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Publishing as Artistic Practice

Ed.
Annette Gilbert

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Eva Weinmayr

Ed Ruscha's Letter • An Alternative Information Service • There is No Such Thing as Neutral Knowledge

INNER VOICE: Why start with Ed Ruscha's *Twentysix Gasoline Stations*?

EVA WEINMAYR: Simply, because he is *the* pioneer of artists' books and because he gives interesting insights on the topic in a letter we have in The Piracy Collection in London.[1] In it, he writes that it was "a terrible mistake" to number the first edition of *Twentysix Gasoline Stations*. He saw, that numbering the individual copies creates a "limited edition" rather than "just another book." He wanted his books to circulate freely. So it seemed quite counterproductive to turn the book into a collectible. Numbering creates a scarcity that hikes up the value. He actually was right: a copy of the first (numbered) edition of *Twentysix Gasoline Stations* sells today on AbeBooks for 17,432 £ [fig. 1]. It has become an object of desire for private collectors and big art institutions likewise.

INNER VOICE: Remind me, what was Ruscha's initial print run?

EVA WEINMAYR: He numbered and signed the first run of 400 in 1963. This had been followed up by a second edition of 500 in 1967. In 1969, he printed a third edition of 3,000. A huge print run for an artist-booklet. In my view it can be seen as the attempt to flood the market in order to undermine the trading of the books as expensive collectibles.

INNER VOICE: But what's wrong with that? Why can't books primarily be a collector's spoil and reading matter only as a secondary function?

EVA WEINMAYR: Books need to circulate to have an impact by being read. That is why books came about in the first place. Owning a book is fine but it still needs to be accessible. It's quite interesting that, roughly at the same time in the 1960s, a few hundred miles north of Los Angeles another publishing project took off. Stewart Brand, Lois Jennings, and a group of friends kicked around ideas to finally set up a serial publication in 1968: the *Whole Earth Catalog*—an alternative information service and distribution system [fig. 2].

INNER VOICE: I guess it was more about providing information to friends, who like themselves, attempted to live in communes. It was more a newsletter than a real book.

EVA WEINMAYR: The decisive point is that its publication gave it freedom to circulate. It was published twice a year—with more frequent updates in the form of supplements. The *Whole Earth Catalog* collated reviews of self-published counterculture literature, manuals, information about new tools,

1 Letter to writer and co-founder of *Village Voice* John Wilcock, February 25, 1966.

ıch a rich tool been put into the cupboard of a solvent collector. David
, bibliographer at the MoMA Library, wrote a fantastic text about
agments from Access to Tools: Publications from the Whole Earth Catalog
1974 [fig. 3].

INNER VOICE: If I am correctly informed, it also listed and reviewed a wide range of products such as books, manuals, tools, machines, but did not sell any of the products directly. Instead, the vendor's contact information was listed alongside the item and its review. In that it was decidedly anti-commercial.

NMAYR: No doubt. And in a way it resembled an alternative library
t—a kind of "reading list for a coming community,"[2] as Senior put it.
; such the *Whole Earth Catalog* was not just informing about tools,
a tool in itself, a publishing concept and a community-in-print. It was
kind of educational service. Before they started the magazine, Stewart
s wife Lois embarked on a commune road trip with a truck touring
ıntry and doing educational fairs. The *Whole Earth Truck Store* was not
ı store, but also an alternative lending library and a mobile micro-
ıion fair."[3]

INNER VOICE: Interestingly, David Senior describes the catalog project as a precursor of today's online communities as the publication talked directly to its readership, asked its readers questions and completed the feedback loop by publishing reader letters, reviews and announcements.

NMAYR: Yes, and that's why the catalog became very popular and kept
ıg. In the years 1968 to 1975, more than 2.5 million copies were sold.
a living organism, alive and kicking, rather than something dead
a plinth for worship. They were widely distributed through informal
ɛls like mail order, alternative bookshops, and in community libraries.

INNER VOICE: Libraries were an important reference point at the time, as it seems.

NMAYR: Indeed, one of the many ads in the *Whole Earth Catalog*
ıced the 158-page library press publication *Revolting Librarians* [fig. 4]
ɔampaigned for the inclusion of neglected topics in their library
ation service. Materials produced by independent and small-scale
ıers had up to then not been reviewed in the
press, therefore not acquired for the libraries.
quently, they were not accessible for the
s, who had to do with the fairly limited range
ications by commercial publishing houses.
of course, would pick up alternative topics
ıen profit could be sensed.

2 David Senior, ed., *Fragments from Access to Tools: Publications from the Whole Earth Catalog 1968–1974* (Portland, Oregon: Publication Studio, 2013), 2–3.
3 Andrew Kirk, *Counterculture Green*, (Lawrence: University Press of Kansas, 2007), 48.

editor of *Synergy Magazine*, an alternative library newsletter. She campaigned for librarians to become pivotal to enforce the Library Bill of Rights issued by the American Library Association in the 1930s (see Appendix).

INNER VOICE: Free and neutral provision and access to knowledge for everybody is the famous creed of that bill.

EVA WEINMAYR: Neutral? I don't think there is such a thing as neutrality when it comes to knowledge! Librarian activists such as *Synergy Magazine* demanded to address and recognize the political context of the work of librarians.

They looked at the nature of library catalogs, indexes, and search tools because they believed that "these tools were mostly 'rear-view mirrors' that provided little or no bibliographic access to the actual information needs." From April 1968 on, a feature section was included in an attempt "to concentrate on subjects of current interest or on popular subjects for which we feel there is a lack of available information."[4] These were subjects such as Women's Liberation, Gay Liberation, Dope, Native Americans, Ecology, Changing the Family Structure, Independent Publishing, and the Underground Press.[5]

INNER VOICE: (Holding up a back cover of *Synergy Magazine*) This list of subjects here gives an instructive overview of topics important to them [fig. 5].

EVA WEINMAYR: New cataloging and new subjects were just one thing. Celeste West's aim was also to fundamentally shift the concept of the library from "conserving and organizing information to generating or promoting" it.[6] She initiated an alternative library culture that was less preoccupied with archiving of cultural records then more with activating them.

INNER VOICE: It sounds as if you also came across Anna-Sophie Springer's book *Fantasies of the Library*?

EVA WEINMAYR: Andrea Francke just sent me a copy [fig. 6]. It basically builds on Celeste West. The book looks at libraries from a curatorial perspective. It says that the library's primary function privileges active use over passive display and presentation, whereas museums and archives normally store objects and information only after the time of their utility has expired. So the library is really about being switched on by its readers. And that is a good thing.

4 "Index for 1967–71," *Synergy Magazine* (San Francisco: Bay Area Reference Center, 1972).
5 See Tony Samek, "Intellectual Freedom within the Profession: A Look Back at Freedom of Expression and the Alternative Library Press," *Library Juice* 6:6 (2003), http://libr.org/juice/issues/vol6/LJ_6.6.html.
6 Celeste West, "Conversation with Celeste West," interview by Milton Wolf, *Libraries for Social Change: Women's Issue*, 31/32 (Minneapolis: University of Minnesota, 1983), 29–35, 29.

WENTYSIX

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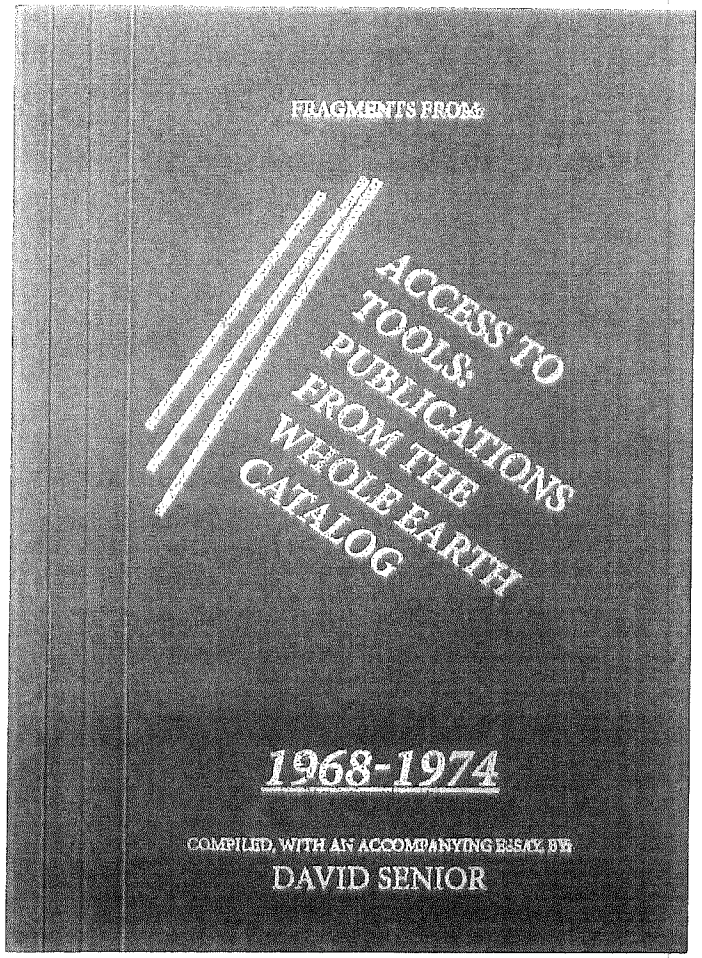
...ha self-published the first edition of *Twentysix Gasoline Stations* in his own
... of 400 copies, which he numbered

WHOLE EARTH CATALOG

access to tools

Fall 1969
$4



David Senior (ed.), *Fragments from Access to Tools: Publications from the Whole Earth Catalog '4*, Portland, Oregon: Publication Studio, 2013 (first edition Wooden Leg Press, 2012).

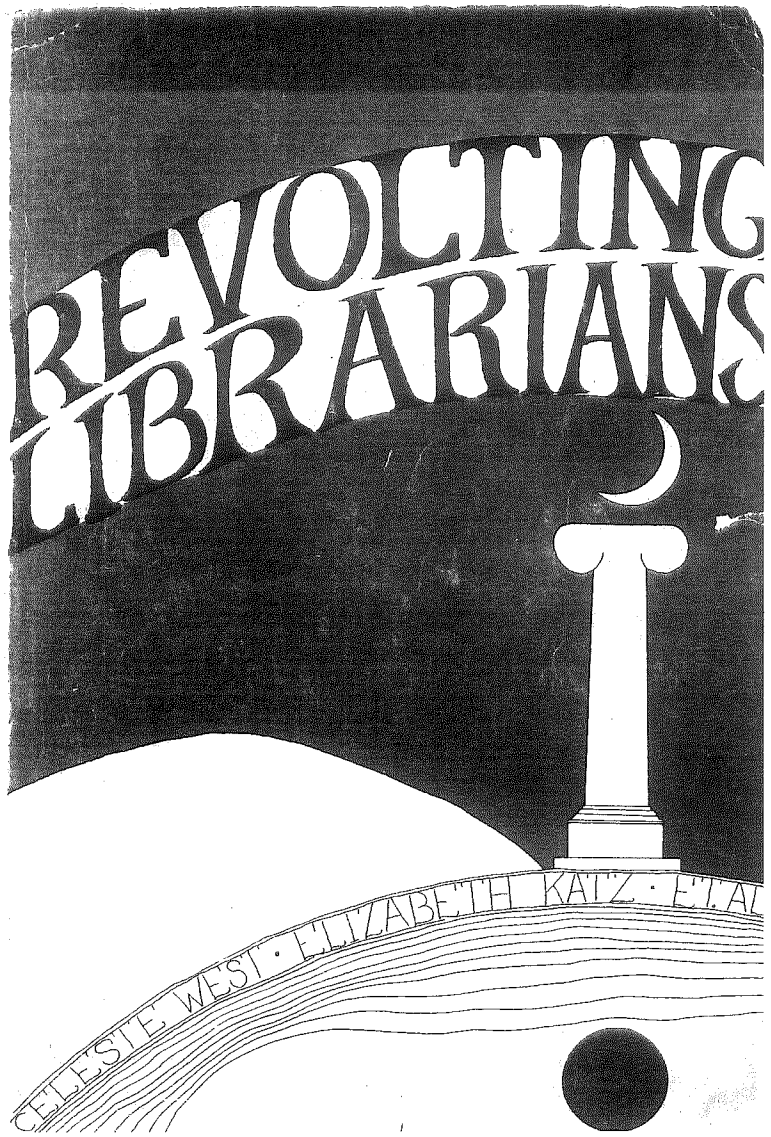


Fig. 4. Celeste West and Elizabeth Katz (eds.), *Revolting Librarians*, San Francisco: Booklegger Press, 1972, front cover. The price was $2.00 and the book was distributed by the American Library Association, Chicago by prepaid post. Photo: Sarah Mae, CC-BY-NC, https://creativecommons.org/licenses/by-nc/2.0.

SUBJECTS BY ISSUE NUMBER AND DATE

—Dec '67-Mar '68: Reference info and news about development of the BARC project

Apr/May 68: Bonnie and Clyde

June 68: Astrology

July 68: New Terms in Art

Aug 68: Contemporary Poetry

Sept 68: San Francisco Switchboard

Oct 68: Science Projects and Experiments/The Occult and Esoteric

2—Nov/Dec 68: The Underground Press

-Jan 69: San Francisco State College-Strike

-Feb 69: Focus on Ourselves *The BARC Project (revised Dec 69)

-Mar 69: Earthquakes

17—Apr/May 69: Neglected Novels

19—Jun/Jul 69: Right-Wing Periodicals

21—Aug/Sept 69: The Creative Alternative

23—Oct/Nov 69: Food

-Dec 69: Women's Liberation

-Jan 70: Native Americans

-Mar/Apr 70: Ecology

-May/Jun 70: San Francisco Scene

-Jul/Aug 70: Radicals in the Professions

-Sept/Oct 70: Gay Liberation

-Nov/Dec 70: Dope

-Jan/Feb 71: Prisons

—Mar/Apr 71: SPRING! Greenfeel

—Summer 71: Insurgent Librarians

—Autumn 71: Occult

—Winter 71: Changing Family Structure

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© sf public library 1972

Synergy Magazine, San Francisco: Bay Area Reference Center, 1972, Index for 1967–71, er. Source: https://celestewest.wordpress.com/synergy-magazine.

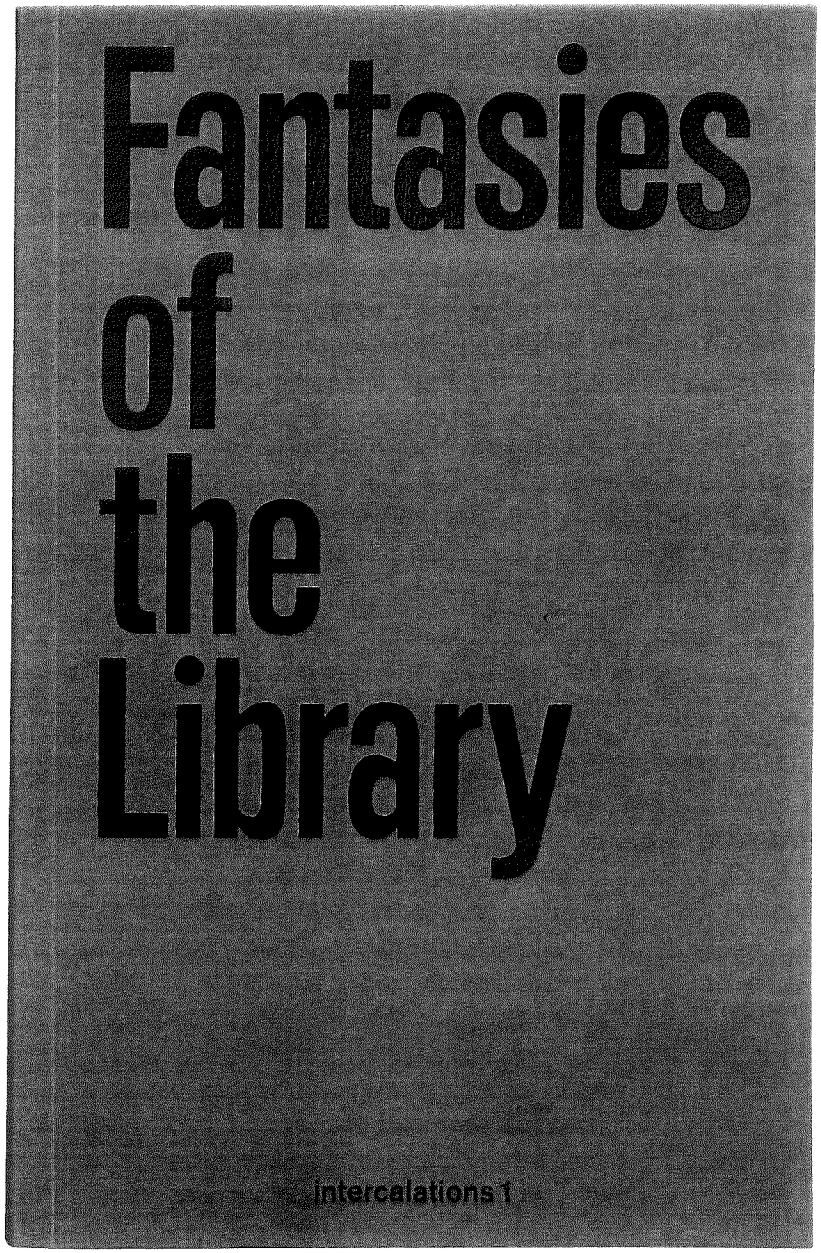
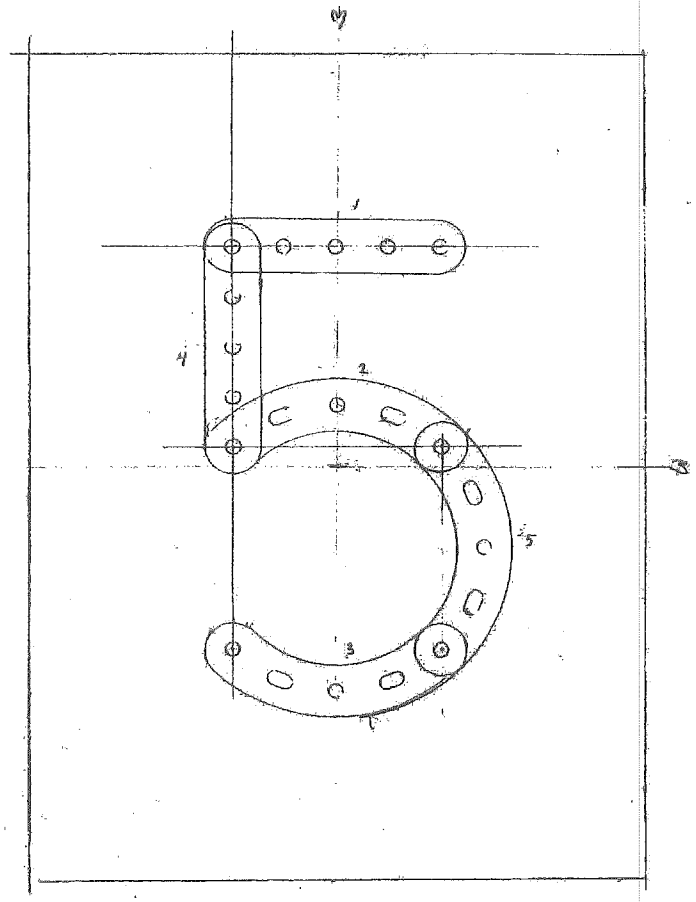


Fig. 6. Anna-Sophie Springer & Etienne Turpin (eds.), *Fantasies of the Library*, Berlin: K. Verlag & Haus der Kulturen der Welt, 2015. Photo: Anna-Sophie Springer.



