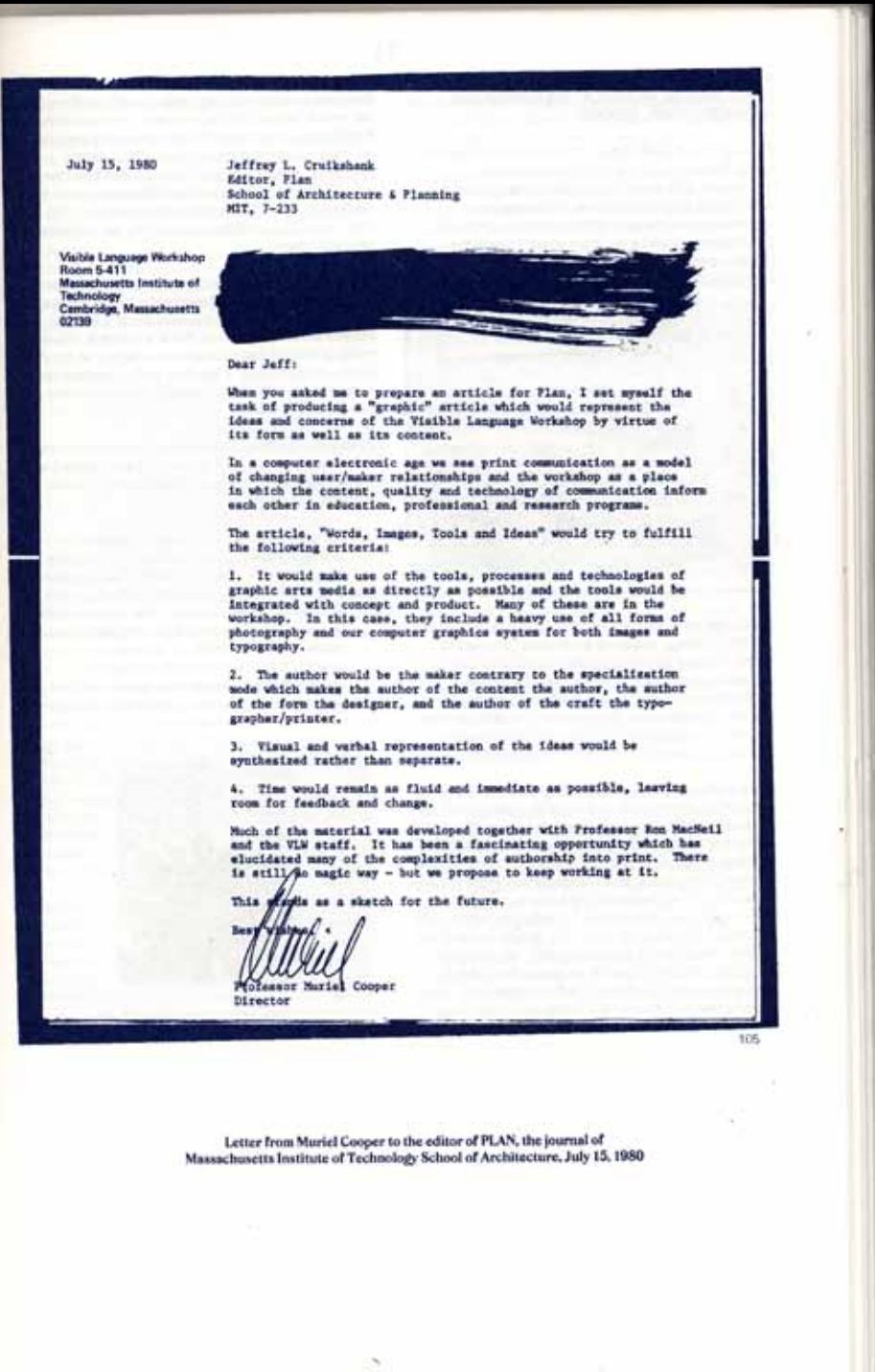
KEY TO THE KEY

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

someone else. If brass wakes up a trumpet, its fault. To me this is obvious: I witness dling of my own thought: I watch it, I listen make a stroke of the bow: the symphony stir in the depths, or springson to the

old fools had not discovered only the significance of the Ego, we should not now be to sweep away those millions of skeletons since time immemorial, have been piling up of their one-eyed intellects, and claiming themselves, the authors!

ography and spelling of this piece have maintained according to the source from has been plagiarised: *Harper's magazine* (2007)



Letter from Muriel Cooper to the editor of PLAN, the journal of Massachusetts Institute of Technology School of Architecture, July 15, 1980

Letter from Muriel Cooper to PLAN Magazine, 1980. Reproduced by David Reinfurt in *Dot Dot Dot* 15, 2007.

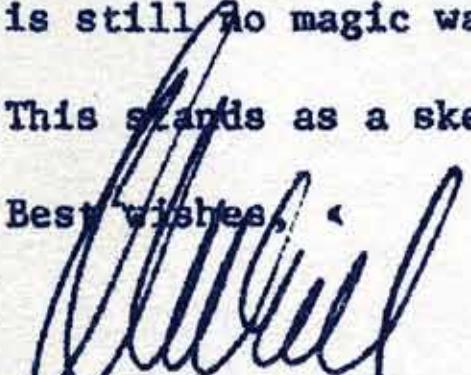
The article, "Words, Images, Tools and Ideas" would try to fulfill the following criteria:

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

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

This stands as a sketch for the future.

Best wishes,



Professor Muriel Cooper
Director

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

Reach me at [mandy \[at\] aworkinglibrary \[dot\] com](mailto:mandy@aworkinglibrary.com)

COLOPHON

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

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

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

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

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

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

SPECTOR BOOKS

(FRONT COVER)

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

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

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

(BACK COVER)

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

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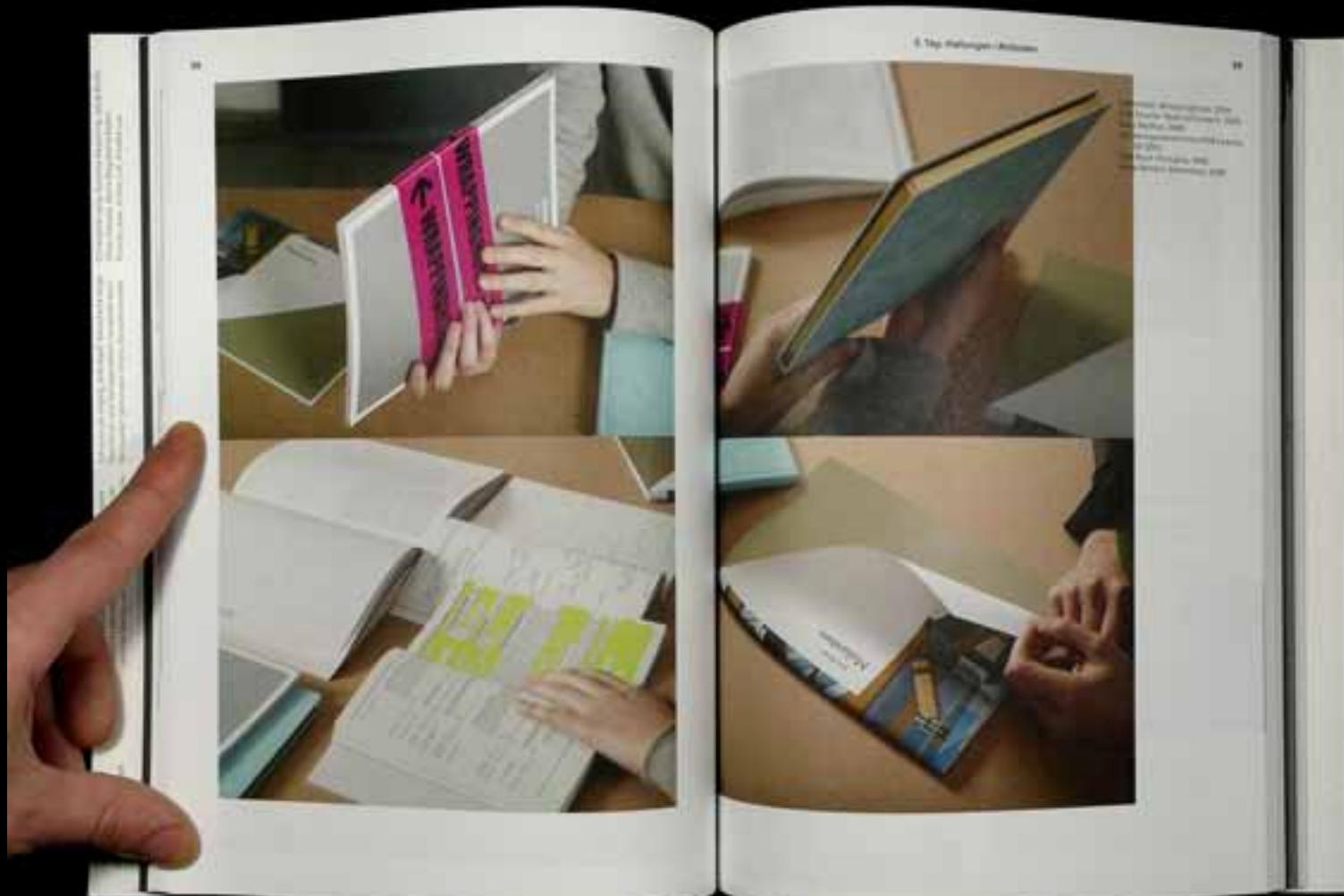
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2. TAG
SORTIEREN









Die einzige Praxis, die bei BDI mit dem gleichen Jugen-, wie bei den Instrumenten präsent ist, ist die Konzession Bischleben zum Bischleben-Kant. Im Jahre 1858 in diesen ehemaligen Ortsteilen wurde Bischleben nach Potsdam, die kleine Häufung zwischen Bischleben und Potsdam aus dem kleinen Ortsteil über ganz Europa ausgetragen.

Es gibt auch viele andere beweisreiche Abgrenzungsschichten. Verschiedene Umweltfaktoren wie Alter und Geschlecht sind wichtiger als klinische Parameter noch gar nicht in einem Register. Ein Herkunftscode für diese Mischung von Phantasie ist „Dionysische Rassen“ – ein Körnergras- und Weinbau-Kodex.

Wing-Darstellung und -interpretation. Wichtigster Teil ist nicht aufwendig gestaltet, und direkt schaut der Betrachter gekrönter Kaiserburg gegenüber dem „Prinzenpal“, welches das angeblich „Erlösungsmittel“ ist. Hinter, Auch an anatomisch-schematischen Zeichnungen kommt die Variante mehrfach vor, die Wiedergabe der Knochen eines kleinen Kindes. Zeichnungen dieser Art sind jedoch mit

Wiederum kann man Phasen unterscheiden, die man mit dem Begriff der **Wiederholung** bezeichnet. Wenn ein Kind eine Phase wiederholt, kann man davon ausgehen, dass es diese Phase nicht überwunden hat. Wenn ein Kind eine Phase überwunden hat, kann man davon ausgehen, dass es diese Phase wiederholt.

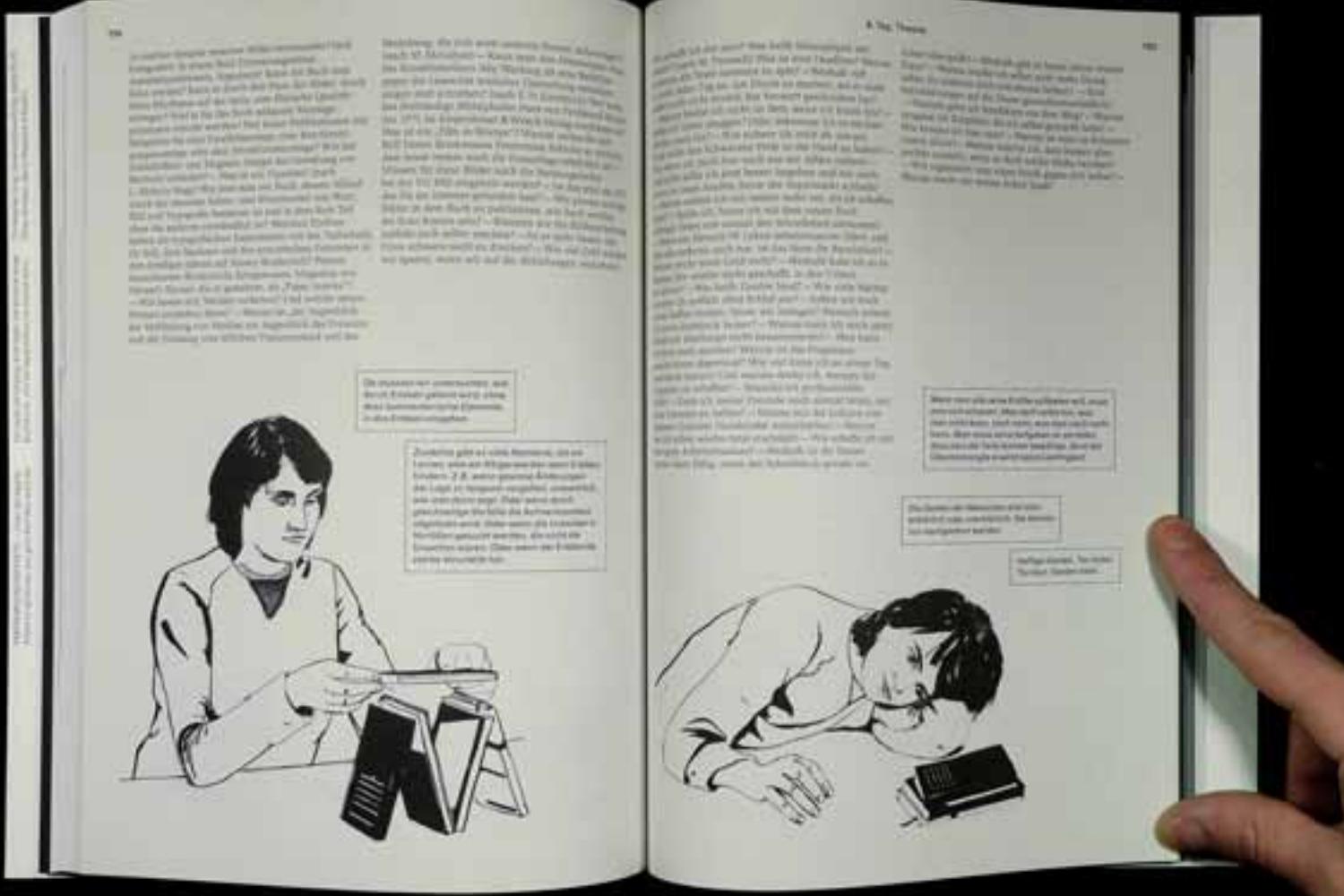
Wiederum kann man sich in die Freiheit des unbefestigten Asphalts, anstatt gegen eine Insel zu bewegen. Sollten Jäger kommen, so ist es die Wehr- und Verteidigungsmechanismen, wieder andere Schuttmassen zu legen. Infolge der Klima- und Bevölkerungsentwicklung aufgetretenen wird sich bald kein jüngerer Ressort für den Raumwettbewerb aus. Das heißt nicht, dass sich nicht an diesen Bevölkerungsströmung ein Eigenwert der Raumordnung erneut bilden wird. So geht es an einem Standort und mit Herausfallen eines Namens, um einen anderen, an einen Fallende in der Wirkung, jeder dieser Inseln sollte wie ein Rumpf durch ein, das eine Fläche als Nachbarinhaberin kommt.

8. TAG THEORIE

...and the second phase involved
political discussions, political movements, and
advocacy groups. This second phase...
In such an environment, many new political
organizations, such as the New People's
Army, were formed.

www.elsevier.com/locate/bsm







Three developments in the life of the book:

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SPECTOR BOOKS



Three developments in the life of the book:

The resurgence of writing

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SPECTOR BOOKS



Three developments in the life of the book:

The resurgence of writing

the production of music and thereby one's own work. The book we were working on was going to be about the making of books. That's why we looked around for formats within other fields of art

Book as social media

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

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

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SPECTOR BOOKS

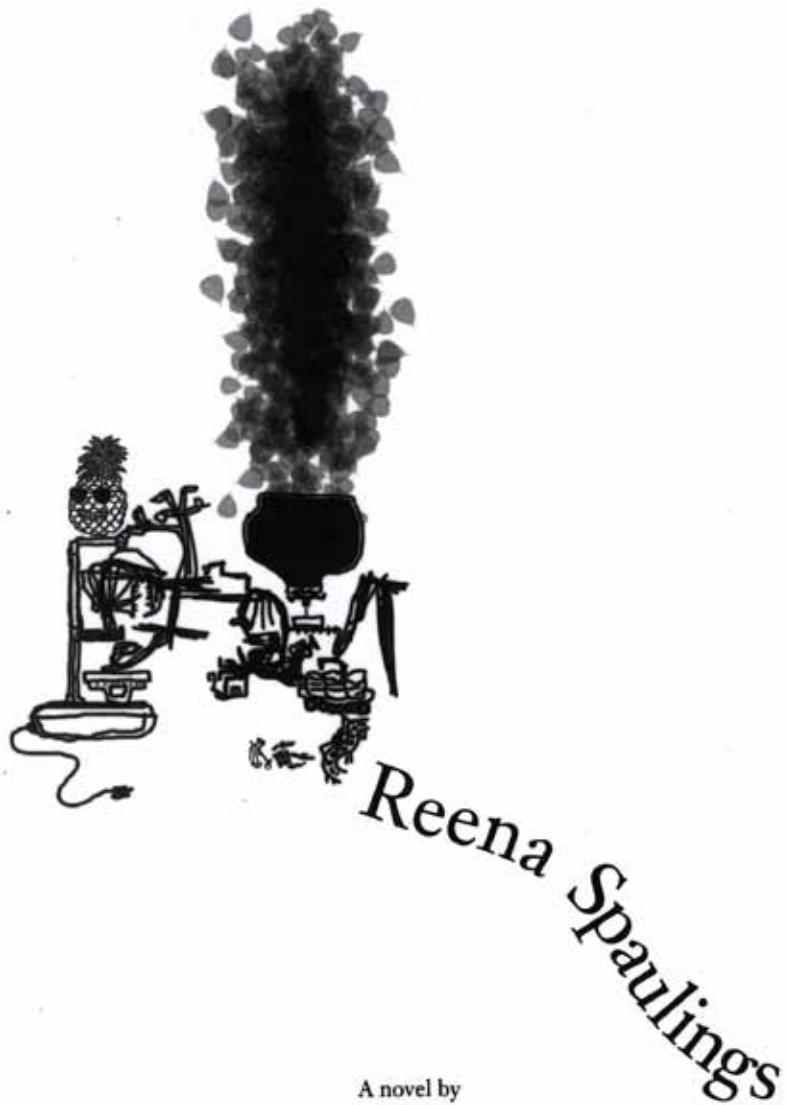


The death of the author

The birth of the reader

**“A text is made of multiple writings...
The reader is the space on which all the
quotations that make up a writing are
inscribed; a text’s unity lies not in its
origins but in its destination.”**

—*Roland Barthes*



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

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

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

“An author is a routine, which makes for good conversation whenever that routine climbs down from the windswept seclusion that walks and breathes centuries of the word.”

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Collaborative Futures

The Future of Collaboration, Written Collaboratively

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

—Marshall McLuhan

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

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

Booki.cc/CollaborativeFutures

Collaborative-Futures.org

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You can sign up on Booki and edit the book.
[We wrote a chapter](#) to help you get started on that.