David Senior, "Infinite Hospitality," in *Every Day the Urge Grows Stronger to Get Hold of an t Very Close Range by Way of Its Likeness*, published by Dexter Sinister as an unbound collection ders, New York: The Art Libraries Society and Museum of Modern Art, 2008, folder front cover.

A Library is a Space Where Marketable Goods Are Turned into Public Goods

EVA WEINMAYR: Libraries provide immaterial goods and media that would otherwise have to be purchased. When we try to reduce the book and its knowledge to an object-commodity, we forget that a book is actually brought to life by its readers and not by its sales figures. It's the reader's engagement with the book that generates creative and critical thinking, which feeds back into a public domain.

INNER VOICE: Sales figures? Commodity? You are not talking about Amm...

EVA WEINMAYR: Amazon, exactly: "Books are easy to ship and hard to break." That was Amazon's initial idea. George Packer quoted the company's former deputy in a piece for the *New Yorker* saying: "It wasn't a love of books that led Jeff Bezos to start an online bookstore. It was totally based on the property of books as a product."[13] As I said: Libraries provide immaterial goods and media that would otherwise have to be purchased.

INNER VOICE: Terry Deary, one of the best selling children-book authors, follows up this logic with his remarks about libraries. He recently said in a speech that libraries are not relevant anymore. His argument: it has been 150 years since the Public Libraries Act gave rise to the first free public libraries in the UK, and since then times have changed.

EVA WEINMAYR: It is as scary as it is stupid. He perversely reasons that libraries promote the idea that "we've got an entitlement to read books for free, at the expense of authors, publishers and council tax payers. This is not the Victorian age, when we wanted to allow the impoverished access to literature. We pay for compulsory schooling to do that."[14] You can see that current approaches of greed to books as objects of commercial fetish have come a long way from the generous distribution of culture of the Sixties we were just touching on.

INNER VOICE: Apparently Deary's statement triggered lots of hate mail.

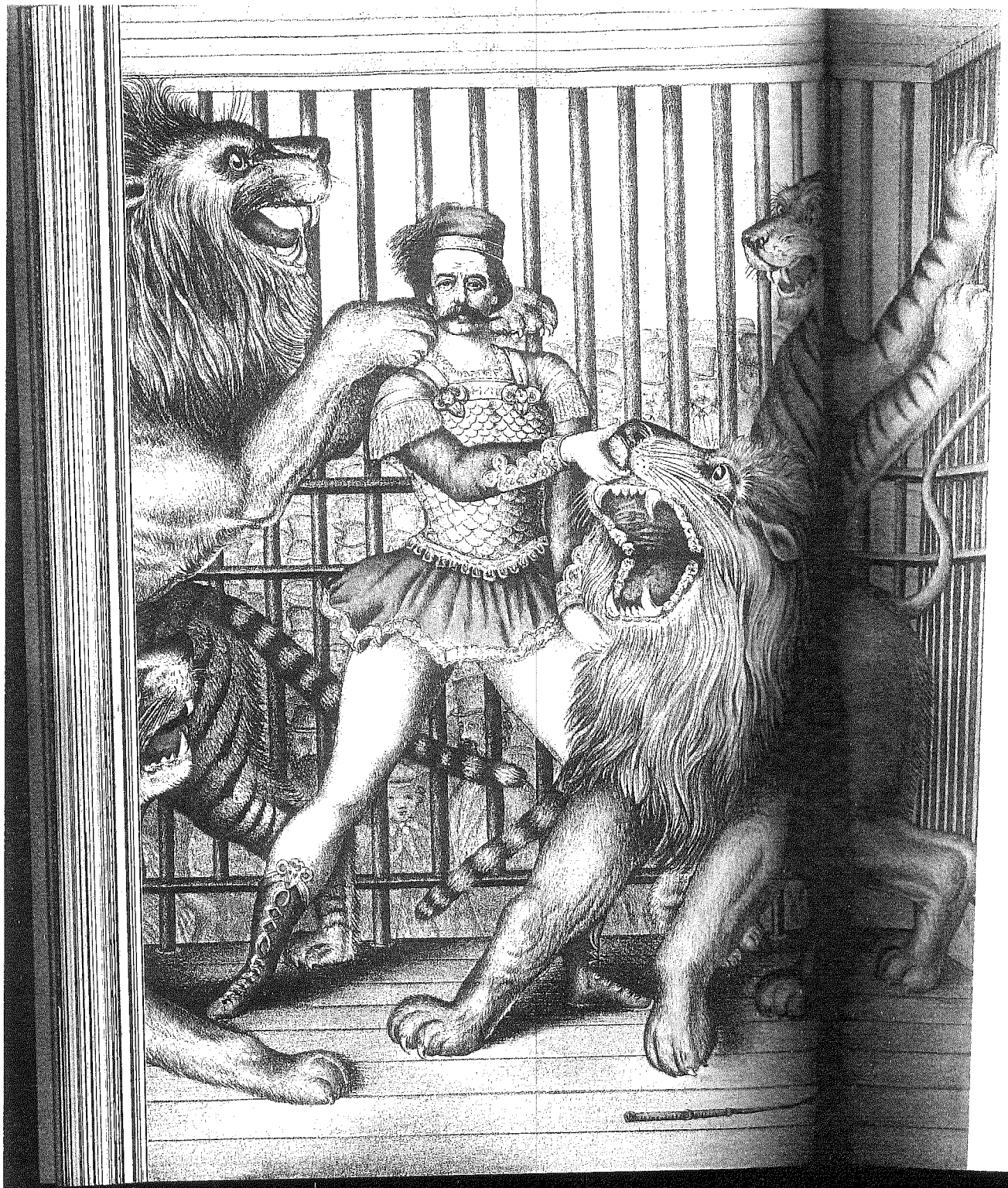
EVA WEINMAYR: His statement is actually just following a general hidden logic of neoliberalism, permeating every single aspect of our lives. The current intellectual property discourse is cynically shaping our relationship with culture. Andrea Francke, my

13 George Packer, "Cheap Words," *New Yorker*, February 17, 2014, http://www.newyorker.com/magazine/2014/02/17/cheap-words.

14 Alison Flood, "Libraries 'have had their day,' says Horrible Histories author," *Guardian*, February 13, 2013.

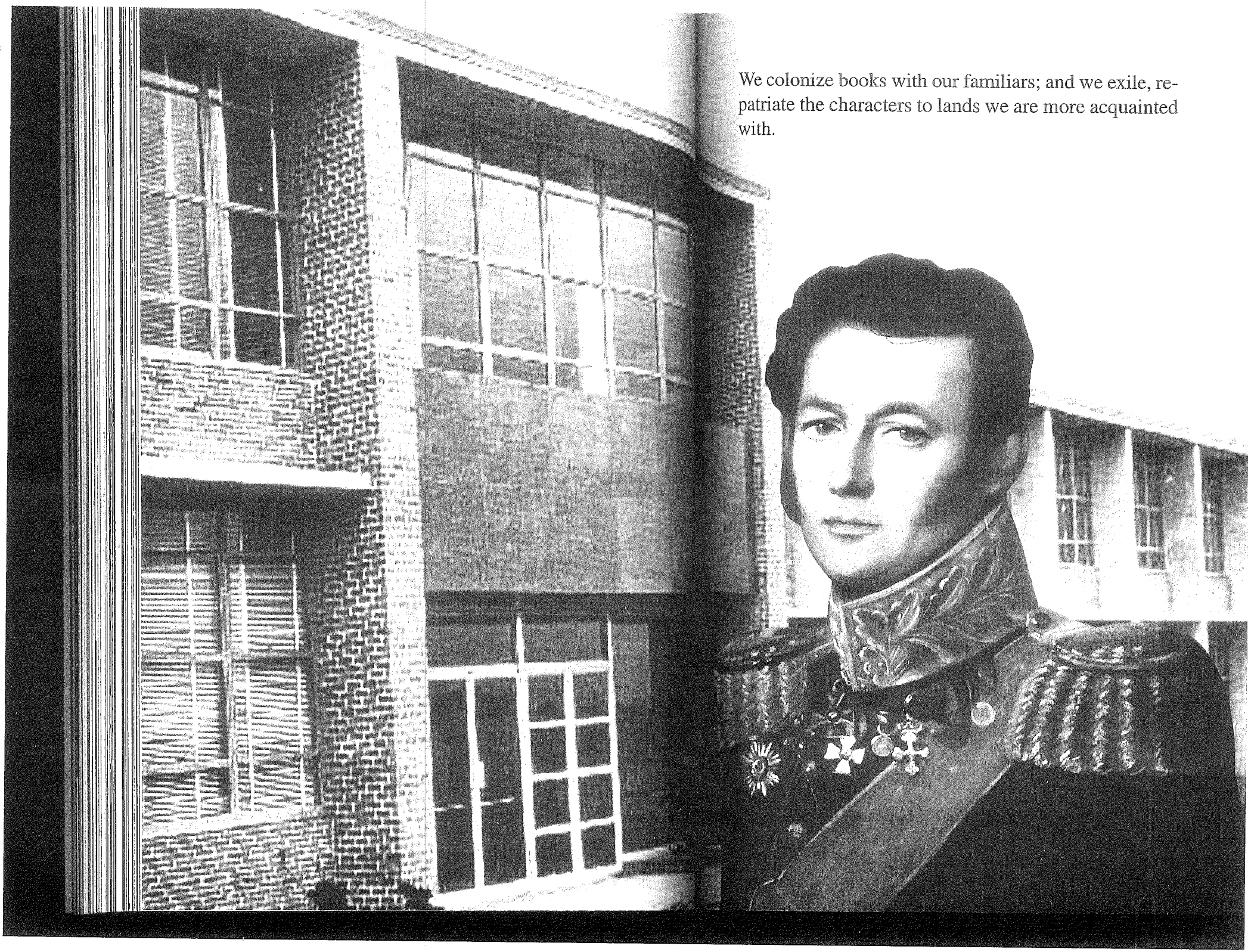
WHAT WE SEE WHEN WE READ

PETER MENDELSUND



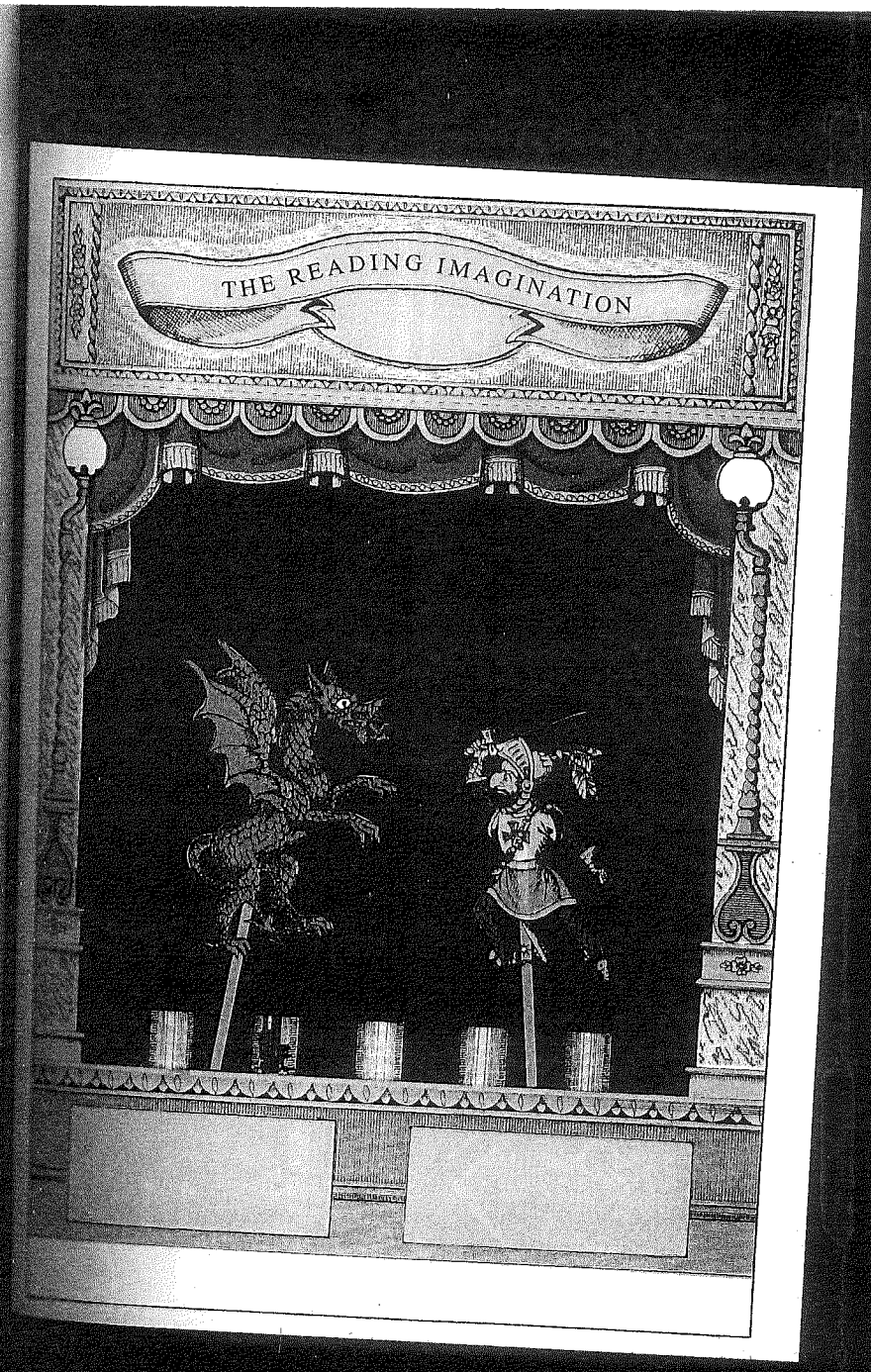
We will sometimes say of someone, "What an amazing imagination they have," by which we mean to say either "How *creative* they are!" or worse, "How *insane* or *duplicitous* they are!" Though in both cases, we are remarking upon a person's ability to conjure something. When we praise an *author's* imagination, I believe that what we are praising is his ability to *transcribe* his visions. (It's not that this author's mind is freer than ours—perhaps it is the opposite: his mind is less wild, and therefore it is easier for him to subdue his thoughts, tame them, and corrall them onto the page.)