Production files:

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

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

A Wikipedia Reader

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

1985	Cocktail Party Effect	Hannah Arendt	Materialism	States	Tandem
Acadian Driftwood	The Colbert Report	Harper's Bazaar	Meditation	Galam	Tandem Bicycle
Adaptation	Commodore 64	Health Care	Menachem Begin	Qualia	Taxus Baccata
Adrenal Medulla	Constructed Language	Henry Wadsworth	Michel Foucault	Quark	Television
Afterimages	Copy Protection	Longfellow	Mixed Reality	Rapid Eye Movement	Tetragrammaton
Ahimsa	Crossbow	Hill	Mnemonic	Rasul v. Bush	Thomas Nagel
Al-Huriya	Cyberpunk	HizbelHir	Mobile Phone	Record Label	Titanium
Aldous Huxley	Data-mining	Horizontal Gen Transfer	Mountain	Reproduction	Transhumanism
Alzheimer's disease	Daydream	Human Animal	Mushroom	Rhizome	Turkish Bath
Analog Hole	Dealer	Communication	Mushroom Cloud	Rock	Underground Economy
Andrew Huxley	Depersonalization	Human Speechome	Mycelium	Roland Rat	Union
Animism	Dharmaakra	Project	Mythology	Roman Numerals	Vaccination
Asparagus	Diane Vreeland	Dylan Thomas	Naïve Set Theory	Russian Roulette	Vegetarianism
Asshole	Distribution	I'm Sorry I Haven't a	Neuroscience	Satire	SR-71 Blackbird
Attention	Dream	Clue	Nonce Word	Set	Videotape
Attention-Deficit	Dualism	Ego Death	Illegal Drug Trade	Shamanism	San Francisco
Hyperactivity Disorder	Dylan Thomas	Enclave and Exclave	Neuroscience	Shock Art	Vile Bodies
Augmented Reality	Ego Death	European Microstates	Illness	Sanskrit	Virtual Reality
Augmented Virtuality	Enclave and Exclave	Faces of Death	Intergenerational Treadmill	Santiago Ramon Y Cajal	Voluntary Human
Autobiography of Malcolm X	Illegal Drug Trade	Islamic calligraphy	Optical Illusion	Sarah McLachlan	Extinction Movement
Axon	Evangelism	James Joyce	Organum	Satire	Waxwing
Ayurvedic	Ewald Hering	Infinite Set	Origin of language	Set	We Are the World
BBC	Extraterritoriality	Infinity	Our Band Could Be Your	Shamanism	Western Europe
Babies	Eye Movement	Interspecies	Shock Weapons	Sheila E.	Wikipedia
Band of Evil	Faces of Death	Communication	Objects of the Mind	Shock Art	William James
Band College	Islamic calligraphy	Kara Walker	Pain	Silent Letter	
Bellevue Hospital Center	Jabberwocky	Kibera	Peanuts	Simulated Reality	
The Birth of Tragedy from the Spirit of Music	Flowers	Kilroy Was Here	Pebble	Sing-along	
Black and White Dualism	Ford Model T	Japan	Peppermint	Sleep Deprivation	
Bob Dylan	Friedrich Nietzsche	June and Jennifer Gibbons	Police Enforced ANPR in	Snowclone	
Bottom of the Pyramid	Gödel's Incompleteness Theorem	Kara Walker	the UK	Soapland	
Boulder	Geopolitics	Kibera	Police Enforced ANPR in	Songs of Mass	
Boy Soprano	Ghassan Kanafani	Kilroy Was Here	the UK	Destruction	
Brewer's Dictionary of Phrase and Fable	Ghost in the Machine	Korea	Police Enforced ANPR in	Soul	
Broadmoor Hospital	Goguryeo	LSD	the UK	Stanford Prison	
Brothels	The Goodies	Liechtenstein	Police Enforced ANPR in	Experiment	
Central Intelligence Agency	Grape	Light	the UK	Still Life	
Charles Sanders Peirce	Gravel	List of deities	Police Enforced ANPR in	Stimulation	
Choir	Great Upheaval	The Magical Number	the UK	Stokely Carmichael	
Cobble	Great Upheaval	Seven, Plus or Minus Two	Police Enforced ANPR in	Stress	
	Great Upheaval	Mantra	the UK	Subtitizing and Counting	
	Great Upheaval	Marcel Duchamp	Police Enforced ANPR in	Summit	
	Great Upheaval	Perception Disorder	the UK	Superior Colliculus	
	Great Upheaval	Mary's Room	Police Enforced ANPR in	Precisionism	
	Great Upheaval		Police Enforced ANPR in	Systemic Bias	
	Great Upheaval		Police Enforced ANPR in	Talking Animal	
	Great Upheaval		Police Enforced ANPR in	Tally Sticks	

What follows is the documentation of 23 travels within Wikipedia (navigating from article to article via a connecting hyper-link, producing a string of connecting articles). The string of articles produced by each travel can be understood as a kind of mental-map: a wandering in thought, or a deeper continuous investigation. The decisions that each contributor made will hopefully produce not only an array of interesting subjects, but also serve as a kind of supplemental reader to their own creative practice. Presenting these links sequentially as they were traveled is also a kind of ordering method. To an extent, digital systems make hierarchical categorizing and analog ordering irrelevant (see introduction to *A Wikipedia Reader*, 2008). Information online is not necessarily categorized and ordered in the traditional sense, it is interconnected with everything, and accessed through these connections. Here the contributors themselves become the categories through their own choices of what connection to follow. The articles are abridged because of printing limitations. It must also be understood that each printed article is also a documentation in the article's continuously growing life. That is the nature of user-generated content. Things are revised and updated. Some of the connections presented here may now be broken. Like old trolley lines, they belong to a different time. Yet unlike these old lines, they can be reconnected. Obviously, the nature of Web 2.0 opens up room for factual error. It also opens up room for tinkering and play, which was not present in the first reader. Oraib Toukan's travel includes a fictitious article in between factual ones (this article lasted no longer than a day). It is a culture of participation. Even tricksters and trouble-makers can participate. But this tinkering is not always rooted in misinformation. When looking at the Hannah Arendt article (which came up twice through Marc Handelman and Eileen Quinlan), I had the uncanny realization that I was looking at my own hand in the photograph of her gravestone. I uploaded the photograph over a year before and had forgotten about it. I had thought, with it becoming more difficult to play with the text, why not play with the images? Anyone can assert their presence in the backgrounds and margins of photographs, becoming part of the information.

David Horvitz, September 2009

This was commissioned by the Art Libraries Society of New York for the Contemporary Artists Books Conference at Printed Matter's 2009 NY Art Book Fair. It was organized through David Senior at the Museum of Modern Art Library.

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

Pragmatism

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

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

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

Origins

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

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

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

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

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

to historians, biographers, and critics.

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

Epistemology

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

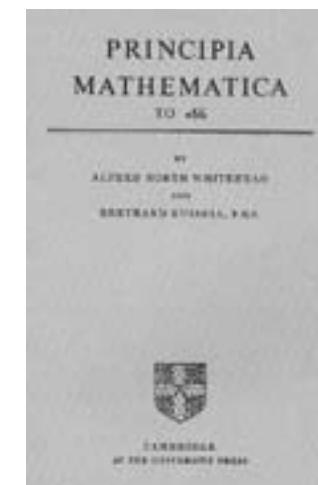
"The most ancient parts of truth . . . also once were plastic. They also were called true for human reasons. They also mediated between still earlier truths and what in those days were novel observations. Purely objective truth, truth in whose establishment the function of giving human satisfaction in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

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

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

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

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



impact of Peirce's thought through 1983.

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

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

Principia Mathematica

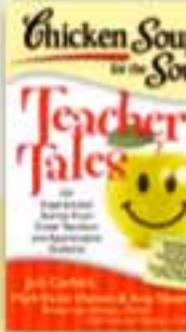
The *Principia Mathematica* is a 3-volume work on the foundations of mathematics



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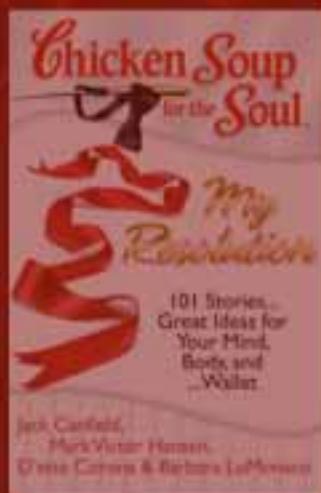
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Dec 26, 2008 [Preetam Kaushik](#)

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Plagiarism Lines Blur for Students in Digital Age

By TRIP GABRIEL

Published: August 1, 2010

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



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

And at the [University of Maryland](#), a student reprimanded for copying from [Wikipedia](#) in a paper on [the Great Depression](#) said he thought its entries — unsigned and collectively written — did not need to be credited since th

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Combat Typography: *How to disrupt the text*