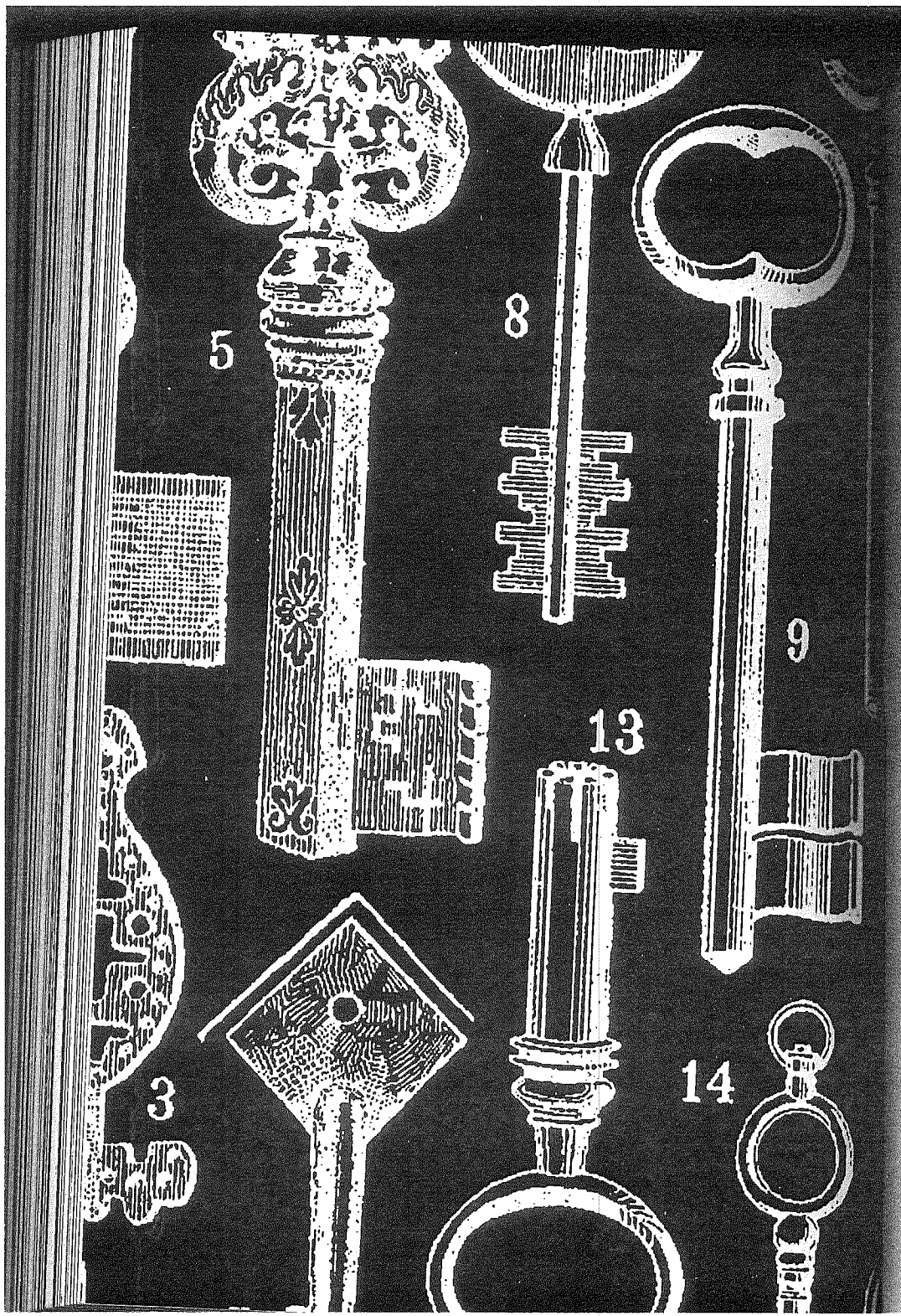
We colonize books with our familiars; and we exile, repatriate the characters to lands we are more acquainted with.



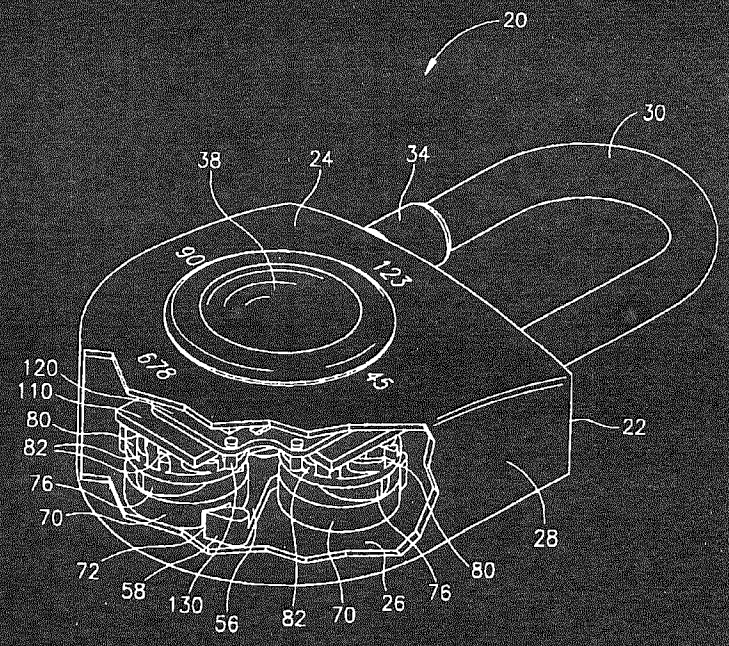
Doesn't reading a novel mean producing a private play of sorts? Reading is casting, set decoration, direction, makeup, blocking, stage management . . .

Though books do not imply *enactment* in quite the same way that plays do.

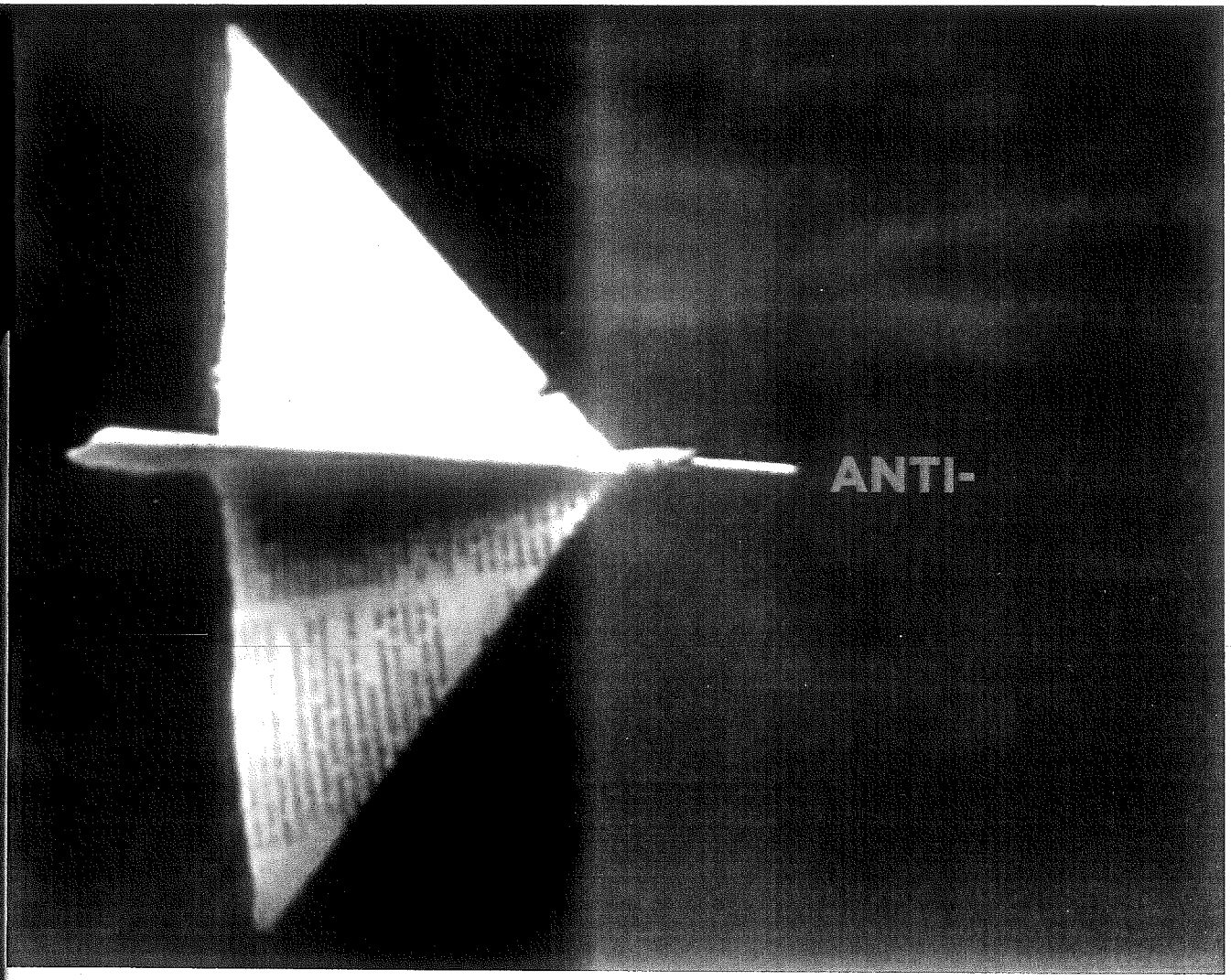




A novelist's objects, places, characters: we want ours to be his, and his to be ours. This desire is paradoxical. It is a desire for *privileged* access, and thus a type of greed. But it is also a hedge against loneliness—the vision is *shared* . . .



Of course, we also cherish the notion that books hold secrets; that books are *reticent.* (As I've mentioned: books safeguard mysteries.)



Nicholas Thoburn

ON THE ART AND [illegible] PUBLISHING

and/or substituted with the material and ideological forms of the Western codex. As Mignolo insists, then, it is not in the *content* per se but rather in the *form* of the book that colonial power was manifest—albeit, as we will see in chapter 3, that this was a form that downplayed the significance of its material instantiation in favor of a fixation on the spiritual unity of its content.[167]

A more recent instance of the colonial impact of the form of the book is provided by its place in the deligitimization and destruction of the distributed textuality of Australian Aboriginal peoples. Like Mignolo, McKenzie invites us to appreciate the "nonbook" textual forms of non-European cultures, in this case where landscape is dotted with organic and geological features that are embedded in narrative structures and symbolic forms. Here the "real absurdity" lies not in treating rocks as textual forms but in the importation into such symbolic systems "of a single-minded obsession with book-forms."[168]

POST-DIGITAL PUBLISHING

A contemporary account of the many materialities of political publishing needs a way of handling the relationship between print and digital media; this is where *Anti-Book* finds its third broad domain of intervention. If colonialism provides an opportunity to relativize the normative standard of the book, digital networked media institute a more direct and pervasive decentering, suggesting, as Jay David Bolter puts it in *Writing Space,* that "like the specializations on outer branches of an evolutionary tree, the printed book is an extreme form of writing, not the norm."[169] In the early enthusiasm for digital media, Bolter and others foresaw that new network functionalities—notably, the branching and nonlinear structure of hypertext—might serve to realize the potential of avant-garde and experimental writing and publishing, to realize the "antibook," as he describes it, where "antibooks . . . disrupt our notion of how a book should look and behave before our eyes."[170] For Bolter, this realization would simultaneously remove the critical ground from predigital experimentation, as the (now digital) medium shifts from resistant object of critique to one of facilitation. Take Derrida's work of textual and graphic experimentation,

Glas (which reads Hegel in relation with autobiographical writing by Jean Genet), as Bolter describes it:

> In the printed *Glas* the network of relationships that normally remains hidden beneath the printed page has emerged and overwhelmed the orderly presentation we expect of a printed book. In the World Wide Web, on the other hand, the many relationships among textual elements simply float to the surface. An antibook like *Glas* would no longer be an antibook in an electronic edition, because it would work with rather than against the grain of its medium.[171]

It is of course true that digital and online media dramatically alter the field of writing and publishing, but, twenty-five years after *Writing Space,* it is apparent that our situation is less one of the realization and suppression of the anti-book in digital hypertext than one where the anti-book finds new conditions within which to gain far-reaching traction, to move beyond hitherto established confines. Contrary to the picture of a rhizomatic release of digital hypertext, core aspects of the object of the anti-book's critique have come to proliferate, innovate, and intensify at quite some pace. Established mechanisms of the author-function and the capitalist forms of publishing have a renewed vigor in contemporary textual media, and these are interlaced with born-digital instruments of capture and accumulation, not least of which, ironically, is the linking function of digital hypertext, as we have seen in the case of social media. Concurrently, the effect of digital media to decenter the printed book, loosening much textual media from the hold of the data management function, has freed up its other capacities, which serve as the terrain for a renewal of the critical sensibility of the anti-book, now less bound to specialist fields and potentially released across the broad terrain of writing and publishing. This terrain, then, is at once transformed by digital media and includes print media as an integral part.

It is this last point that I focus on here, for it is key to understanding how this book approaches the contemporary relation between print and digital media. To do so, I will push against another figure that Bolter employs to characterize the changed status of the book: "the late age of print."[172] It is an expression more recently taken up by Striphas to characterize the

condition I have been describing where the preeminence of the book has waned, relative to the wealth and diversity of digital audiovisual and textual media ("it seems difficult to imagine books shouldering much world-historical responsibility any more"), at the same time as it has been transformed by digital technology and the broader changes in production and consumption associated with post-Fordism.[173] Striphas has a keen sense of the intermediation of communicative media, but the characterization of this condition as "the late age of print" is unhelpful. It conveys a strong impression that we are living through a period of epochal change from one media form to another, a "period of transition," as Striphas has it, the "passing" of the "Age of Print" for Hayles.[174] No doubt there is considerable truth in this naming of the contemporary as a particularly transformative period in the movement from paper to pixel; as I write, e-books, only a credible mass phenomenon since 2007, have overtaken print books in sales volume.[175] And yet such temporal framing does a disservice to the content of this body of research, for it channels the complexity of contemporary media forms into a linear narrative of change, and one that downplays the significance in the present of the medium that is deemed to be passing.

Anti-Book parts with this linear characterization of the passing of the printed book and proceeds instead on the understanding that *the digital future of the book has already arrived,* wherein print media has a fully contemporary place. We live in a time of "post-digital" publishing, as Alessandro Ludovico and Florian Cramer have characterized the situation, where digital technology has transformed all aspects of media such that, in Kim Cascone's words, its "revolutionary period . . . has surely passed."[176] The post-digital "describes the messy state of media, arts and design *after* their digitization (or at least the digitization of crucial aspects of the channels through which they are communicated)."[177] Not only have smart phones, tablet computers, e-books, e-mail, and social media become ubiquitous and thoroughly enmeshed with social life but online digital media have also colonized their prehistory, as *print itself has become digital,* paper publishing now traversed and articulated by the most advanced technologies, infrastructures, and compositional paradigms. Cramer offers an illuminating image, if a little tongue in cheek, to convey the character of this transformation: "Paper publishing has largely become a form of Digital Rights Management for delivering PDF files in a file sharing–resistant format (but also, a more stable form of long-term storage of digital content than electronic storage)."[178] To make the more general case, today's printed books are composed, manufactured, marketed, distributed, reviewed, and debated through media that are thoroughly digital in their structure. And so printed books are not the last vestiges of predigital publishing but are forms of "post-digital print," where the relationship between print and digital media is no longer characterized by linear succession but is one of *hybridization,* a complex and variegated set of publishing relations and forms, at once interlaced and specific. With this hybridization comes a loosening of the boundaries and authority of the book, which is now only one form among an interlaced and variable set of media forms, where publishing has come to infuse social life and is increasingly indistinct from writing and mediated communication more generally conceived. Murphie is right, then, to describe *mutability* rather than postprint as the essence of publishing today: "Publishing is now a generative, recursive network of events, with multiple forms of feedback into the ongoing mutation of forms of publishing themselves."[179]

One of the benefits that accrue from approaching the field of publishing in this way, rather than as a linear succession of mediums, is that it encourages attention to the potential contemporaneity of *any* medium, "old" and "new" alike. Such is apparent in a recent Banner Repeater pamphlet by Nina Power, *A Pamphlet about a Book about a Blog,* which discusses her experience of publishing a printed book, *One Dimensional Woman,* from writings that had first appeared on her blog, *Infinite Thought.* The title and published form of this work reverse the linear order of the "new," so serving to bring blog, book, and pamphlet into contemporaneous juxtaposition. Power's text has the same post-digital effect in considering the difference *and* interplay of these mediums while addressing the changes that digital media has introduced into writing and the difficulties and experimental possibilities that arise when writing migrates across them: "if making the transition from blogs to books was problematic, making it from Twitter will be even more interesting."[180]

Older media can in these ways, hence, be fully part of the present, but they can also have a structuring effect on the *future.* As Simon Worthington

puts it, "there is already a lot of 'book' in the digital—the vector of incursion moving as much from print to digital as it does from the digital into our notionally stable, 'enshrined' cultural form of the book."[181] Certainly the book has been decentered from its dominant cultural position in the realm of textual media (though newspapers, job printing, documents, and so forth assured that it was never *quantitatively* dominant), and yet, as Derrida has it, in the new media environment, the "figures" of the book continue to impact the digital field. He makes a good deal of the inherently figural quality of the book, where a series of metonymies shift *biblion*, the Ancient Greek root of "book," meaning a *support* for writing (itself derived from *biblos,* the internal bark of the papyrus), toward *writing* in general, and only then to *book,* whose artifactual form was originally not the codex but the scroll. I have counseled already, following Mignolo, against seeing the book as a linear progression of forms of textual inscription; the modern codex *is* a distinct and particular entity, compared, say, to the scroll. But the history of the figures of the book suggests, all the same, that there is slippage and mutation in the physical forms that count as books. And there is nothing fundamentally ersatz about an electronic reading device being called a "book." Electronic readers may well come to shrug off the book as a means of self-classification, but they may not, given all the features of books and book cultures with which they are interlaced; the book as unit of discourse, pagination, bodily habits of reading, page turning, bookmarking, the prescribed rhythm of reading, modes of legitimation, the author-function, proprietary regimes—all these are prolonged in the terrain of the e-book and digital publishing.

I do not mean to suggest that such interplay between print and digital media is an inherent good. In the face of the digital restructuring of textual media, Derrida seems to take comfort from the living on of the book (where "we can trust in the conservative, even fetishistic impulse to 'sanctify—sanctify once again—the book, the aura of culture or of the book"), whereas an anti-book orientation would be more critical, for which Johanna Drucker's research is instructive.[182] By contesting Bolter's notion that digital hypertext is the *realization* of the avant-garde promise of experimental print, Drucker argues compellingly that the aesthetic potential of digital text has in fact been *hidebound* to the cliché

and reductive iconography of the book that abounds in culture, with "too much emphasis on formal replication of layout, graphic, and physical features and too little analysis of how those features affect the book's function."[183] It results in aesthetic forms and design applications that are often *less* complex and dynamic than the three-dimensional object of the codex, the branching structure of hypertext contrasting less than favorably to the "n-dimensional" reading of the printed page, as Jerome McGann has described the "multivariate" potential of the page for multiple, layered, and discontinuous meanings and semiotic interactions.[184] Drucker calls instead for a "diagrammatic writing" of new textual mediums and semantic effects that is truly responsive to the spatial and graphic potential of fungible electronic environments, a move that would break the conservative hold of book iconology on digital media while allowing books to continue their work of experimentation, apart and, no doubt, in interplay with digital diagrammatic writing.[185] Again, we see here the post-digital difference and interplay of mediums in their specificity, which Drucker embodies in her own practice as researcher and practitioner in both the digital realms of speculative computing and printed artists' books. Other compelling experiments in this post-digital terrain include work on "hybrid publishing" and the "unbound book" at centers like Leuphana University's Hybrid Publishing Lab, Amsterdam's Institute of Network Cultures, and Coventry University's Centre for Disruptive Media, where the unbound book, as Gary Hall describes it, develops "the book as something that is not fixed, stable and unified, with definite limits and clear material edges, but as liquid and living, open to being continually and collaboratively written, edited, annotated, critiqued, updated, shared, supplemented, revised, re-ordered, reiterated and reimagined."[186] I should mention also the astonishing resource of experimental post-digital publishing curated by Silvio Lorusso, the Post-Digital Publishing Archive.[187]

I take up some of these themes of hybrid and unbound publishing with regard to magazine form in chapter 5, but this book is more strongly informed by a different aspect of the post-digital. Here the post-digital signifies a critical distance to digital media and its commercially induced pull of the "new," what Lorusso calls "an obsessive quest for future models," where the space that experimentation and innovation is sought "frequently

corresponds to the narrow ecosystem of the newest device or platform."[188] In this sense, with Cramer again, "the term 'post-digital' can be used to describe either a contemporary disenchantment with digital information systems and media gadgets, or a period in which our fascination with these systems and gadgets has become historical."[189] Regarding the presence of print in post-digital publishing, it is not, for example, a revival of mimeographed zines but "zines that become anti-blogs," even as zines are at the same time transformed by the ethical and organizational conventions of online and open source cultures.[190] This is a feature of the considerable interest in print publications that has accompanied the expansion of digital media, where the post-digital is characterized by an experimental focus on the materialities, aesthetics, and properties of printed media. There is a historical dimension to it, apparent in high-profile exhibitions in London, for example, on the dissident Surrealist journal *Documents* at the Hayward Gallery in 2006 (where the *journal* took center stage rather than the movement), Futurist and avant-garde books at the British Library in 2007–8, and bookworks at the Victoria and Albert Museum in 2008. This historical focus might have suggested a last gasp of interest in print publishing, its specific qualities becoming visible at the moment of its demise, had it not been accompanied by a burgeoning practitioner base of small-scale print publishing—in art and critical theory circles but also in more overtly political scenes. Examples of the latter include *STRAIKE Magazine* (2012–), which has the rare distinction of being the last paper newspaper in Fleet Street, London's traditional home of the print industry; *LIES: A Journal of Materialist Feminism,* a queer and antiracist project framed compellingly as "a communist journal against communism"; *Letters: An Anti-Political Communist Journal* (2007–), experimental in both content and form; *Chto Delat?* (2003–), newspaper of the Russian art and activism group of the same name; and *Tiempo Muerto* (2012–), anarchist arts and letters newspaper from Mexico City. This realm of publishing is also sustained by a wealth of small press and self-publishing fairs and centers. To name a handful of these with which I am familiar, London's Publish and Be Damned, DIY Cultures, Small Publishers Fair, London Art Book Fair, the London Anarchist Bookfair, New York's Printed Matter and Franklin Furnace; and London's bookartbookshop, Book Works, London Centre for Book Arts, and Banner Repeater.[191]

In the post-digital manner that I have been describing, such contemporary print projects tend to be highly attentive to the particular aesthetics and social relations of printed matter, holding a critical and reflexive distance from digital and online media, while also utilizing digital capacities. For instance, while the Chto Delat? group publish online, they see the organizational, social, and sensory qualities and effects of the printed newspaper—a Russian and English bilingual publication in print runs of one thousand to nine thousand, distributed for free at exhibitions and political events—as a key dimension of their practice. Or take the small press AND Publishing (2009–), which focuses on the aesthetic and political capacities of the print technology of print on demand (a publishing process I discuss in chapter 5), whose digital capacities enable the publication of printed artists' books "without having to compromise and conform [to] the conventions of a mass market."[192] And a number of small press publishers employ open source business models where books are simultaneously available as purchasable hard copy and free downloadable e-pubs, as is the case with Open Humanities Press, Punctum Books, re.press, Minor Compositions, and Open Book Publishers.

No doubt there are reactionary elements at play in contemporary print scenes, of a future-canceling "retro" culture, and class dynamics also, what Jess Baines describes as a striving for social distinction through technical specialism and aesthetic rarity, as posited against the perceived plebian accessibility of digital and online media.[193] But my thesis is that burgeoning cultures of print also carry a post-digital sensibility, where paper, pixel, and critique of media form open out into a complex field of publishing potential unconstrained by the depoliticized fixation of the technological "new." Let me stress that in no sense do I aim to map this field, which is developing in numerous exciting directions that I have not addressed here. The contribution made by *Anti-Book* to the contemporary field of post-digital publishing is to introduce and extend specifically communist problematics as they pertain to the many materialities of text.

Anti-Book carries a post-digital sensibility, then, with explorations of paper and print publishing taking a dominant place in many of the chapters

that follow. Some of these, notably the works I consider in chapter 3, come from a time before digital publishing. My point in approaching these with a post-digital eye is not to say that differences of media history and sociopolitical conjuncture are now collapsed by the post-digital condition, as if these works have been made wholly contemporary. Rather, their salience is as historical instances of experimental material text that indicate alternative trajectories through the largely text-bound history of political textual media. These trajectories in part become visible because of the perceptivities that are opened by digital media, which, as Derrida put it, might "liberate our reading for a retrospective exploration of the past resources of paper, for its *previously* multimedia vectors," but this is only insofar as they are also grasped by contemporary problems in the politics of material text.[194]

In the chapters that engage with digital media, I refrain from discussing the dominant social media platforms of Twitter, Facebook, and their ilk. It is not that I see no possibility here for the articulation of critical content or for political network effects, but their technical forms, subjective patterns, and business models have something of a black hole effect with regard to media alternatives, sucking too much textual production into their distributed core. And so I have chosen to look elsewhere, to experimental media form, to small press and self-published writing projects. This is not to say that I subscribe to the common notion of such "independence" or "autonomy," as if a writing and publishing project could exist outside of capitalist relations (a point I develop in chapter 5). Rather, I am developing a view from the margins with the aim of staying marginal, or marginal for the sake of it, but of unsettling the center, even if only marginally.

CONTENT

It remains for me to outline the content of the following chapters. Each chapter explores the politics of a particular media form, where sometimes media platforms—pamphlet, book, and magazine (chapters 2, 3, and 5)—and other times media forms of a more structural or literary nature, such as the author, or rather the author's undoing (chapter 4), and mythopoesis (chapter 6). I

as "media forms," as instances of "material text" (a fiel
includes many forms not encountered here, or only marg
slogan, communiqué, newspaper, leaflet, letter, autobiogr
focus of the book is European, with a few examples dra
Russia, and the United States. Clearly the book makes no cl
coverage; at most it is a critical sampling of an open field

Chapter 2 is an exploration of the media form of the pamphlet. As with all the chapters, and in keeping with H
"media-specific analysis," I seek to hold together two ai
an understanding of the specificity of this media form an
this specificity as only ever situated—enmeshed in, emerg
expressive of specific social contexts and political problema
the specific media form of the pamphlet, then, only in the n
and open-ended specificities of its instantiation and problema
chapter approaches and contributes to this form-in-variati
specific problematic that was introduced into art and mater
the Russian Constructivists in the early years of the Soviet I
problematic that Christina Kiaer has called the "socialist ob
revolutionary politics was to entail the liberation not only o
but also of the *object*—the object as "comrade," to employ Ale
Gan's formulation.[196] Here, however, with the aid of Walter
affirmation of the "useless" and anthropological work on fetish
the object away from the productivist orbit of Constructivism
a concept of the "communist object," a concept that I then
relation with three publishing and archiving projects: Unpopu
gia Archive, and Infopool. Although I concentrate on the pa
object, I do not leave the textual content of these projects entire
rather, following Adorno, I seek to find points of "mimesis" be
pamphlet objects and their political orientations, paratextual
and, occasionally, specific arguments. Here my choice to ref
close engagement with the specific textual content of the pamp
deliberate product of the chapter's formulation of the communi
In other chapters, readers may find themselves wanting more
discussion of the textual content of the works considered, for

ADJUSTED MARGIN

XEROGRAPHY, ART, AND ACTIVISM IN THE LATE TWENTIETH CENTURY

October 22, 1948, stresses that with xerography, "Chemical solutions, fumes, negatives and sensitized papers are eliminated."[26] The same list is repeated in Haloid's early advertisements for their new dry method: "No negatives, no chemical solutions, no sensitized papers are required."[27]

In the late 1940s and early 1950s, the potential applications for xerography appeared to stretch across media and sectors. A Haloid Company brochure from 1949 lists the following as among the process's "present and future applications":

1. Copying of letters and other typewritten or handwritten materials, documents, plans, charts, line drawings, etc. on ordinary papers for offices, factories, libraries, through a camera or by contact printing.
2. Making master plates for the graphic arts—lithography—photo-engraving—printing.
3. Printing or duplicating with powder instead of ink.
4. Transferring of designs, lettering, printing, trade marks, etc. to ceramics, porcelain, glassware, metal, wood, etc.
5. Printing on cloth and fabrics.
6. Semi-micro photography.
7. Recording dial readings, scale weights, electrical meters, etc.
8. Making templates.
9. Recording X-rays, spectrographs—other scientific and technical uses.
10. Direct continuous tone photography.[28]

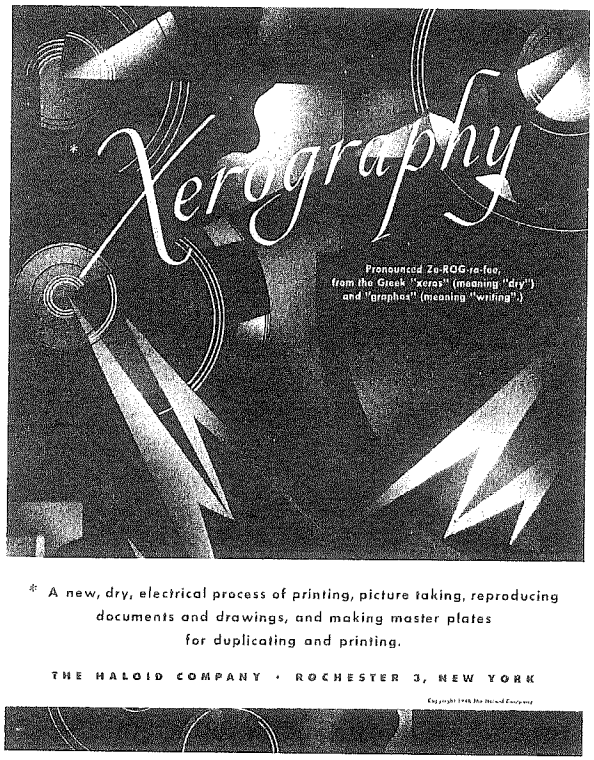


FIGURE I.3 Cover of first Haloid literature on xerography, dated November 1949. Image reproduced with permission from New York Public Library Archives and Manuscripts Division.

actual places (e.g., refugee claimant hotels, suburban mosques, and cruising spots for gay men), the margin was also synonymous with more abstract forms of alterity and displacement. Along the way, the margin became bloated with contradictory and conflicting meanings and investments. Postmodernists declared that the margin no longer held as the center had already collapsed. Meanwhile, proponents of identity politics continued to shore up the margin as a strategic vantage point from which to fire critiques at the "center," a location that allegedly was home to those theorists announcing the margin's dissolution. The margin paradoxically became synonymous with infinite potentiality and absolute lack. Jacques Derrida emphasized the signifying effects of the margin—always already an "inexhaustible reserve."[41] For many feminist and postcolonial theorists, however, the margin was understood to be part of a whole yet outside the locus of power—in other words, anything but an inexhaustible reserve.[42] For all these reasons, calling up the margin remains a somewhat perilous endeavor. Over the course of the 1980s and 1990s, the margin accumulated an excessive amount of theoretical and political baggage from which it has not yet recovered. Simply put, the margin is a trope that suffers from oversignification. Nevertheless, since the beginning of this project, the title *Adjusted Margin* has stuck. As anyone who has used a copy machine knows, adjusting the margin is one of the many features modern copy machines offer. Typically, one adjusts the margin to avoid losing text along the edges of a document. However, that is not the only connotation at work in the title of this book. The margin is also evoked here as an abstract concept (e.g., a potentiality), a state (e.g., being outside the center), and in reference to actual geographies (e.g., marginal spaces and communities within and beyond the city's limits). "Adjusted margin" points, then, to a series of repeated gestures—an application we use on copy machines—and to a way of thinking, a political stance, and sometimes also to spaces we traverse in our everyday life.

Chapter 1 examines the rapid migration of copy machines from office technology to creative medium. Despite the skepticism expressed by some writers and publishers at the time, by the 1960s there was considerable optimism about the far-reaching impact of xerography, not simply as a means to reproduce documents but also as a means to create entirely new types of images and texts. Borrowing the concept of "generative systems" from artist and educator Sonia Landy Sheridan, who was optimistic enough to start a new graduate program at the School of the Art Institute of Chicago that centered largely on the use and modification of copy machines and other "generative systems," this chapter focuses on xerography's early impact on cultural production.

Chapter 2 begins with a consideration of xerography's complex and contradictory place in both judicial and national imaginaries. The copy shop has historically been a space where we have been free to violate the law, rarely if ever facing prosecution for our crimes—a place where that law is regularly articulated, even posted on the wall, but rarely enacted. For this very reason, however, the copy shop and more generally xerographic technologies have also at times been constructed as potential threats to public safety and even to state security (e.g., as tools that might be used to counterfeit travel documents). With specific reference to a post-9/11 raid on a Toronto copy shop during a Canadian-initiated antiterrorist operation, this chapter considers how copy shops and xerographic technologies have at times been adopted as targets during political and racialized panics, despite the fact that they have long been used to support administrative and bureaucratic mandates that heighten the surveillance and control of populations. These judicial-political contradictions, I argue, bring xerography's real and imagined possibilities (including its imagined threats) into relief while highlighting the extent to which xerography both consolidated and weakened the nationalisms that arose with earlier printing technologies.

communities, and networks. If copying in a scribal culture was slow, meticulous, and discerning and copying in a print culture was mechanized and collaborative, copying in the age of xerography marked the introduction of an entirely new paradigm of document reproduction.

On the one hand, the spread of copy machines made copying an increasingly independent practice—an individual could copy an entire book in secret without anyone else's knowledge or permission. As a result, these machines enabled the reproduction of texts that would never have passed the censors and gatekeepers who regulate the circulation of texts in manuscript and print cultures. Copy machines, after all, were a great way to reproduce militant manifestos, smutty gay fiction, DIY guides on how to build your own bombs or grow your own marijuana, and naughty comic strips. At the same time, copy machines gave rise to new types of textual networks—and not simply to the extent that they connected the writers and readers of the aforementioned manifestos, stories, guides, and comics. Just as the circulation of manuscripts in the Middle Ages fostered rich textual communities, among both the literate and their nonreading counterparts,[15] and movable type intensified the scope, geographic range, and importance of text-based communities (e.g., as exemplified by various forms of print-based nationalisms),[16] so copy machines made space for new types of text-based networks. Free of both the Church, which largely controlled textual reproduction in scribal societies, and the State, which arguably continues to control the production and circulation of printed texts in many contexts, the copy machine helped to foster textual communities well positioned to subvert moral censure, nationalist and capitalist mandates, and copyright laws. Though copy machines were developed in response to a need to manage the control crisis brought about by industrialization, they were also quickly adopted and adapted by workers as a tool of subversion—a form of *perruque* for the information age.

Perruque, Michel de Certeau observes, "grafts itself onto the system of the industrial assembly line (its counterpart, in the same place), as a variant of the activity which, outside the factory (in another place), takes the form of *bricolage*."[17] Literally translated as "wig" or "disguise," *perruque* exists on the assembly line without disrupting the line's pace or flow. More about taking time than taking place, it is synonymous with "making do" in systems that otherwise seek to narrow our possibilities and limit the scope of our imaginations. Copy machines, an integral part of the office assembly line, were easily deployed for just such tactical purposes. With relatively little risk, a worker could borrow a bit of time on a copy machine to make a copy of a magazine article to send to a friend or to reproduce a favorite recipe for a co-worker. With a bit more risk, workers also quickly learned how to use copy machines for more obscene ends. Even as the use of copy machines declines, dozens of videos in the "office worker photocopies body part" category continue to circulate on YouTube, nearly always conveying a simple message: while taking advantage of your workplace's equipment and resources, don't get caught, especially not with your pants down! After all, once exposed, *perruque* ceases to be effective.