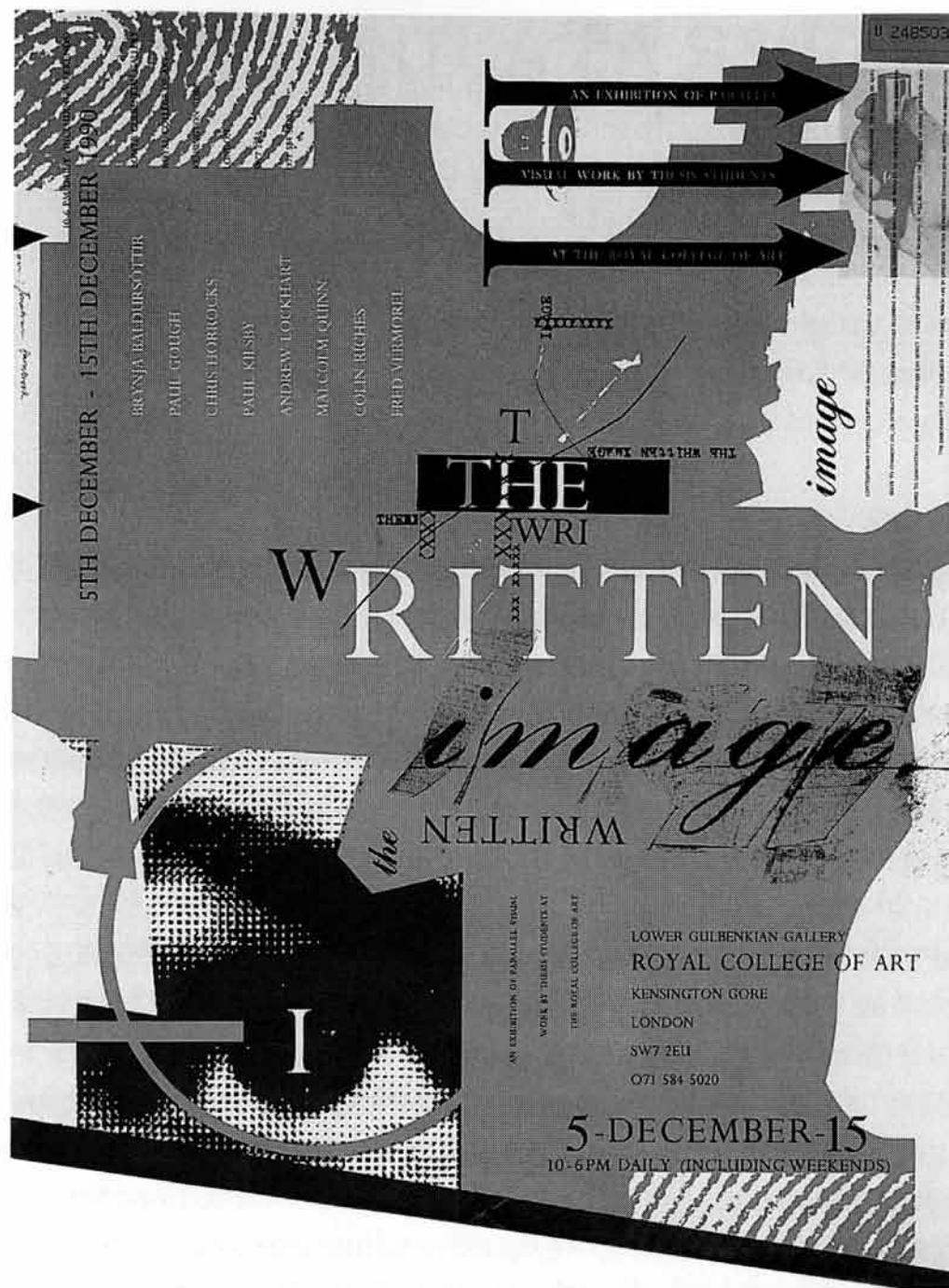
THE DESIGNER AS AUTHOR

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

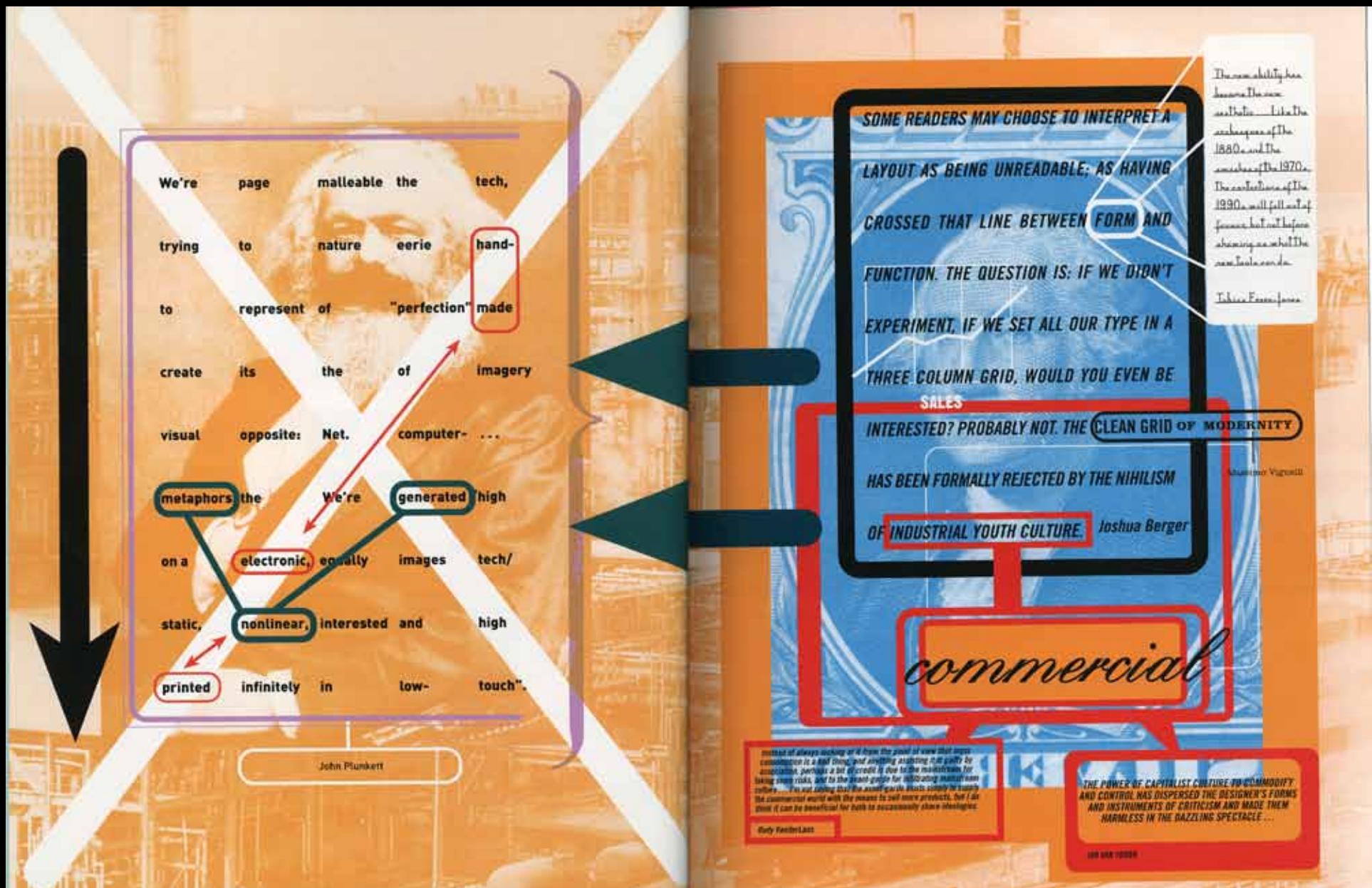
This year, the shift in taste signalled in 1990 by the two graphics silvers at Sikkha-Kunst, continues.

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

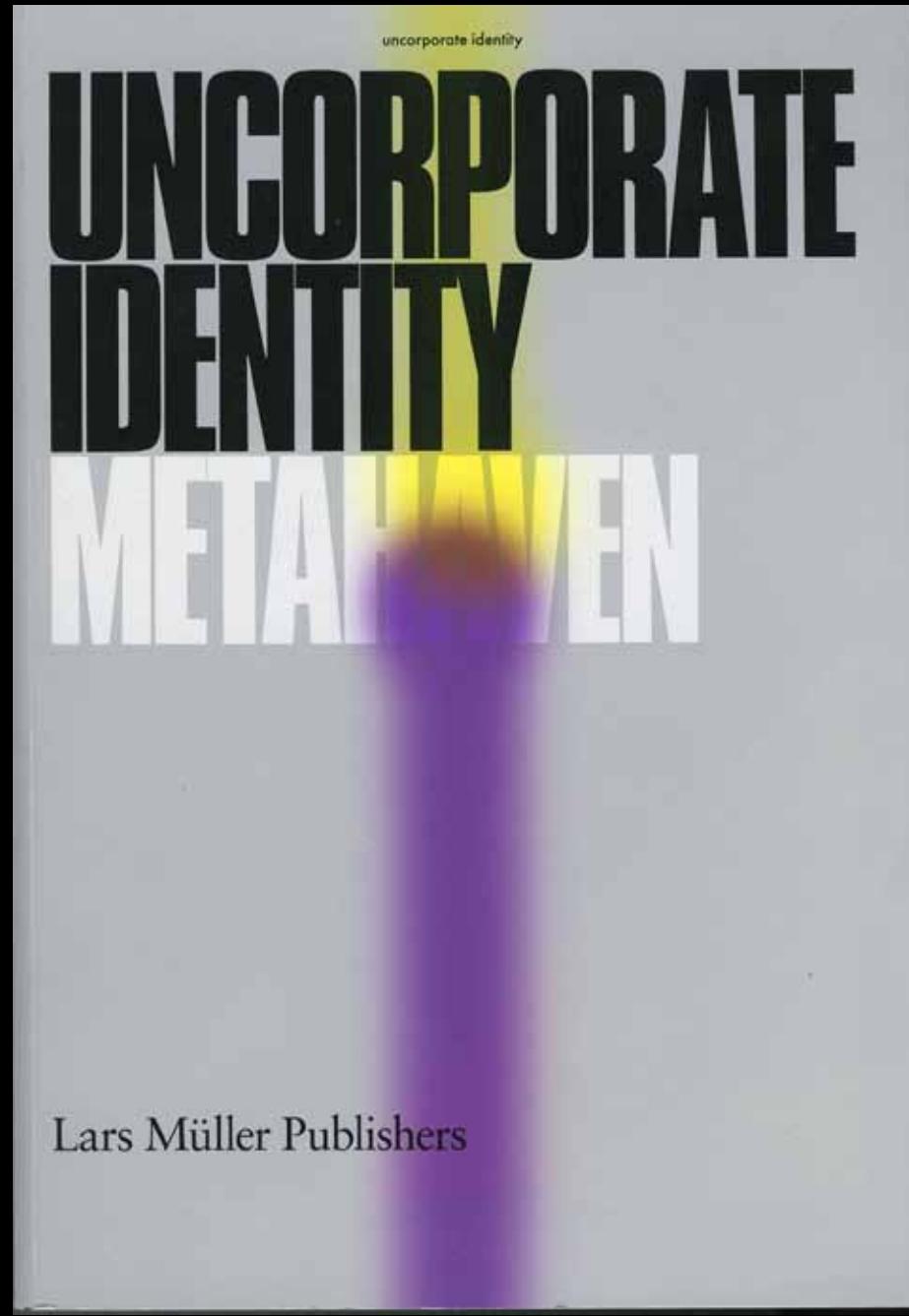
Rick Poynor, 1991



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



Jonathan Barnbrook and Rick Poynor, 1996.



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

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

Boris Groys and Pier Vittorio Aureli enter into discussion with Metahaven and Marina Vishmidt.