But copy machines were not limited to the occasional reproduction of innocuous non-work-related texts and images. Soon after the copy machine's introduction into the workplace, a new form of folklore began to take shape in the white-collar sector. Sometimes referred to as "xeroxlore" (sometimes "photocopylore"), this new form of folklore encompassed diverse genres—parodies of forms and memos, satirical flow charts and business models, and an entire range of cartoons and urban legends mocking the corporate world. In addition to poking fun at various aspects of office culture, xeroxlore was invariably produced and circulated by office workers, usually on borrowed time, borrowed paper, and borrowed copy machines. While there is no way to know where xeroxlore originated, in Chester Carlson's personal scrapbooks

Although copy art would ultimately remain a marginal artistic practice, with most courses on the subject disappearing from art school curricula by the early 1980s, copy-machine-generated works would play an integral role in pushing art beyond the space of the gallery. Indeed, the copy machine would be deployed by an entire generation of artists in an effort to move art into the streets and other spaces free of the expectations, constraints, and hierarchies of the gallery and museum world. As further discussed in chapter 3, artists without access to gallery or museum spaces, and some artists with access to these spaces who wished to expand their potential audience, embraced xerography as a way to break down access barriers in the art world while developing new venues for artistic production.

Visual artists and writers alike also embraced xerography as a way to produce books and booklike objects quickly, cheaply, and collaboratively. From the 1960s on, Fluxus members like poet and composer Dick Higgins were using copy machines to circulate and in some cases produce new works. The Fluxus Performance Workbook (an ever-expanding collaboratively authored encyclopedia of Fluxus "scores") relied on the growing accessibility of xerography, which was used to easily copy and compile "scores" for distribution among an ever-growing coterie of poets, artists, and performers.[46] During the same period, Seth Siegelaub and John W. Wendler initiated work on their groundbreaking conceptual art book *Xerox Book (Untitled)*. While the book was eventually printed in an edition of 1,000 offset copies—which ironically proved less expensive than using the intended xerographic method—the title of the book stuck and speaks at the very least to the optimism artists and writers of this era felt about xerography as a medium with the potential to radically change the conditions of artistic production.

While offset publishing and older accessible printing technologies, such as mimeograph, continued to be used by many small and micro presses, xerography increasingly offered an attractive and inexpensive publishing alternative as its cost plummeted with growing competition and the arrival of commercial copy shops, resulting in a veritable explosion of small and micro press literatures in the 1970s to 1980s. As Ellen Gruber Garvey observes, inexpensive modes of print reproduction such as xerography were especially important to writers and artists producing work with little potential for profit: "Unlike commercial magazine producers who define a market niche—a group advertisers will want to reach—before they begin, small press publishers in the late 1960s and 1970s, like those of Beat publications, began with writers, not with readers and certainly not with a market."[47] Garvey goes on to note that a survey in the early 1970s discovered, not surprisingly, that most readers of small press publications were writers themselves. What matters here is that xerography created a new, accessible, and low-cost means for writers to become publishers, and for poets and a small coterie of experimental prose writers the impact was profound. No longer obliged to wait for a publisher to accept their work, these writers were free to publish with or without an audience or market. In essence, xerography supported the avant-garde by enabling writers to more easily publish *ahead of* rather than in response to an audience. Yet, while xerography may have facilitated the dissemination of future literatures in the present, it was also deployed as a means to put obscure and marginal literatures back into circulation. Charles Bernstein and Bruce Andrews's groundbreaking poetry journal *L=A=N=G=U=A=G=E*, perhaps the best-known avant-garde poetry publication to appear in the 1970s, is one such example. As Danny Snelson observes:

> *L=A=N=G=U=A=G=E* magazine (1978–1981), from the first issue, was figured as a project in recovering "out-of-print books, magazines, and unpublished manuscripts." This description should strike a note of dissonance in the chorus of common knowledge concerning this influential little magazine,

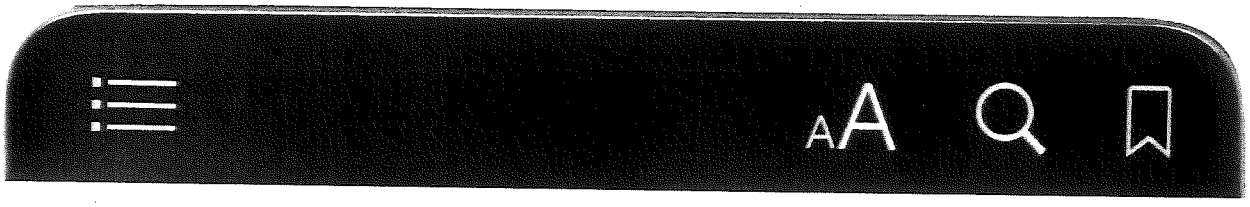
allegedly threatens not just copyright laws but the security of the state itself.

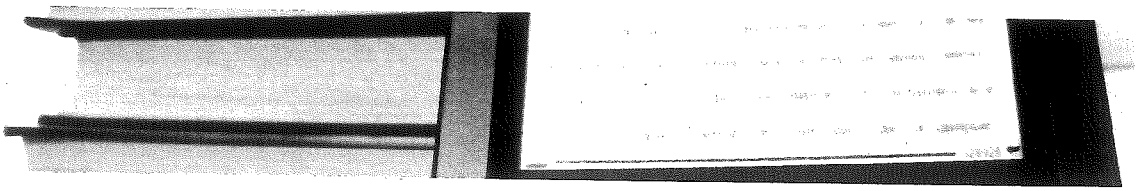
Although the link between copy shops and terrorist activities is speculative at best, as I discuss in this chapter, because many copy shops located in urban centers are owned and operated by recent immigrants, house equipment that is used in the illegal reproduction of documents, and frequently do offer *authorized* services related to travel and immigration (e.g., passport photography), they have at times come under suspicion. Still, for copy shops to become targets of criminal investigation, other exceptional conditions need to be in place. In the weeks following the attacks on the World Trade Center, these conditions emerged. Copy shops, copy shop owners, their employees, and even xerography itself fell under heightened suspicion. As I discuss later in this chapter, in this paranoid climate the copy shop came to be seen as a space where knowledge is reproduced and where certain knowledges—the illicit knowledges connected to terrorist plots—could easily be imagined to take hold and proliferate. As I argue in this chapter, if printing technologies were integral to the rise of nationalisms in the fifteenth to nineteenth centuries, xerography has at times been held in suspicion because it creates real and imagined ways to undermine print capitalism and nationalism, opening up the possibility of a form of perpetual replication that exists within but not necessarily fully under the watchful eye of the nation and its laws. To understand how copy shops (and more generally xerography) have at times been construed in opposition to the state, one must first consider the relationship between established forms of printing and nationalism.

PRINT, XEROGRAPHY, AND NATIONALISM

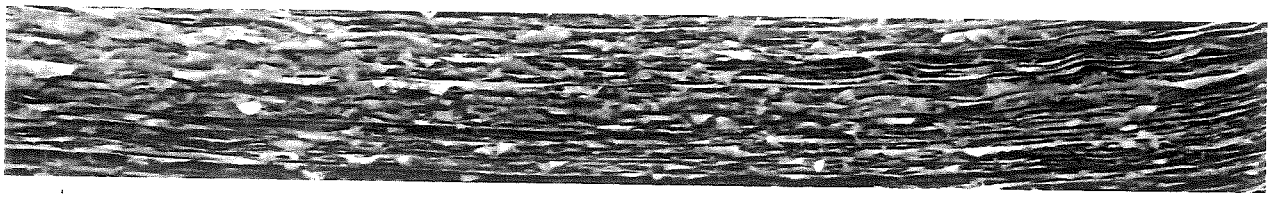
That printing technologies had a profound impact on the rise of nationalism has now more or less come to be taken for granted by book historians and media theorists alike. In *Imagined Communities*, Benedict Anderson maintains that the spread of printing technologies in the late fifteenth to early sixteenth centuries not only facilitated the mass reproduction of books in Europe but more importantly made books a marketable commodity. Before the book industry could fully capitalize on Gutenberg's invention, however, language itself needed to undergo a series of rapid and profound changes. As Anderson emphasizes, "In pre-print Europe, and, of course, elsewhere in the world, the diversity of spoken languages, those languages that for their speakers were (and are) the warp and woof of their lives, was immense; so immense, indeed, that had print capitalism sought to exploit each potential oral vernacular market, it would have remained a capitalism of petty proportions." Fortunately, these idiolects were capable of being assembled into larger groupings. The result, he maintains, was a dramatic restructuring of language usage in the sixteenth century, which "made it possible for rapidly growing numbers of people to think about themselves, and to relate themselves to others, in profoundly new ways."[3]

Anderson highlights three central intersections between the spread of print from the late fifteenth century onward and the subsequent emergence of nationalism. First, with print Latin waned, but so too did the importance of localized spoken vernaculars. The common languages developed through the spread of vernacular languages created textual communities that connected "speakers of the huge variety of Frenches, Englishes, or Spanishes, who might find it difficult or even impossible to understand one another in conversation." People previously living in relative isolation soon came to appreciate that they were part of something larger: "They gradually became aware of the hundreds of thousands, even

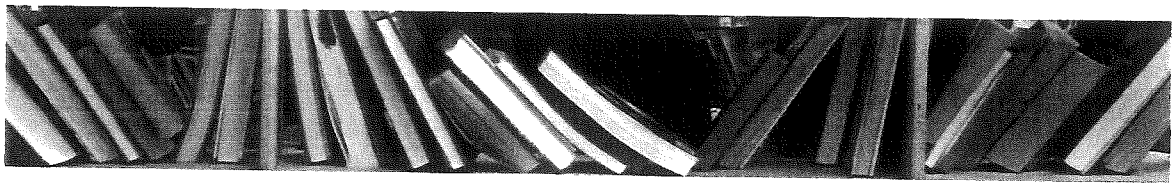


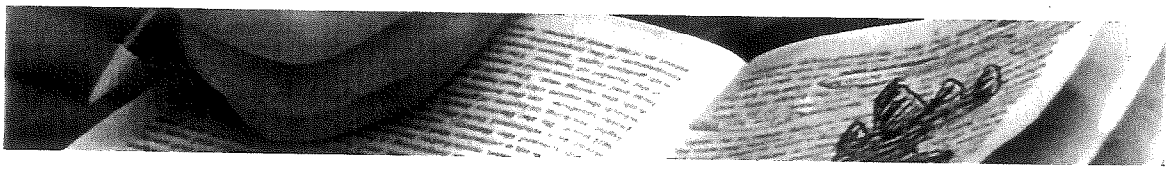


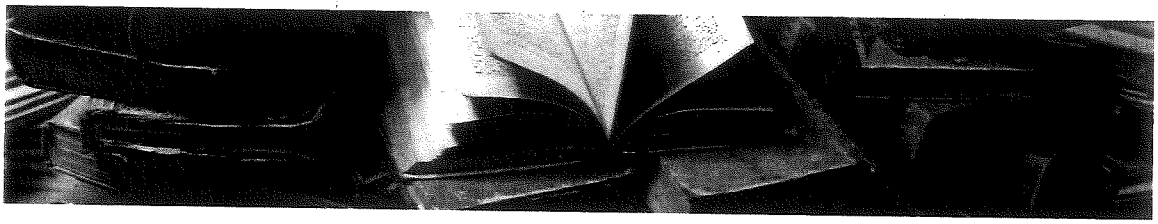
Mass Authorship and the Rise of Self-Publishing



Timothy Laquintano







irrevocable split in the movement. In order to prevent the Bolshevists from gaining control of the Association, the

to assess the text's value.

The relationship of these debates to imaginary conceptions of community, to social writing practices, and to authorial ethos reinforce the idea that *self-publishing* is a misnomer. These books would be unlikely to have robust commercial lives if they were not published in established online communities. In this sense, *self-publishing* as a term that signifies publishing in online environments reinscribes the problematic individualism of the Romantic Author.

The processes that establish the credibility of digital texts exist as debates that are simultaneously situated and localized but also subjected to a multitude of pressures from the widely dispersed history of books and authorship. The characteristics of digital books and the interactions that surrounded them surfaced as genre conventions, and they provide evidence of how the destandardization of traditional publishing procedures occurring through digital environments enables the nature of information found in texts to exert intense pressure on writing practices. Although it's possible that these conventions will not surface in other contexts—and indeed, they might collapse with the poker economy—documenting them has provided evidence of the measures that participants will take to exploit the properties of new writing technologies in the service of achieving value for their work.

CONCLUSION

Hyperabundance and the Future of Books

MANY OF THE practices documented in this book represent precarious and transitional activity, writers learning to exploit tools that have significantly different affordances from tools in the age of print. Few of these practices are particularly stable, and in a sense this book has profiled pop-up economies that coalesce around particular sites or activities. There is no way to determine how sustainable or durable these practices might be, but it would be a mistake to think that the trajectory of self-publishing is tied to particular websites, companies, practices, or writing spaces. Amazon's policies have an enormous impact on self-published authors hoping to earn a living, and the identity of Wattpadders is contingent on the continued maintenance of that application, but neither Wattpad nor Amazon has had much to do with the deeper shifts that motivate the impetus to self-publish books—output that, along with other forms of web communication, has created extensive networks of digital culture.

Mass Authorship has outlined emerging literacy practices as they are forged in the midst of book cultures in the making in order to explicate an understanding of the activity emerging from the spread of widely accessible book-publishing technologies. Because of the relatively monolithic understanding of value that emanates from serious book culture, in which books hold value for their durability, rigor of research, contribution to knowledge, advancement of aesthetic form, and/or ability to influence the public discourse and debate, we have been unable to grasp the signifi-

that a substantial investment will diminish through rapid dissemination:

> Before I talk about some of the details of the book, I want to talk about its "packaging." First of all, you aren't getting a hard copy, so you are essentially paying for an "e-book." I think most people know this. Before purchasing, you are to agree to not distribute his book to anybody, period. I kind of want to talk briefly about that concept. Surely, in a perfect world, all buyers are honest and won't break their agreement. But we don't live in a perfect world. People lie and do a lot of shady things. It's very easy for the book to get distributed, especially being in the digital age, and there is almost no way to track who distributed [it]. As a consumer, you SHOULD be a little worried that something you paid $750 [for] today might be worth $0 tomorrow because anyone can obtain it from a one-click download.[25]

Addressing the liabilities of the ebook's affordances is a preliminary move to discussing the ebook's content. The perceived value hinges on a readership willing to protect it because poker strategy decreases in value as more people have it. Eschewing the notion that a book's value derives from widespread distribution, the reviewer weighs potential value as a risky investment contingent on the likelihood that the readers will respect the copyright. Its worth depends on limited circulation. The evidence I have collected suggests that the authors' books sustained commercial viability for six to eighteen months before they lost their monetary value, either because sales slowed or because of widespread sharing of free copies on the Internet, in their original form or in unauthorized translations.

Authors Pushing Back

The conversion of readers into networked participants with the capacity to publish was apparent in all the online book reviews I consulted, and these reviews often provided the authors with a steady stream of feedback. There were, however, two limits to this feedback loop from the perspective of the book writers: the incredible volume of it, and the potential of it to be wrong. As some of the reviews suggested, the readers often wanted

an ongoing series of revisions provided to the buyers, a quasi-serialization of the textbook. Reviews helped them do that, but the characteristics of digital texts at times clashed with the writing disposition of the authors: the sheer volume of feedback became a limitation and a pressure point; enormous amounts could produce intellectual fatigue in the writer toward his text.

In general, the authors used the feedback from their readers to make a number of rounds of revisions to their texts. As the reviews showed, readers challenged the poker theory, generated questions about clarity, rooted out inaccuracies in math calculations, and spotted errors in grammar, style, and punctuation. This feedback helped the writers improve their work—a learning curve that readers tolerated, given the authors' poker expertise and the potential value of their knowledge. In certain cases this feedback process helped international authors learn to write in a second or third language, because the readers' comments taught them some of the idiosyncrasies and conventions of written English.

This interaction was an important part of how authorship became sustained over the life of an ebook. However, because the online communities that read and purchased these books also produced free strategy texts through peer production (like blog posts and lengthy discussion threads) that competed with the ebooks, the authors often invoked their expertise to delineate knowledge boundaries between themselves and their readers, and between themselves and the collective intelligence of the cultures of participation in which they published. Invoking hierarchy based on expertise became a way to preserve ownership of a text.

Ryan Fee, for example, began writing his ebook as a freshman in college. He was one of the first poker players to self-publish an ebook, and one of only two to distribute his ebook for free, which he did under the auspices of "giving back to the community" that had helped him learn poker. Because he published the book early in its development, Fee received enormous volumes of feedback through forum discussions and emails. An inexperienced writer when he started, he soon became acquainted with the reception of his text through the criticism and comments and made plans for revision: "I've gotten some perspective on the audience. . . . I

austere as the sentiment among academics.

This chapter compares and contrasts the dynamics of the two distinct microclimates, the Wattpad romance writers and the poker players, to reveal the contrast between fiction and nonfiction. Both groups of writers published using online spaces in which the participants strongly represented themselves as communities. The communal ethos helped generate the microclimates of IP that inflected the writing and publishing practices of the authors. In contrast to the memoirists, who had to manufacture ad hoc audiences for their texts, the romance writers and poker players had online communities that both preexisted and survived the liveliest portion of the life span of an author's book. The imagined communities largely coalesced around centralized websites, which had administrators willing to intervene in copyright disputes. And although members of the community certainly engaged in unauthorized sharing and copyright infringement, other members of the community eagerly reported such activity when they discovered it.

As the chapter proceeds, I document the methods that romance writers used to limit unauthorized distribution of their writing and establish a microclimate of antiplagiarism that supported authorship. From the perspective of these writers, copyright violation and plagiarism robbed them of credit, attribution, and originality. Because their texts circulated for free, and because people posted their writing primarily for the sake of status and social standing in their online communities, plagiarism represented a direct threat to authorship and the existence of the communities. However, the individual responses of the writers to this climate show how their experiences with writing and publishing generated ambivalence toward and tension with the oppressive climate, since plagiarism also indicated the existence of a significant audience.

After documenting the practices of the romance writers, I make some major points of comparison between fiction and nonfiction before I start to discuss the poker players. In the latter section I suggest that rather than an antiplagiarism regime, a microclimate of "idea protection" was created that became more secretive over time. Poker players were primarily

being posted for free on the web, which eroded the monetary value of the text. In their perspective, they walked a thin line between distribution and secrecy: they believed that the widespread circulation of their ideas deflated their value and that if enough players followed their advice, the profitability of the games would decrease.

The two groups demonstrate the emergence of microclimates in two radically different contexts, a reminder that understanding digital publishing means understanding precisely how responsive networked publishing practices can be to the nature of information contained in circulated texts.

Authorship and Status among Romance Writers

During my time observing Wattpad, a few writers managed to monetize their writing after building an audience on the site. As the site grew, traditionally published authors began frequenting the site and releasing some work for free to drum up publicity for upcoming works they had for sale. But as a user-generated content site, Wattpad primarily drew writers who were there for the pleasure of reading and writing, to obtain feedback on their work, or to finally find a readership after years of consigning their stories to hard drives and desk drawers. These writers quickly learned that they were surrounded by data. The site tracked how many people had accessed a given chapter and aggregated that into a number for how many times a book had been read. Readers voted for their favorite ebooks, and enough votes moved a story up in the recommendation rankings. There were also annual awards for stories. The home page of each story tallied the number of readings, the votes, and the comments the story had received. New writers sought readers not just for qualitative feedback but also for the increasing numbers that came along with them.

The qualitative comments and the quantitative feedback formed the backbone of the status systems that developed across the site. Stars emerged as their stories cracked the "What's Hot" lists, as they were chosen by the administrators to have a "featured story," or as they won contests and received the "Watty" awards. Although very few of the writ-

do appear to count for the e-book list. This is great news for indie authors. The bottom line is that it appears sales alone do not dictate the *NYT* list. Somewhere in that determination, other things come into play. Maybe they consider historical sales to see if you're an author trending up or simply a flash in the pan. Maybe they look at your bio pic and if they think you're hot, they let you on the list. No one knows except the people choosing the list, and they're not talking. I always have this mental image of a bunch of old, stuffy men wearing tweed jackets and standing in a law library, deciding whether indie authors are good enough to be allowed into their club.[15]

With only a slight understanding of how the list works (e.g., that the *Times* calculates weekly lists from Sunday to Saturday), DeLeon and a group of other authors ran an experiment in April 2013. They created a box set to which eight authors each donated a mystery or a suspense novel, and they sold it through several ebook retailers for 99 cents. They convinced Amazon to let them have a preorder button (not all independent authors can get them), and they collected preorder sales, the grand total of which seemed to count as sales on the first day their collection went live. They released the collection on the first day the *Times* began calculating the list for the week, and every author used her mailing list to contact fans, giving them the opportunity to buy weeks of reading for 99 cents. They purchased ads on indie reading recommendation services and Facebook, and they blasted Twitter. As a result, they sold thirty-eight thousand copies of the box set and landed at number seven on the *New York Times* list.

DeLeon and the authors marshaled the affordances of digital publishing to acquire a *New York Times* bestseller moniker for promotional materials. Like Amazon, the *New York Times* has its own algorithmic procedure for determining the list. And learning about some of the nuances of Amazon's procedures allowed the group to boost its sales on Amazon and make some educated guesses about how the *Times* was compiling its list. This information allowed the authors to boost sales during a particular period. DeLeon describes her plan as a "stealth" move. She writes that it was a "total crapshoot," but, she argues, indie authors should be engaging in "total crapshoots" because of the sheer volumes of books they compete with.

its methodology to account for stealth tactics, but it's also noteworthy that indies hotly debate the propriety of these tactics—and the prudence of building a platform on unsustainable practices, a point to which I will return at the end of this chapter. These discussions forge new standards of propriety in bookselling based on algorithms and fairness and whether an author should take advantage of a quirk or a gap in the system—or rather, whether *authors* should take advantage of quirks they identify through collaboration and information sharing, since this was a critical component of DeLeon's move. In the face of giant intermediaries, indie authors sometimes seem better off collaborating than competing, sharing data and creating shadow databases.

Fan Production

Peer production played a crucial role in the work of the bestselling authors I interviewed, and they harnessed labor from readers to accomplish various publishing tasks, some of which registered as popularity on Amazon's system. This was also the case for the poker players and recreational romance writers, who are profiled in chapters 5 and 6. However, there is an important distinction: in the case of those two groups of authors, peer production was largely motivated by the author's affinity with a community. In the case of the bestselling popular fiction writers, peer production was largely motivated by the affinity of the readers with a single author, which I call fan production. These authors spoke of their fans with deep gratitude and gave them due credit for directing attention to the authors' work—a way of acknowledging the collaborative efforts of their experience with authorship. It's certainly possible to read the exchange as a cynical exploitation of fan labor, but this interpretation is complicated by the sense of meaning and belonging that fans could achieve by collaborating with the authors.

All the authors reported that fan activity motivated the sales of their books. In some cases the authors aggressively cultivated fan communities, enticing readers by giving them sneak peeks of new works and supplemental material that was not published elsewhere. Readers provided labor like website design and book cover design; they also moderated fan

CHAPTER 1

The Decline of Vanity and the Rise of Self-Publishing

THIS CHAPTER SURVEYS the convergence of factors that fostered self-publishing's move from a twentieth-century fringe activity to its current and plural state as a hobby, a profession, and an expanding industry. Laura J. Miller has partly addressed this in her brief but excellent overview of self-publishing. She has documented some of the ways that we have moved from a past in which self-publishing was likely to be viewed as "a foolish act of hubris" to the current moment, in which it is more "likely to be applauded as a legitimate act of self-expression."[1] Miller has catalogued a range of factors that led to this shift, including the rise of digital technologies, the expansion of online bookselling, conditions in the publishing industry, and a new respect for amateurs in participatory culture.

Although this chapter discusses how digital technologies have enabled the growth of self-publishing, it also calls attention to two overlooked trends that have played a crucial role in its expansion. First, in the twentieth century, the vanity stigma made it deeply taboo for publishers to profit from aspiring authors, but in the first decade of the 2000s a series of events helped erode this taboo, and a number of legitimate businesses (including large publishers) coalesced to form a cottage industry to help self-published authors produce their works. This not only gave the authors access to professional editors and book designers to improve the quality of their books, it also motivated some professional publishers to stop

A Secret Location on the Lower East Side

Adventures in Writing,
1960-1980

The Presses and Publications

In organizing the material in this section, we have attempted to proceed along a line that moves somewhat chronologically, somewhat geographically, and somewhat intuitively, grouping the presses and magazines in clusters or communities and moving from one to the next in a progression that, although not precisely linear, contains within it some sense of inevitability. The basic categories of "San Francisco Renaissance," "Beat," "Black Mountain," etc., provide a useful but by no means tidy model. From the outset, we wanted to focus attention on the publishers and the publications, but in attempting to do so discovered that they exist in a snarled labyrinth of associations and allegiances most vividly revealed in hindsight. Hence the "secret location on the Lower East Side" of the title (with thanks to Ed Sanders) is presented as both a real and imagined place – the everywhere present (and necessary) margin or "underground" of writing and publishing. We have consciously weighted the book (and the exhibition it documents) toward the New York School, in particular the second generation, in part as a reflection of our residence in that great city but more importantly to pay special respect to The Poetry Project at St. Mark's Church-in-the-Bowery.

In addition to Steven Clay and Rodney Phillips, the following poets, artists, editors, and publishers generously contributed their memories and reflections to this section of the book – in order of appearance: Eloyde Tovey (p. 71), Aaron Fischer (p. 95), Gerrit Lansing (p. 135), Jackson Mac Low (pp. 140–142), Ed Sanders (p. 167), Anne Waldman (pp. 177, 180, 187–188), Lewis Warsh (pp. 179, 199), Bill Berkson (p. 183), Ed Friedman (pp. 184–185, 189), Larry Fagin (pp. 195–196, 201), Carol Bergé (p. 205), Aram Saroyan (p. 211), Bob Rosenthal (p. 219), Johnny Stanton (p. 221), Eileen Myles (p. 223), Annabel Lee (p. 225), Maureen Owen (p. 227), Steve Levine (p. 230), Greg Masters (p. 233), Charles Bernstein (p. 235), Bruce Andrews (p. 235), Clark Coolidge (p. 237), James Sherry (p. 251), and Lyn Hejinian (p. 257).

Denise Levertov, *The Sorrow Dance* (1966). Cover photograph by Roloff Beny.

Levertov, Denise. *With Eyes at the Back of Our Heads.* 1959. (BRG)

McClure, Michael. *September Blackberries.* 1974. (BRG)

Olson, Charles. *Selected Writings.* Edited, with an introduction, by Robert Creeley. 1966. (BRG)

Oppen, George. *The Collected Poems of George Oppen.* 1975. (GRD)

Oppen, George. *The Materials.* 1962.

Oppen, George. *Of Being Numerous.* 1968. (BRG)

Oppen, George. *This in Which.* 1965. (BRG)

Patchen, Kenneth. *Because It Is: Poems and Drawings.* 1960. (GRD)

Patchen, Kenneth. *But Even So.* 1968. (GRD)

Patchen, Kenneth. *Hallelujah Anyway.* 1966. (GRD)

Patchen, Kenneth. *In Quest of Candlelighters.* 1972. (GRD)

Patchen, Kenneth. *Memoirs of a Shy Pornographer.* Cover photograph of the author by Ray Johnson. 1958. (GRD)

Patchen, Kenneth. *Red Wine & Yellow Hair.* 1949. (GRD, BRG with cover painted by the author)

Patchen, Kenneth. *Selected Poems.* Cover photograph of the author by Harry Redl. Cover design by David Ford. 1957. (GRD)

Patchen, Kenneth. *Sleepers Awake.* 1969. Published originally by Padell Books, 1946. (GRD)

Randall, Margaret. *Part of the Solution: Portrait of a Revolutionary.* 1973. (GRD)

Rexroth, Kenneth. *The Collected Longer Poems.* 1968.

Rexroth, Kenneth. *The Collected Shorter Poems.* 1966.

Rexroth, Kenneth. *Natural Numbers: New and Selected Poems.* 1963.

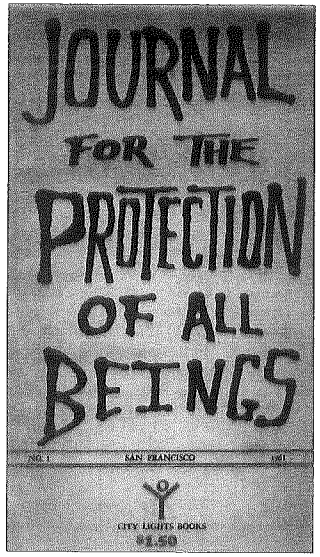
Rexroth, Kenneth, trans. *One Hundred Poems from the Chinese.* 1965.

Reznikoff, Charles. *By the Waters of Manhattan: Selected Verse.* Introduction by C. P. Snow. 1962. (BRG, GRD)

Rothenberg, Jerome. *Poland/1931.* 1974.

Rothenberg, Jerome. *Pre-Faces and Other Writings.* 1981. (BRG)

Journal for the Protection of All Beings: A Visionary and Revolutionary Review 1 (1961).



Journal for the Protection of All Beings: A Visionary and Revolutionary Review

Michael McClure, Lawrence Ferlinghetti, and David Meltzer

San Francisco
1961–1978

Journal for the Protection of All Beings. Nos. 1–4 (1961–1978).

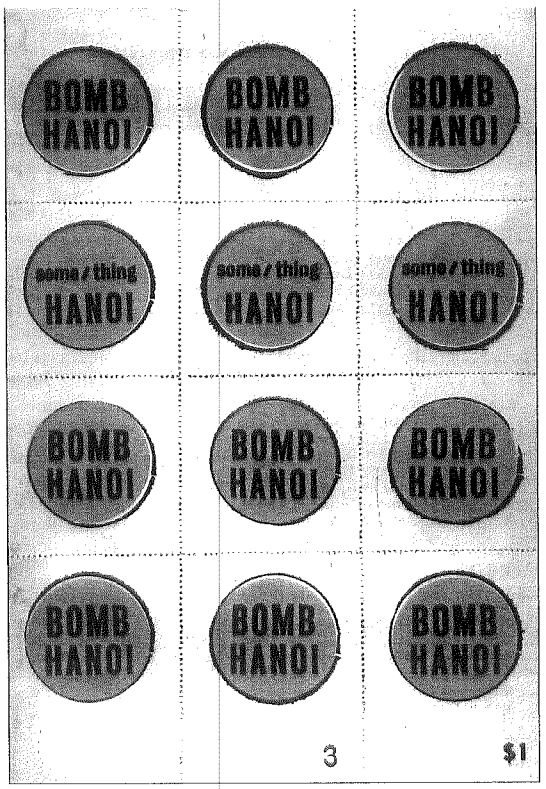
BRG has: no. 1.

Similar in spirit and philosophy to *Ark II/Moby 1*, the *Journal for the Protection of All Beings* was one of the first radical ecology journals. The brainchild of Michael McClure and David Meltzer, it melded the anarchist thought of the 1950s (*The Ark*) with the pacifism evidenced in the very early mimeo journal *The Illiterati*, published in the late 1940s by Kermit Sheets and Kemper Nomland at the camp for conscientious objectors in Waldport, Oregon. The newest element in the mix was work from the San Francisco Renaissance poets. The first issue led off with Thomas Merton's "Chant to be used in procession around a site with furnaces" and included work by all three editors as well as an interview with Ginsberg by Gregory Corso, an interview with Ginsberg and Corso by William S. Burroughs, as well as Gary Snyder's "Buddhist Anarchism." This issue also reprinted two famous documents, Percy Bysshe Shelley's "Declaration of Rights" and the famous statement by Chief Joseph of the Nez Perce Indians.

Some/thing

Jerome Rothenberg and David Antin

New York City
1965–1968



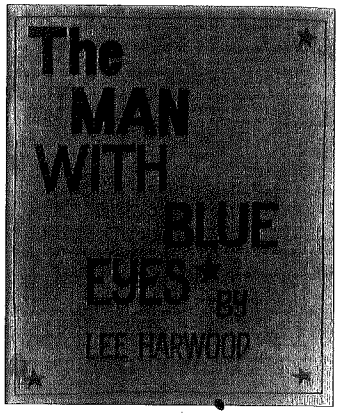
Some/thing 3 (1966). Cover by Andy Warhol.

David Antin's first separate book was in preparation at Hawk's Well Press (*Definitions* was ultimately published by Caterpillar in 1967) when he joined with veteran poet and editor Jerome Rothenberg to create *Some/thing*. The first issue, published by Rothenberg's Hawk's Well Press in New York in the Spring of 1965, leads off with "Aztec Definitions: Found Poems from the Florentine Codex," translated from Bernardino de Sahagun's *General History of the Things of New Spain*. The issue also includes work by Paul Blackburn, Anselm Hollo, Diane Wakoski, and Rothenberg, deep image poets all, and, on red paper, "The Presidents of the United States," the first series, including Washington through Fillmore, of one of Jackson Mac Low's chance compositions. Carolee Schneemann's "Meat Joy," with pictures from the performance at the Judson Memorial Theater in October 1964, is the highlight of the second issue, which includes a cover picture of a sculpture by Robert Morris. Issue three, with a yellow perforated sticker cover by Andy Warhol, is devoted to "A Vietnam Assemblage." Published in 1966, early in the Vietnam War, it includes Allen Ginsberg's long poem "Who Be Kind To" ("Be kind to yourself, it is only one and perishable of many on the planet") and works by Mac Low and others, interspersed with quotations from newspapers, magazines, and photo captions from the Associated Press and elsewhere. The last, double issue of Summer 1968, with a cover by Fluxus artist George Maciunas, integrated the deep image poets with the performance poets; it includes Clayton Eshleman's "Travel Journal in Peru," from October of 1965, as well as five poems by Margaret Randall, editor of *El Corno Emplumado*, and one by Carol Bergé, editor of *Center*. It also contains Rothenberg's "'Doings' and 'Happenings': Notes on a Performance of the Seneca Eagle Dance." All the issues of *Some/thing* feature a log taken from a Southwestern Indian drawing described by the editors as an emblem for the magazine: "a Pima drawing: of the pathways: searchings: stopping places: where the god has stopped: a wave length: energy: cessation: strife: emergence into: something."