MARINA VISHMIDT

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

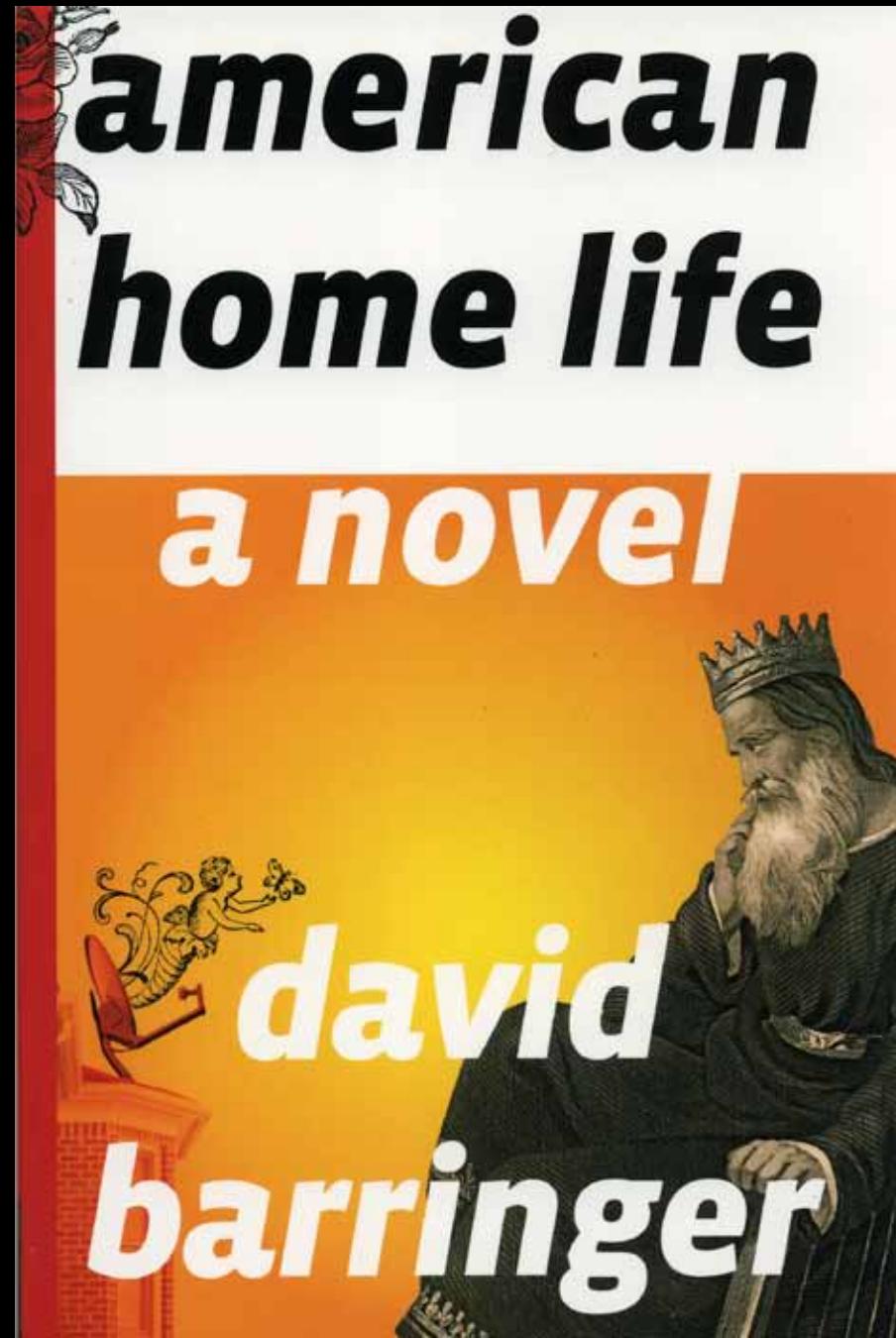
This dialectic between power and freedom is something that is also integral to your thinking of architecture and the political, Pier Vittorio. And Metahaven's approach to design and geopolitics is concerned to break open the ossified relations between the 'soft power' of flexibility and regimes of control,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

BORIS GROYS

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

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

Normative Typography: *How to polish the veneer of respectability*



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

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

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

Breakfast

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

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

Tina and I sneak upstairs.

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

Tina locks the door while I pour the mouthwash.

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

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

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

T

HE INTERVIEWER WANTS TO KNOW, FOR THE RECORD, HOW OUR MARRIAGE IS.

Form

"Rocky," I say.

"Very rocky," agrees my wife.

"Worse than that," I say.

"Yeah," says Tina, "much worse."

"It's a shambles."

"We're on the outs."

"We're on the skids."

"We're separating."

"Actually," I say, "separation is a *fait accompli*."

"We've been living separate lives for some time now."

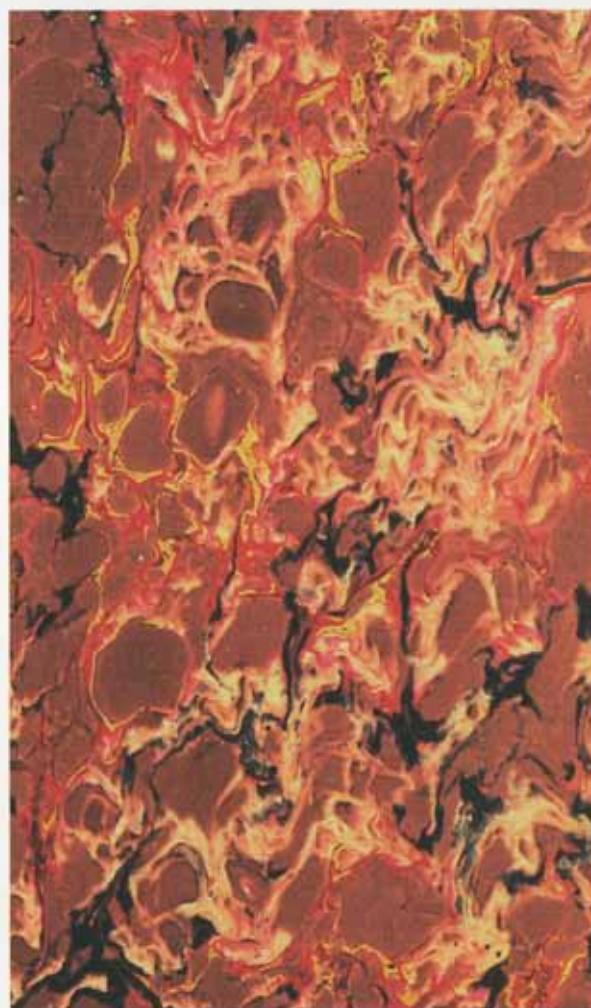
"Years, really."

"Doomed from the start," says Tina.

"It just took this interview process for us to admit what's been staring us in the face."

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

Meta Typography: *How to play with your apparatus*



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

Black Pages

VOLUME I

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5

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

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

ittle of Burgundy proves to be sufficient payment). Nabokov, who in a lecture referred to this scene as “² tells a remarkably similar story about confinement in “On a Book Entitled *Lolita*”:

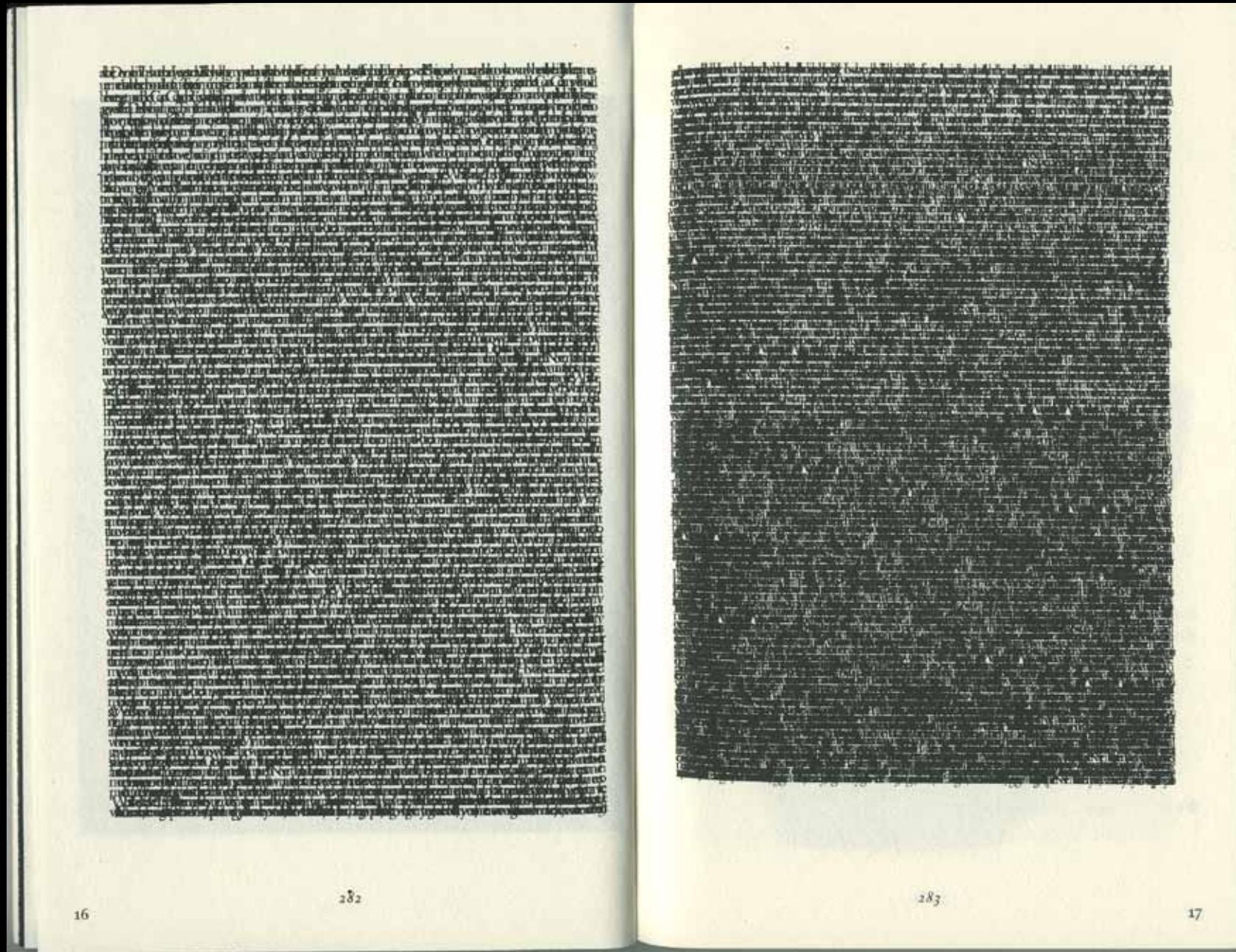
can recall, the initial shiver of inspiration was prompted by a newspaper story about an ape in the *Plantes*, who, after months of coaxing by a scientist, the first drawing ever charcoaled by an animal: this wed the bars of the poor creature’s cage.³

in, that “shiver of inspiration” in 1939 or 1940 was the impulse to write the novella *The Enchanter*, the *Le* of *Lolita*. The tone, plot, characters and, perhaps most strikingly, the setting have changed in the later work; the however, has remained salient. For example, in chapter 11 in *Lolita*, incarcerated Humbert Humbert complains of a daily headache in the opaque air of this tombal jail.”⁴ He, doesn’t think he can go on, and so instructs the reader on the page by repeating his beloved’s name. In vain, we can imagine the envisioned wall of *Lolita*—a topographical sketch showing the bars of Humbert’s cage? Humbert, as we know, will die in prison after eternity for himself and *Lolita* in the book he writes;

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

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

theorists in the previous page and in the imagina



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

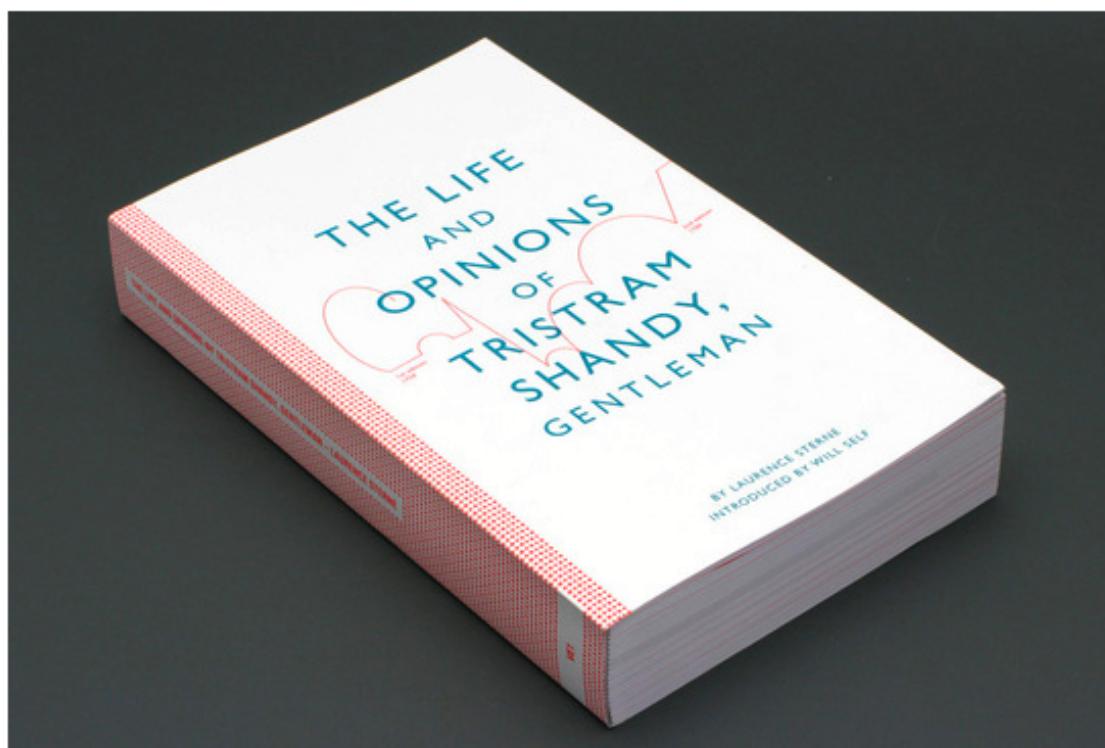
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Carl Frederick Reuterswärd. *Prix Nobel*. Bonniers, 1960.
Reproduced in Lüthi, *On the Self-Reflexive Page*.

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

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LENORE DOOLAN AND HAROLD MORRIS,
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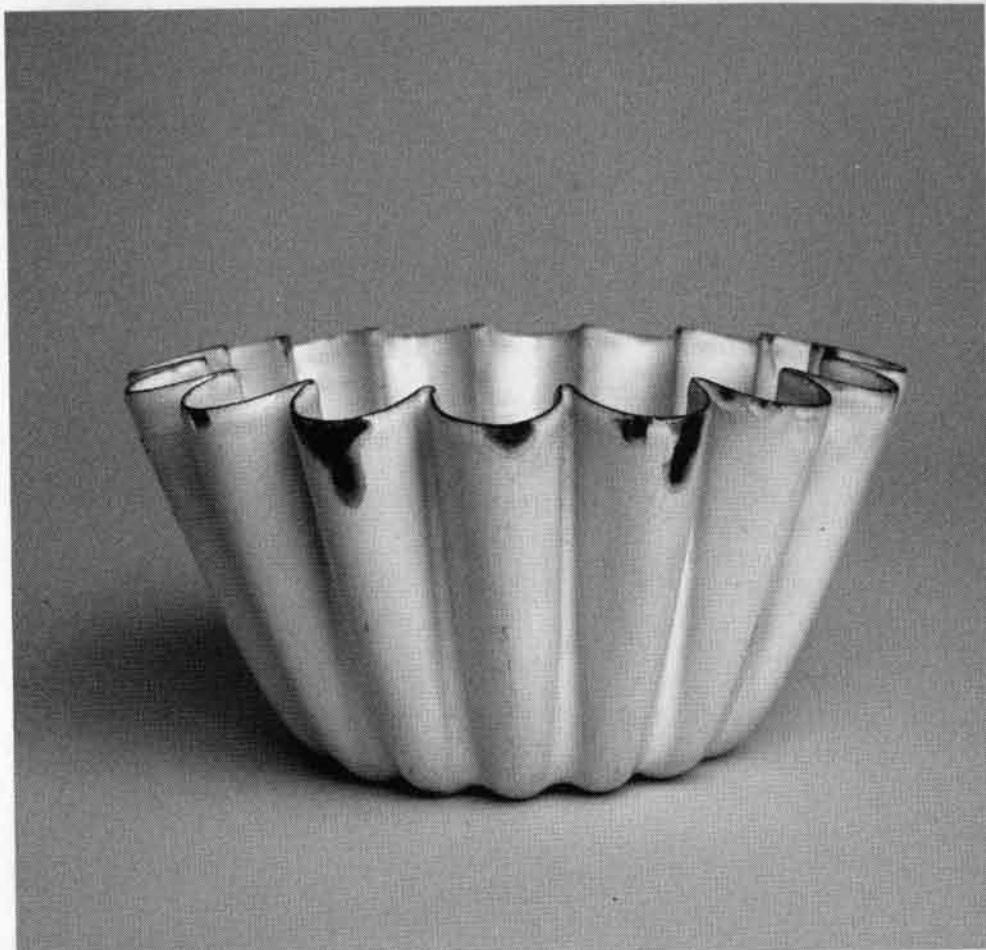
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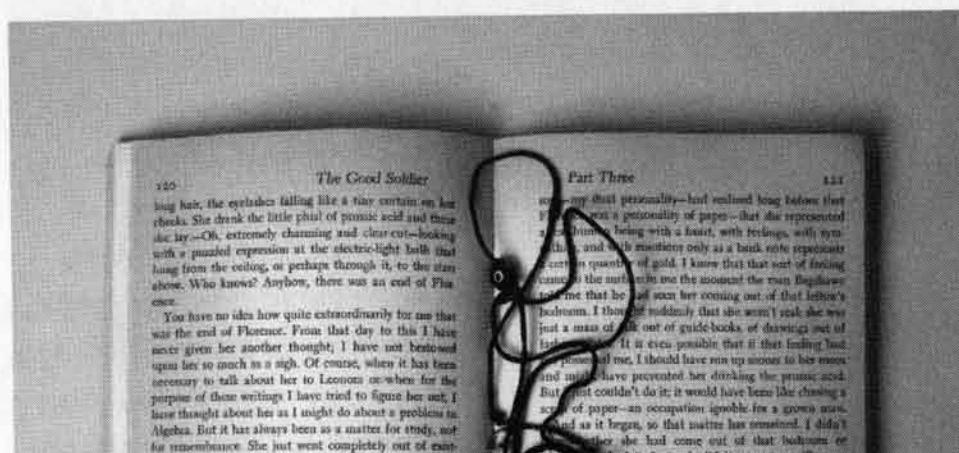
A blancmange mold

A blancmange mold given to Morris by Doolan, used for holding exposed film. 6 in. diam. x 4½ in. tall.