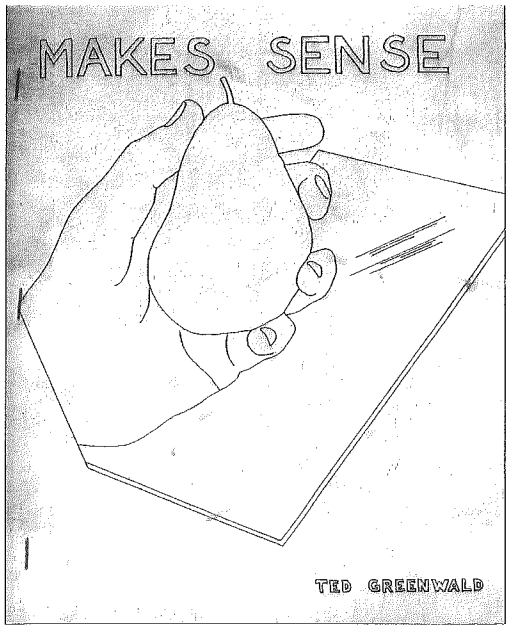
Some/thing. Nos. 1–4/5 (1965–1968).

GRD has: complete file.

Anne Waldman comments: "Our first little pamphlet had been English poet Lee Harwood's *The Man with Blue Eyes*. Artist and writer Joe Brainard (one of my all-time heroes!) had generously agreed to design a cover for the little book (Lee's first) and offered us several possibilities. After we decided on the one with simple, unmistakable Brainard lettering I went ahead and had it printed on blue paper without further consultation. And the whole project went to press. Several weeks later I proudly handed Joe a copy and he seemed both surprised and amused. 'Blue? I'd meant it to be white. But that's okay.' "



Lee Harwood, *The Man with Blue Eyes* (1966). Cover by Joe Brainard.



Ted Greenwald, *Makes Sense* (1975). Cover by George Schneeman.

Denby, Edwin. *Snoring in New York.* Cover by Rudy Burckhardt. 1974. (BRG)

Elmslie, Kenward. *Girl Machine.* 1971. (BRG)

Fagin, Larry. *Parade of the Caterpillars.* Cover by George Schneeman. 1968. (BRG)

Fagin, Larry. *Twelve Poems.* Cover by George Schneeman. 1972. (BRG)

Fagin, Larry, and George Schneeman. *Landscape.* 1972. (BRG)

Gilfillan, Merrill. *Truck.* Cover by Joe Brainard. 1970. (BRG)

Giorno, John. *Birds.* 1971.

Greenwald, Ted. *Makes Sense.* Cover by George Schneeman. 1975.

Harwood, Lee. *The Man with Blue Eyes.* 1966. Cover by Joe Brainard. (BRG)

Kyger, Joanne. *Joanne.* Photograph of the author by Bill Berkson. 1970. (BRG)

Malanga, Gerard. *3 Poems for Benedetta Barzini.* Photograph of the author by Stephen Shore. 1967. (BRG)

Mayer, Bernadette. *The Basketball Article.* 1975.

Mayer, Bernadette. *Eyeditis Ex Memoria.* Cover by the author. 1977. (BRG)

Mayer, Bernadette. *The Golden Book of Words.* Cover by Joe Brainard. 1978. (BRG)

Mayer, Bernadette. *Moving.* Covers by Ed Bowes. Drawings by Rosemary Mayer. 1971. (BRG)

Notley, Alice. *Incidentals in the Day World.* Cover by Philip Guston. 1973. (BRG)

O'Hara, Frank. *Oranges.* Cover by George Schneeman. 1969. (BRG)

Rosenberg, David. *Blues of the Sky.* Interpreted from the Ancient Hebrew Book of Psalms. Cover by George Schneeman. 1974.

Rosenberg, David. *Some Psalms.* Cover by Hannah Wilke. 1973. (BRG)

Rosenthal, Bob. *Cleaning Up New York.* Cover by Rochelle Kraut. 1976. (BRG)

Schiff, Harris. *I Should Run for Cover But I'm Right Here.* Covers by Rudy Burckhardt. 1978.

Schiff, Harris. *Secret Clouds.* Cover by Joe Brainard. 1970.

Schjeldahl, Peter. *Dreams.* Cover by James Rosenquist. 1973. (BRG)

Schuyler, James. *Verge.* Broadside. 1971. Printed by Andrew Hoyem. (BRG)

Stanton, Johnny. *Slip of the Tongue.* Cover and drawings by George Schneeman. 1969. (BRG)

Stein, Charles. *The Virgo Poem.* 1967. (BRG)

Thomas, Lorenzo. *Dracula: A Long Poem.* Cover by Britton Wilkie. 1973. (GRD, SC)

Thomas, Lorenzo. *Fit Music.* Cover by Cecilio Thomas. 1972. (SC)

Torregian, Sotère. *The Golden Palomino Bites the Clock.* Cover by George Schneeman. 1967. (BRG)

Veitch, Tom. *Eat This: A Story.* Cover by Greg Irons. 1974. (GRD)

Vermont, Charlie. *Two Women.* Cover photograph by Harry Gross. 1971. (BRG)

Waldman, Anne. *Giant Night.* Cover by George Schneeman. 1968. (BRG)

Waldman, Anne. *Icy Rose.* Broadside. 1971. Printed by the Cranium Press.

Waldman, Anne. *O My Life!* Cover by George Schneeman. 1969. (BRG)

Waldman, Anne. *Up Through the Years.* Cover by Joe Brainard. 1969.

Warsh, Lewis. *The Maharajah's Son.* 1977. (BRG)

Warsh, Lewis. *Moving Through Air.* Covers by Donna Dennis. 1968. (BRG)

Warsh, Lewis, and Tom Clark. *Chicago.* 1970. Printed by The Grabhorn-Hoyem Press. (BRG)

Weiner, Hannah. *Clairvoyant Journal 1974.* Cover photograph of the author by Tom Ahern. 1978. (GRD)

Wieners, John. *Asylum Poems.* Cover by George Schneeman. 1969. (BRG)

Wieners, John. *Hotels.* Cover by Gordon Baldwin. 1974. (BRG)

Wilkie, Britton. *Limits of Space and Time.* 1971. (GRD)

Remember I Did This For You/ A Power Mad Book

Steve Levine and Barbara Barg

New York City
1978–1979

Remember I Did This For You/A Power Mad Book books include:

Lenhart, Gary. *Drunkard's Dream.* Cover by Rae Berolzheimer. 1978. (BRG)

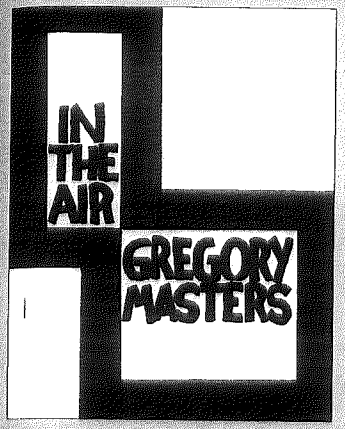
Masters, Gregory. *In the Air.* Cover by Rae Berolzheimer. 1978. (BRG)

Scholnick, Michael. *Perfume.* Cover by Rae Berolzheimer. 1978. (BRG)

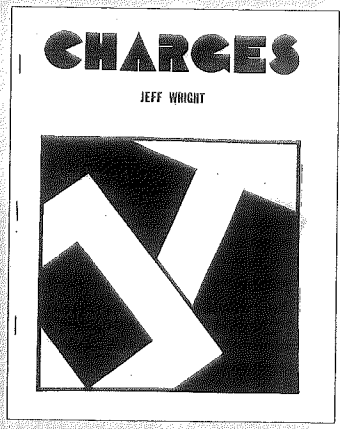
Wright, Jeff. *Charges.* Cover by Jim Moser. 1979. (BRG)

Remember I Did This For You press was conceived for reasons I am unable to fully recall. But seriously, its aim was essentially like that of most other mimeograph poetry presses: to publish the then younger poets whose work was worthy and unavailable in book form, to further establish those writers' (and the publisher's) reputations in the community of poets, and to reach out to whatever audience for their work might exist. The name of the press was a tongue-in-cheek one; it was meant to reflect the somewhat self-serving nature of such publishing. Three of the Remember I Did This For You books were brought out simultaneously, with seemingly identical covers. This was an attempt to create interest in the books and present them as parts of an ongoing series, to distinguish them from the mass of similar productions, and to establish a visual identity for the press. Unfortunately, unlike the more notable mimeo presses of the time, Remember I Did This For You was short-lived and had only four terrific publications to its name.

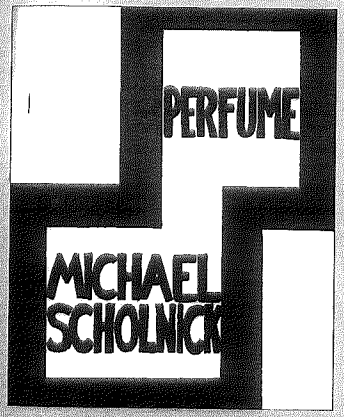
— *Steve Levine*
Brooklyn, New York, October 1997



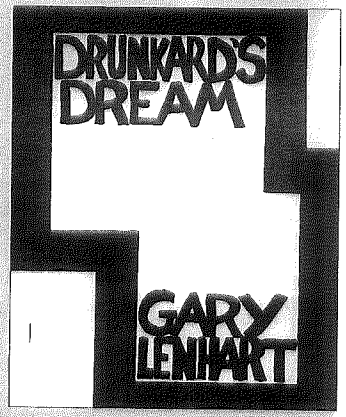
Gregory Masters, *In the Air* (1978). Cover by Rae Berolzheimer.



Jeff Wright, *Charges* (1979). Cover by Rae Berolzheimer.



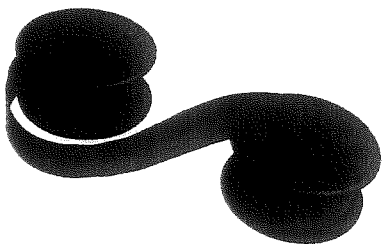
Michael Scholnick, *Perfume* (1978). Cover by Rae Berolzheimer.



Gary Lenhart, *Drunkard's Dream* (1978). Cover by Rae Berolzheimer.

THE IRON WHIM

A Fragmented History of Typewriting



DARREN WERSHLER HENRY

> author of the text; she takes over huge stretches of its narration, she is responsible for giving her vampire-hunting colleagues all information on Dracula's whereabouts, and she is still the one who coordinates and collates the manuscripts, although she has pledged the men to kill her if she becomes too vampiric in the course of time. Her act of collation is by no means strictly secretarial, either; Mina is the one who has the idea of looking back over the assembled manuscripts for clues to Dracula's habits and his future plans. Despite the continual attempts both consciously by the characters and unconsciously by the text itself to view Mina as a medium of transmission, it continually emerges that there is no such thing as passive transmission . . .[14]

Dracula's defeat brings with it mixed blessings for Mina. On the one hand, she is no longer in danger of becoming a vampire, and "is free to become a mother, to reproduce what she has heretofore only copied."[15] On the other hand, without her typewriting equipment, she has no voice at all, and the last word in the novel goes to her husband.

There is one final act of vampirism, though: the reader's consumption of the text. If Dracula is a figure for mass media, *Dracula* is itself the story of mass media, of how we came to be creatures of perpetual consumption, always hungry for new flows of information but never satiated. As Wicke sardonically concludes, "Under the sign of modernity we are vampires at a banquet of ourselves."[16]

Where typewriting is concerned, the question of who is being consumed and who is doing the consuming has always been particularly vexing for women.

Chapter 11

The Type-Writer Girl

In the Romantic era that preceded modernism, which Friedrich Kittler christens "the Age of Goethe" after one of its most prominent figures, writing (both professional and literary) was done with a pen, and, as the last century of literary and cultural criticism has described, writing in the Age of Goethe was a largely male enterprise. When the entire production process was dominated by men, the only position left for women, Kittler argues, was in the audience.[1] The sheer amount of text that modern business methods required in order to function, however, was about to change everything.

At the turn of the century, the emergence of large corporations and global markets produced a blizzard of documents – accounting ledgers, purchase orders, memos, correspondence, and so on – which in turn required increasing numbers of clerical workers to produce, reproduce, sort, and file these documents. The people that began to fill these roles were educated, middle-class women.

The statistics on the sex of professional stenographers and typists in the United States from 1870 to 1930 demonstrate a startling transformation of clerical labour.[2] In 1870, 4 per cent of typists

were women. A decade later, in 1880 (when the Remington No. 2 first hit the market), that number had jumped to 40 per cent. This explosion didn't escape the notice of the institutions responsible for producing useful members of society for very long; in 1881, the Young Women's Christian Association began its first typing class for girls, with eight students.[3] It also became a common practice for typewriter manufacturers to establish typing training programs for young women "and then more or less 'sell' them to business houses with their machines."[4] Typewriter advertising adopted a similar strategy, hiring fashionable young women with just enough typing skills to demonstrate the product in a showroom setting. This practice led to competing firms touring their spokesmodels on lecture and exhibition circuits, a kind of precursor to the Budweiser Girl.[5] By 1910, 80.6 per cent of typists were women, and by 1930, almost *all* typists (95.6 per cent) were women.

Many books about typewriters repeat G. K. Chesterton's quip about this turn of events: "women refused to be dictated to and went out and became stenographers."[6] Chesterton's joke raises an important point about the nature of power, which is never entirely oppressive. At the same time as it shapes and controls and coerces us, power is also what creates the skills that allow for rebellion against and reform of the institutions that wield that power.[7] The typewriter did not so much produce or repress the emancipation of women as it redistributed the regimes of control throughout society. As women became part of the industrial workforce, there were losses of power for them, but there were also gains.

Different sources present the battle for women's rights in the workplace in radically different terms. The Herkimer County Historical Society's *The Story of the Typewriter*, taking a tone common to the early histories of the machine, insists to the point of incredulity that the typewriter was the major means of women's emancipation. For example, it repeatedly asserts that the typewriter "freed the world from pen slavery,"[8] and, bizarrely, that

Christopher Latham Sholes represents the best "choice of some historic figure to symbolize [the feminist] movement."[9] Richard N. Current's *The Typewriter and the Men Who Made It* is slightly less hyperbolic: "No invention has opened for women so broad and easy an avenue to profitable and suitable employment as the 'Type-Writer,' and it merits the careful consideration of all thoughtful and charitable persons interested in the subject of work for women."[10] Current's phrase "suitable employment," however, merits further discussion.

When the YWCA formulated its plan to begin teaching young women to type, the popular consensus was that typing was anything but suitable employment. In his detailed essay "The Cultural Work of the Type-Writer Girl," Christopher Keep notes that the public reacted to the Y's plans as if the apocalypse were nigh. Many people believed that the women who became typists personally risked "unsexing" themselves, and might eventually experience a complete mental and physical collapse. Others predicted even more dire consequences, up to and including the collapse of the family unit and the moral integrity of the nation.[11]

PERCENTAGES OF GIRLS OF VARIOUS AGES WHO REPORT THAT THEY WOULD "LIKE BEST" TO BE (*a*) STENOGRAPHERS OR TYPISTS, (*b*) MOVIE ACTRESSES
(From Lehman and Witty [12])

Age in Years	Typists	Movie Actresses
10½	14%	29%
12½	26%	17%
14½	31%	10%
16½	32%	5%

Dvorak included this chart from a serious study in a business trade journal in his book Typewriting Behavior *as an indication of the importance of typing as a vocational skill. Today, it indicates how impoverished the career choices for young women have been.*

In the disapproving eyes of the late nineteenth century, the simple need for more clerical workers was not enough to legitimize women's entry into the workforce. What made it possible for society to consider the role of typist as "suitable employment" for women was the development of a positive association between women and the typewriter.[12]

Writing machine and amanuensis are represented by a single word ("typewriter") because they are a package deal: each requires the other in order to function. The merging of the two novelties (working woman and weird gadget) alleviated the suspicion that either on their own might have elicited. While the typewriter introduced a system of discipline that moulded women workers into a form amenable to the needs of the corporate environment, the typewriter also made it possible for women to overcome many of the gender-based restrictions that were a traditional part of writing.

The novels, plays, short stories, music hall routines, illustrated advertisements, and postcards of this period began to feature an entirely new creature designed to lure women into the workplace: "The Type-Writer Girl." Her debut may well have been in a series of letters that Rudyard Kipling wrote in the United States between 1887 and 1889 for publication in a pair of journals in India.[13] This may seem odd at first, but after all, Kipling was on familiar territory, reporting on sightings of new and exotic peoples and professions for the readers of the Empire. In fact, his conclusion regarding how to deal with the Type-Writer Girl, while presented in a humorous light, is a classic colonialist response.