\$10-20

LOT 1158

A Tate Modern museum program



Zombie Typography: *How to raise the dead*

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

JANE AUSTEN, *Pride and Prejudice*

CHAPTER 1

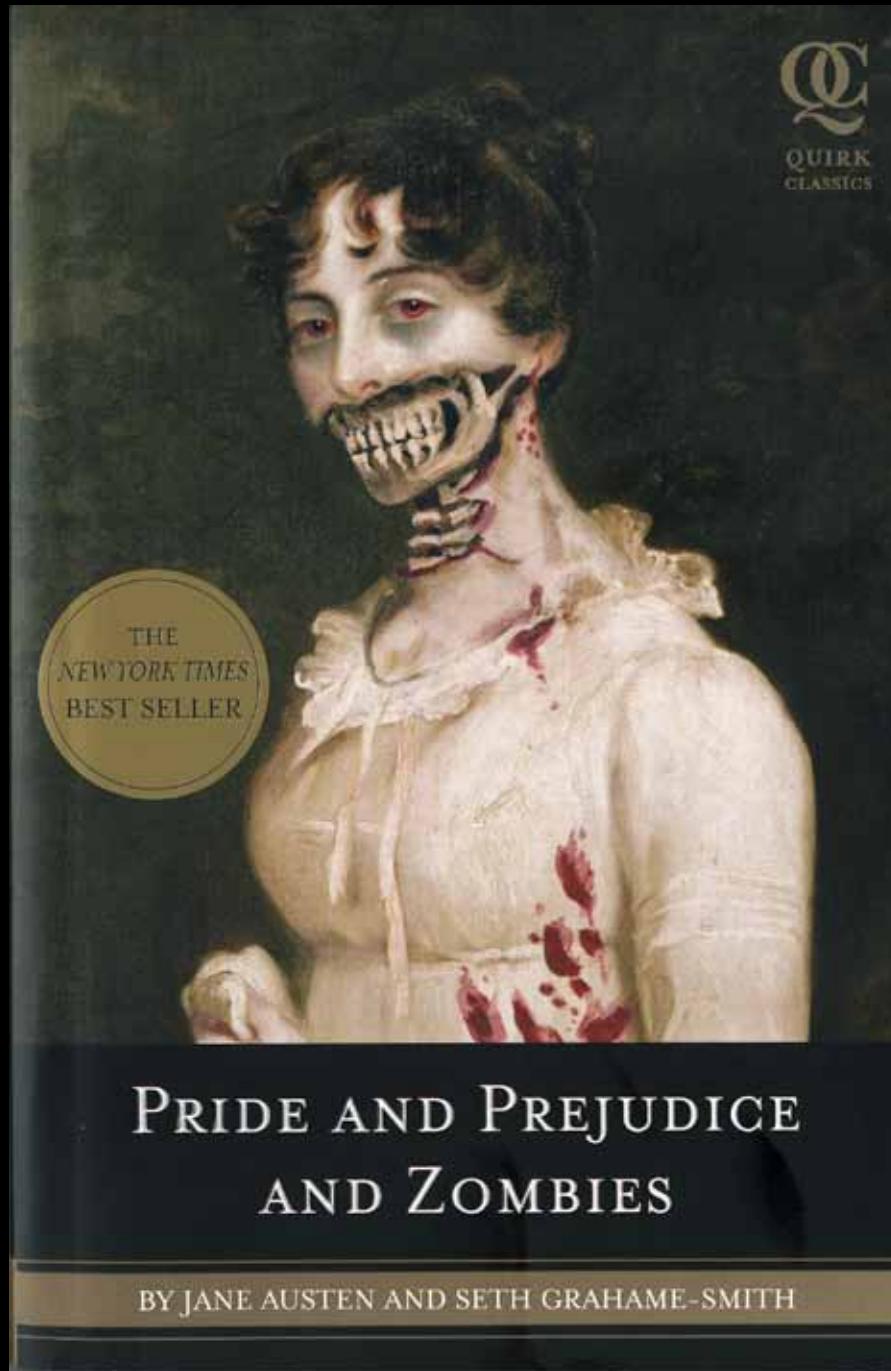
IT IS A TRUTH universally acknowledged that a zombie in possession of brains must be in want of more brains. Never was this truth more plain than during the recent attacks at Netherfield Park, in which a household of eighteen was slaughtered and consumed by a horde of the living dead.

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

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

“But it is,” returned she.

Mr. Bennet made no answer.



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

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ACKNOWLEDGED THAT A
ZOMBIE IN POSSESSION OF
BRAINS MUST BE IN WANT
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MORE PLAIN THAN DURING
THE RECENT ATTACKS AT
NETHERFIELD PARK...

...IN WHICH A HOUSEHOLD OF
EIGHTEEN WAS SLAUGHTERED
AND CONSUMED BY A HORDE
OF THE LIVING DEAD.

MY DEAR
MISTER BENNET,
HAVE YOU HEARD
THAT NETHERFIELD
PARK IS OCCUPIED
AGAIN?

DO YOU
NOT WANT
TO KNOW WHO
HAS TAKEN
IT?

WOMAN,
I AM
ATTENDING
TO MY
MUSKET.

PRATTLE
ON IF YOU
MUST - BUT LEAVE
ME TO THE
DEFENSE OF MY
ESTATE!



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

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

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

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

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

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

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

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

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

"Though I can imagine why you ask about

From William Morris's *News from Nowhere*.

OR, AN EPOCH OF REST.

43

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

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

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54

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"Though I can imagine why you ask about

55

Found Typography: *How to wear second-hand prose*

FOUND magazine

7

I like Oatmeal,
trainstations,
Night time
& chamomile
Tea.

Call me
right now at
(505)288-9593

If you
are a
nice,
pretty
girl.

I am
5'ft 9in
tall.



Greetings, Ladies:
My Name is
WILLIS EARL BEAL
I am a good
person.
I am employed
I pay rent
for a
studio
apartment
living space
I dwell
alone.
I heavily
favor the
music of
Norah Jones

Hey, I'm not Brad Pitt, Johnny Depp, Dwayne "The Rock" Johnson or anything close to the designated stud cakes, stud muffins & stud pies. See, I'm not some flashy, excessively sweet food. I'm more like a Biscuit. I compliment meals & sandwiches or I can be enjoyed, call,

5 BUCKS



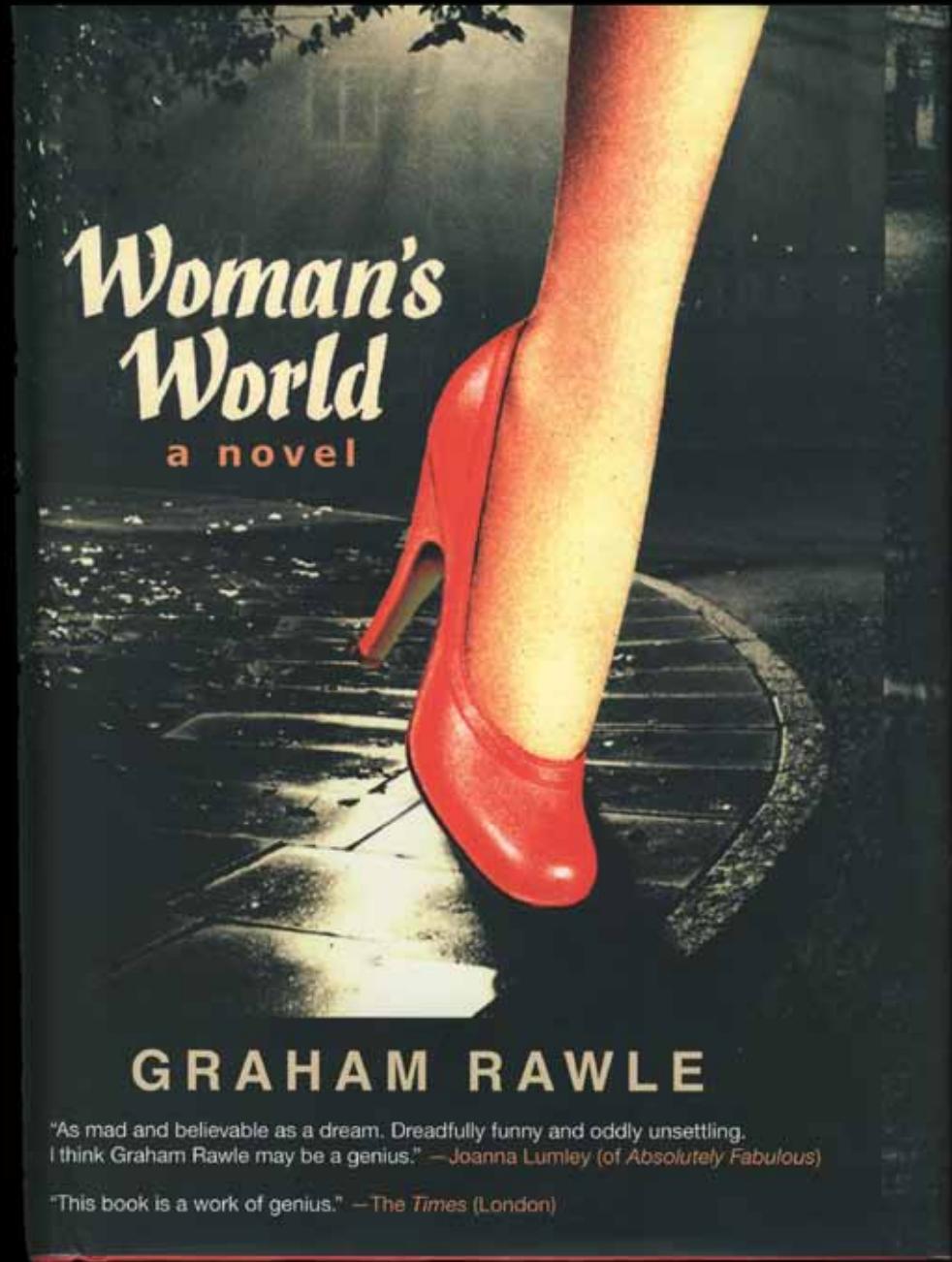
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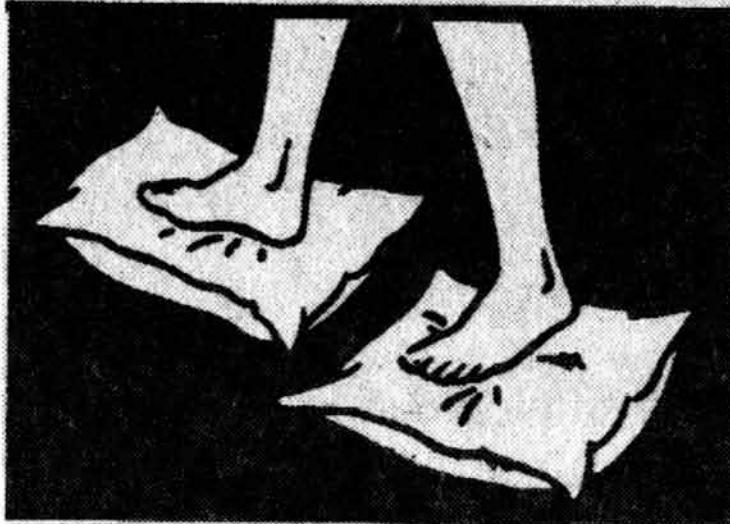
Mario,

I fucking hate you
you said you had to
work then why's
your car HERE
at HER place??

You're a fucking
LIAR. I hate you
I fucking hate you
Amber
PS Page me later



Graham Rawle. *Woman's World*, 2007.



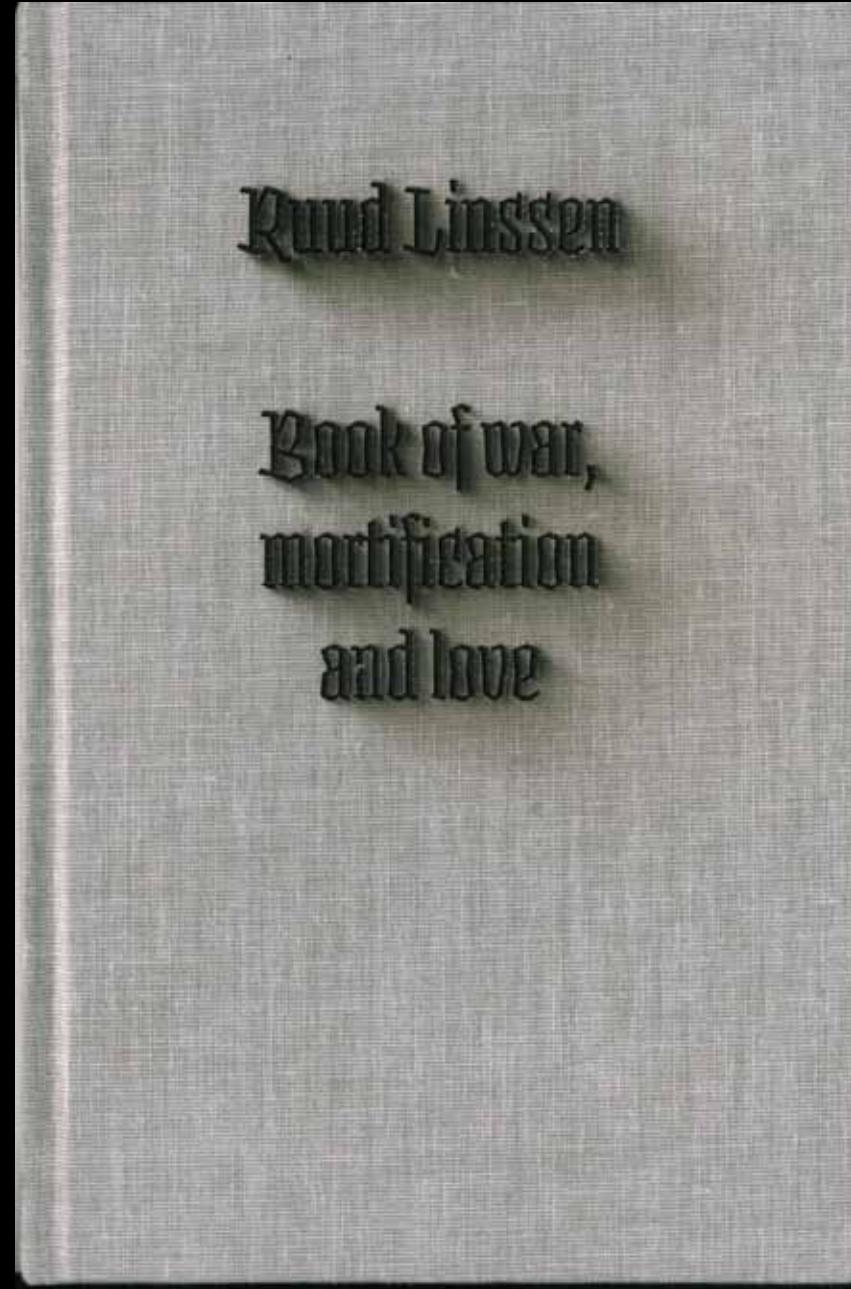
was a lightness in my step as if I were

Walking on Pillows.

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

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

Material Typography: *How to do things*



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

HE monks walk in; over the lecterns lights flash on, one by one, like tiny clouds in the great darkness of the church. The lectern wood resounds when the prayer books come out.

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

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

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

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

If not, it must be a big blow, so I think. Prayer must be a world of its own, with countless roads to get lost along.

THE monks walk in, over the lecterns lights flash on, one by one, like tiny clouds in the great darkness of the church. The lectern wood resounds when the prayer books come out.

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

Half a century there was a flourishing religious life go-

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the toes turned too far out.

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

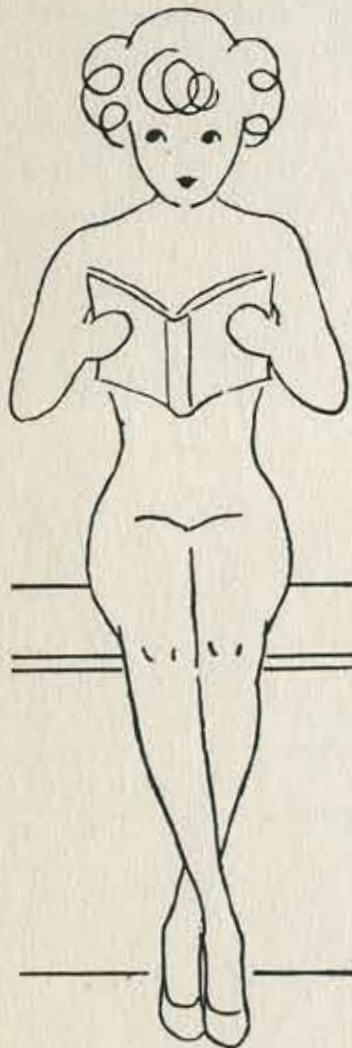
For the protection and well-being of your feet, shoes must be right in length—neither too short nor too

They make the foot look smaller and shorter, but they throw the body out of balance and work havoc with spine, arches, and disposition.

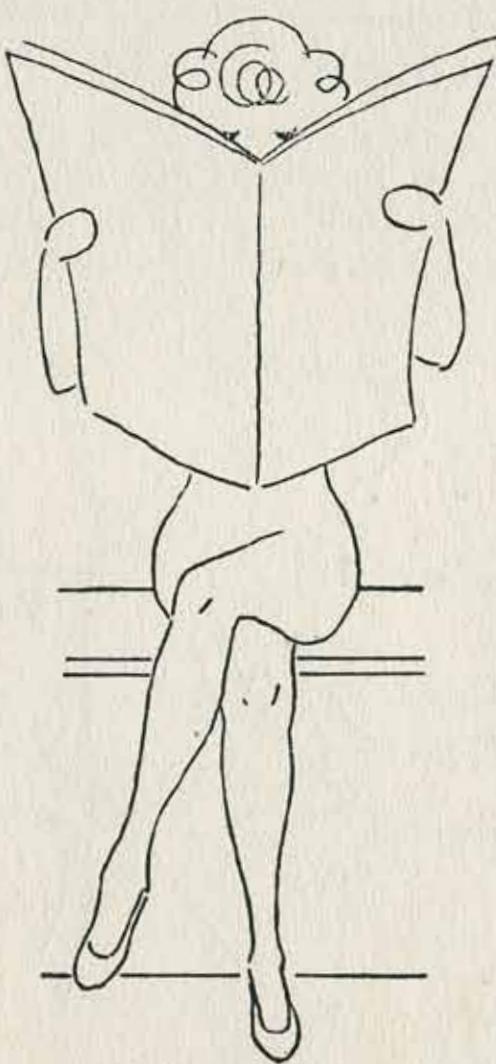
Don't be tempted by bargains. Beware of sale shoes unless you can get them in your correct size and, what is even more important, in a last that is suitable for your foot.

Manufacturers often seek to cover up the tawdriness of merchandise by making it elaborate and ornate.

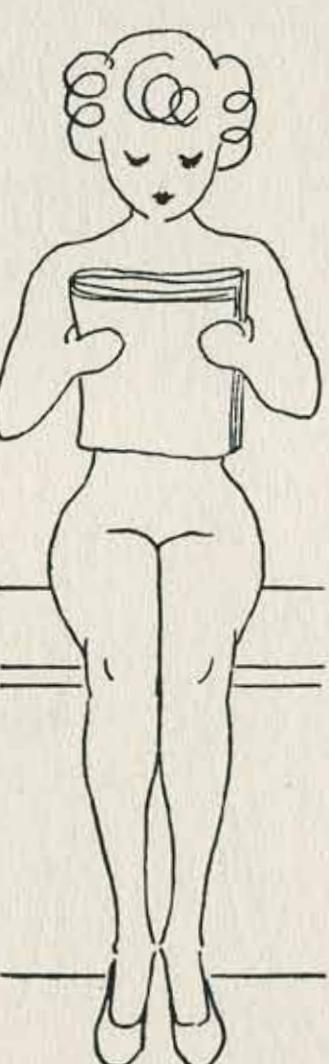
Remember that shoes need care. Use shoe trees to preserve their shape. Have worn lifts repaired at once, and use the right polish or dressing for each type of shoe.



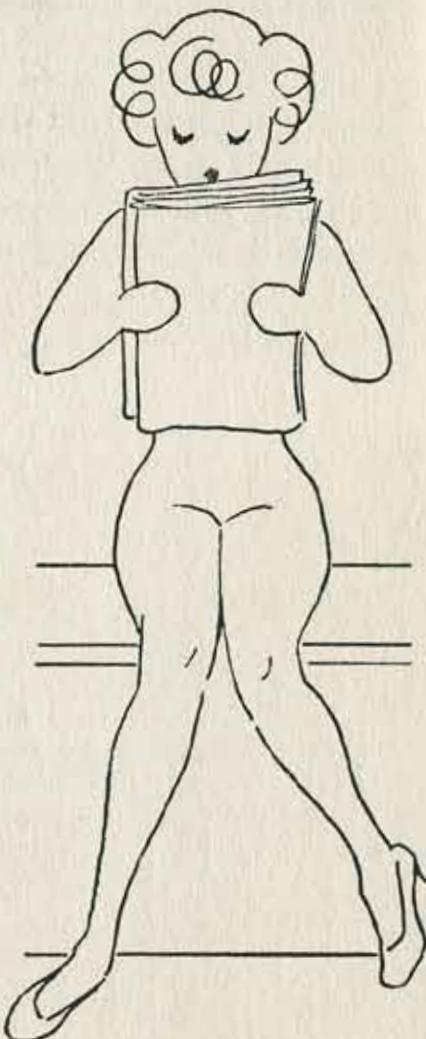
PLEASING



AWKWARD



SMART



UGLY