Kipling notes that while the Type-Writer Girl was "an institution of which the comic papers make much capital," she was nevertheless "vastly convenient." What puzzles Kipling about the Type-Writer Girls is that while he suspects that there is still very little difference between American women and their English counterparts "in instinct" (namely, they are uninterested in working for a living and are merely waiting until a suitable husband approaches them), the

way that they speak and act indicates that they behave according to an entirely different set of rules. When Kipling finally does locate one female typist who admits to being interested in leaving her job for a prospective husband, and is about to consider her proof of his original thesis, she responds by quoting bon mots from French literature to him, which leaves him completely bemused: "What is one to say to a young lady . . . who earns her own bread, and very naturally hates the employ, and slings out-of-the-way quotations at your head. That one falls in love with her goes without saying; but that is not enough. A mission should be established."[14]

If one of Kipling's conservative contemporaries were to form a mental image of the Type-Writer Girl based on her depiction in the literature of the time, they might well conclude that a mission was indeed necessary. In Grant Allen's 1894 novel *The Type-Writer Girl*, the eponymous protagonist embarks on a series of titillating activities, including bicycle-riding, smoking, and cavorting with anarchists in the English countryside.[15] J. M. Barrie's 1910 one-act play "The Twelve-Pound Look" (the New Woman's analogue to the Vietnam Vet's Thousand-Yard Stare) reads like a sequel to Ibsen's *A Doll's House*: wealthy businessman Harry Sims discovers that the Type-Writer Girl he has just hired from the Flora Type-Writing Agency is none other than his estranged first wife, Kate. When Harry, now worth a quarter-million pounds, tries to lord it over her, Kate replies, "I'll tell you what you are worth to me: exactly twelve pounds. For I made up my mind that I could launch myself on the world alone if I first proved my mettle by earning twelve pounds; and as soon as I had earned it I left you."[16] Harry, of course, dismisses her scornfully, but the script implies that he will receive his comeuppance once again, as, at the end of the play, his fiancée asks, "Are they very expensive . . . those machines?"[17]

Hollywood's take on the Type-Writer Girl is *The Shocking Miss Pilgrim*,[18] a musical directed by George Seaton, with lyrics by Ira Gershwin, and starring Betty Grable as the eponymous shocking

typist. The plot unfolds much as one would expect: in the late 1800s, young Cynthia Pilgrim completes her training as a Type-Writer Girl and becomes the first female employee at a Boston shipping company. Despite Cynthia's suffragette politics, she is soon embroiled in a romantic relationship with her employer. Hijinks ensue.[19]

In an early instance of product-placement advertising, Remington Rand launched an extensive series of print advertisement tie-ins. Under the headline "Shocking in 1873 . . . Essential TODAY," one ad shows Grable in character and out, seated at an antique Remington covered with lacquered flowers and at a contemporary business machine by turns. The ad's text unabashedly and abruptly co-opts the rhetoric of suffrage into a sales pitch:

> *The Shocking Miss Pilgrim*'s granddaughters . . . the millions of typists of today . . . have made the American office a warmer, more human place. Vital part of the national economy . . . without the typist, the office as we know it today just couldn't exist. Like Miss Pilgrim, the modern typist knows her work is easier with the new Remington typewriter . . . it goes faster, more smoothly, and that now, with Keyboard Margin Control*, setting margins is simple – all she has to do is "Flick the Key – Set the Margin!" Modern business men, too, like the new KMC* Remington . . . for its beautiful type-script, for its operating efficiency, for its flexibility.[20]

While the female typist has to worry about actual operations, the "Modern business man" can evidently concern himself with the aesthetics of his typewriter(s) at work.

More interesting yet is the fact that *The Shocking Miss Pilgrim* started out as an altogether more serious project. As she details in her memoir (also titled *The Shocking Miss Pilgrim*[21]), screenwriter Frederica Sagor Maas's original script was titled *Miss Pilgrim's Progress*, a thought-provoking drama about the entry of women into

the workplace. The dumbing-down of the story became, instead, an allegory for Maas's experience as a woman working as a writer in Hollywood; she was almost immediately labeled a troublemaker by studio executives and "had difficulty finding work, despite earlier successes."[22]

While the life of the female typist was developing a definite cachet in the popular media, the missionaries of the new secular economy ensured that it was not all sunshine and roses for the Type-Writer Girls. Newly emerging corporations structured their wage systems and working environment to ensure a maximum amount of control over single working women.

Type-Writer Girls received extremely low wages. A survey for *The Economic Journal* found that in 1906 the average weekly wage of a female typist in England was between twenty-five and thirty shillings.[23] The memoirs of Janet Courtney, one of the first female clerks at the Bank of England, recall that this amounted to a bare subsistence living, because most hostels and boarding houses of the time charged about twenty-five shillings a week for room and partial board[24] (the American Type-Writer Girls with whom Kipling spoke were apparently in the habit of living two to a room in the business district to cut costs and avoid paying for transit). Businesses made a widely accepted distinction between "individual wages" and "family wages," arguing that while single women had only themselves to support, most male workers had to also support a family. This logic, however disingenuous, suggested that it was in a working woman's best interests to earn between 25 and 50 per cent lower than her male counterparts, because to accept more money for her work would mean not only that married women and their children would suffer, but the number of men earning enough money to take the Type-Writer Girl for a wife would be diminished.

As more Type-Writer Girls joined the workplace, corporations restructured themselves to ensure that these women would rarely if ever enter the management stream.

> The once inclusive category of clerk was increasingly subdivided between those tasks which required "decision-making" skills and those, like typing, which were merely "mechanical" in nature. This distinction masked what was in reality a division of labor along gender lines: men, who were felt to possess superior intellectual abilities and greater strength of character, continued to be placed in positions which allowed them to rise in the administrative ranks, while women were confined to jobs which were in effect occupational dead ends.[25]

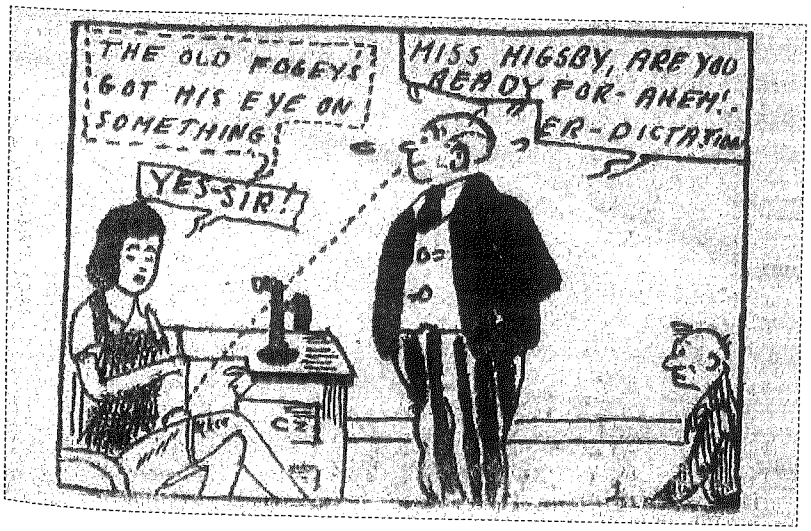
Both the civil service and private corporations were thus able to amass large pools of educated, talented, but nevertheless cheap labour while simultaneously being able to insist that they were looking out for the welfare of the family unit and society at large. Meanwhile, the Type-Writer Girls scratched out the meanest of livings, while their glamorous image attracted a steady stream of new women into the workforce.

Why the disparity between the reality of the life of women typists and their portrayal? Critic Leah Price notes that Victorian fiction and culture in general promoted a double standard that made professional ambition a vice for men and a virtue for women. If a novel or story presented a woman as an author, it would often assign her "an emasculated hireling"; the secretary, by contrast, always had "a manly boss" (shades of Mina Harker in *Dracula*, whose authorial typing makes her more than a little unnatural – Professor Van Helsing describes her as having a "man's brain . . . and a woman's heart"[26]). The implication is that for women the correct side of the typewriter is the side with the secretary's chair, and that they should limit themselves to anonymous passive transcription rather than presuming to actually dictate.[27] While popular imagery exaggerated the independence of the Type-Writer Girl, it did so only to imply that part of her longed to be swept away

by the right man. By initially presenting her as an exotic new species requiring something akin to the efforts of a missionary to "convert" back to the orthodox roles of wife and mother, fiction and advertising alike turned the Type-Writer Girl into something of a fetish object.[28]

Beeching mentions the many "predictable Music Hall gags about men working with typewriters on their knees."[29] Bliven concurs that merely using the word "typewriter" with a leering tone of voice was enough to bring down the house,[30] and Christopher Keep observes that there was soon a thriving cottage industry of Type-Writer Girl pornography.

Predictably, there are plenty of examples of "Tijuana Bibles" – small, cheaply printed pornographic comic booklets produced in Mexico, featuring crudely drawn images of popular comic strip characters shagging their brains out – with Type-Writer Girls in the starring roles. Just as predictably, some of these booklets have been digitized for posterity and now appear on various websites. Tijuanabibles.org hosts at least three pieces of Type-Writer Girl



"Taking dictation," Tijuana-style.

porn, two based on the adventures of "Smitty the Office Boy" with the boss's stenographer.[31] The real Smitty was the creation of Walter Berndt, who drew the strip for nearly sixty years, beginning around 1920, but his characters' poorly drawn counterfeit cousins fare much better in amorous matters. The roles in all cases are predictable. The lecherous boss leads with Music Hall-style innuendo: "Miss Higsby, are you ready for – ahem! – er – dictation." The Type-Writer Girl barters sex for more money, with varying degrees of cynical acumen. In one bible, she is demure and suggestive: "Mr. Smith, I'd do anything to get my wages increased"; in another, she is hardened and sarcastic: "[Bossman:] Well? How about it, Miss Titts? Five bucks more a week if you act nice. [Steno:] Well, looking at that thing of yours I'd say ten and I'll consider it." Smitty, of course, services the steno for free, just as he did her predecessor.

The image of the wanton Type-Writer Girl evolved as an attempt to delineate the differences between men and women in the workplace: that regardless of their new roles, they were still primarily sexual objects subordinate to the desires of men.[32] As typewriting insinuated itself further into the workings of culture, those lines became harder and harder to maintain. In the world of literary authorship, where the lines had been among the firmest, they were also among the first to falter.

Chapter 12

Remington Priestesses

The image of the great masters of Western literature dictating their most famous works to female secretaries also has some of the fetishistic quality of the Type-Writer Girl mythology. While there exist plenty of photos of writers dictating to typists, it is almost impossible to be sure exactly what is being dictated, yet there is a will to present those scenes as the scenes of great writing. Beeching's *Century of the Typewriter*, for example, refers to a photograph showing "Tolstoy dictating – one of his novels(?) – to his daughter on the typewriter." The caption accompanying the photograph goes further, claiming that in the picture Tolstoy is "said to be dictating his novel *War and Peace* to his daughter."[1]

As Sandra Gilbert and Susan Gubar detail in *The Madwoman in the Attic*, there is a long tradition of women secretaries serving in the same capacity as John Milton's daughters: taking dictation for the blind poet and tending to his every material need. This is a far from idyllic occupation; Gilbert and Gubar's critique of this relationship turned "Milton's Daughters" into a metaphor for the suppression of women writers. As much as she was anything else, the Type-Writer Girl was "Milton's great-granddaughter," and

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disrespectful hubris or that they are brazen plagiarism—especially when they are concerned with canonical texts of world literature or intellectual history. This applies both to appropriations in which the original text or book hasn't been modified, and to appropriations that modify a given text.

Appropriation & Literature = Appropriation Literature

The reactions to this form of book piracy are reminiscent of the way the art world responded to the first appropriations, such as Sturtevant's work at the end of the 1960s or Sherrie Levine's work at the end of the 1970s—an artist who was later declared one of the major representatives of appropriation art. In an attempt to establish an analogy to the concept of appropriation art, while at the same time marking a clear difference from it, the encounter of appropriation and literature—that is, the extension and radicalization of strategic appropriation as a literary strategy within the literary system—will henceforth be referred to as appropriation literature. Although the boundary between art and literature is in many cases highly permeable, the books at hand are defined as (liminal cases of) literature that emerged from engagement with literature and its discourses, traditions, conventions, and institutions, and which position themselves within literature and in the literary system. The focus of this anthology is thus decidedly literary.

From this perspective, one must be cautioned against prematurely deducing appropriation literature as a derivative of appropriation art. As obvious and enlightening as these parallels may be, they also threaten to efface the fundamental difference between the art system and the literary system, a difference which manifests itself not only in different medias and discourses but also in the various levels and speeds of their respective developments. Even if one is familiar with the differences and the chronological autonomy of these two systems, it is remarkable to notice the extent to which, for example, "practices long unremarkable in the art world are still striking, controversial, or unacceptable in the literary arena."[4] Writers have often felt that literature was in some way delayed in comparison to the art world. A famous example is Brion Gysin's statement, in 1959, that "writing is fifty years behind painting,"[5] which, according to many writers, still holds true even half a century later, insofar as "the same techniques applied to literary texts, in contrast, are likely to elicit the response that such works [...] do not qualify as poetry tout court."[6]

It seems time to inspect this somewhat recent but rapidly developing phenomenon of 'piracy' in literature,[7] as well as to pursue all of the fundamental and controversial questions that haven't been raised in such a radical nature within the literary system for a long time. This anthology focuses on the distinct ways in which original and appropriation may oscillate between identity and difference, as well as the aesthetic implications and consequences of this (according to the current values of our culture, rather undignified) repetitive process. The originality of these works, according to our thesis, is to be sought less in the appropriated material but rather in their way of dealing with it.

Appropriation and Art

Appropriation appears to be a widespread strategy. Douglas Crimp, for instance, has already diagnosed its "very ubiquity": "appropriation, pastiche, quotation—these methods extend to virtually every aspect of our culture."[8] Yet the potentially unlimited connectivity and transferability of this concept onto all areas of life seem to make a more accurate assessment of appropriation necessary. Many artistic strategies and methods of appropriation found in the art are by now even recognized by the institutions of the art world: "appropriation has entered the repertoire, as it were, it has become a standard artistic procedure."[9] The concept should therefore be specified even further, to such extent that it will not encompass established practices like pastiche, quotation, parody, collage, montage, potpourri, quodlibet, assemblage, etc. In addition, it should be distinguished from appropriation art, which is understood here as an art movement limited to a specific time and space, and accompanied by a specific art discourse, in the 1980s.[10] The somewhat more specific concept of appropriation that will henceforth be used is meant to not only refer to the artists and works attributed to appropriation art, especially since classifying some artists as belonging to this movement has proven to be highly controversial—take, for example, Sturtevant's vehement protest against her inclusion into this category.

There are four main points that appear to be of use in distinguishing the artistic practice of appropriation discussed here from the more general practice of appropriation, and which can be drawn upon for developing a concept of appropriation in literature:

1) With regard to scope and focus of appropriation, the works discussed here are usually concerned neither with selective transfers nor with transfers pertaining to the content, motifs, style, or similar aspects of the original which are then embedded into a larger context in a manner that is either assimilating or contrasting; rather, they deal with the appropriation of an entire work in its materiality as such.
2) A strategic appropriation must be accompanied by a clear, indeed, demonstrative identification and public staging of the act itself.[11] This self-referential declaration distinguishes appropriation from plagiarism and counterfeiting.
3) What seems to have been a constitutive precondition for the shock effect that appropriations stirred up in the art world is the fact that they were carried out materially, in reality, and did not, like rigorous conceptual art, remain in the realm of pure ideas. Thus, it makes a difference whether one designs or sketches an appropriation and leaves the realization of the work up to the recipient (as defined by Lawrence Weiner[12]), or whether the idea is materialized by the artist.

It seems, then, that the art world was not forced to raise essential and urgent questions of identity, authorship, or the ontological status of a work until the ideas were executed in reality.

4) Another and possibly provocative difference between the concept of appropriation as defined here and other forms of appropriation can be derived from the source of the appropriation. Here, the appropriated objects originate from the same system: namely, art. Excluded, then, are appropriations and transfers of everyday objects into the art world such as what Duchamp introduced at the beginning of the 20th century. Due to the strong concept of authorship in the art world, the appropriation of artworks of other artists and their incorporation into one's own oeuvre is a larger scandal than the transfer of non-artistic ready-mades, in that the appropriation here is often perceived as *dis*appropriation. Consequently, these kinds of appropriations not only raise the much-discussed questions of what makes an everyday object become a work of art and how should we differentiate between an object of the real world and an artwork, but they also ask how we can distinguish one artwork from another and thus, by extension, whether an appropriation is an autonomous artifact.

Appropriation and Literature

In that appropriation is a basic cultural and artistic concept that permeates all possible areas of contemporary culture, it comes as no surprise that literature is full of conscious and obvious types of appropriation, which can be said to fall into the category of Gérard Genette's "literature in the second degree."[13] The explosive development of appropriations in the field of literature right before the turn of the millennium is due to a particular historical moment. On the one hand, the infinitely growing number of published and accessible texts positively calls for recycling and a "literary ecology,"[14] whose motto might be a statement by Douglas Huebler from 1969, which has recently been repeated like a mantra and transferred onto literature by the replacing of the word "objects" with "texts": "the world is full of objects, more or less interesting; I do not wish to add any more."[15] On the other hand, digital availability of texts and new techniques for word processing made it possible to copy, edit, and publish larger amounts of text effortlessly and quickly. This in turn brought about a new approach to texts and textuality, as well as a new approach to intellectual property. Of course, "the impulse is not new—no less than James Joyce said: 'I am quite content to go down to posterity as a scissors and paste man for that seems to me a harsh but not unjust description'—but the ease and scale of scissoring and pasting are unprecedented."[16] As a result, books which once could only have been realized with great difficulty, or which would have had to remain a mere idea can now be produced within seconds. On top of that, it is much easier to publish one's own works with one's own publishing house and thus remain independent from the guidelines of the large publishing houses. Due to the prevalent availability of cheaper and simpler possibilities of publishing and from the reality that many of the now worldwide famous authors had to publish their first works themselves, Nick Thurston, Craig Dworkin and Simon Morris even infer that it is necessary to self-publish or to put work on the internet: "remember the lessons of literary history. Don't wait for others to validate your ideas. *Do it yourself.*"[17]

A further argument in support of this appeal would be that appropriation, in literature as well, draws much of its effect from the fact of its realization. Appropriations require the radical execution and—as in art—the clear labeling as appropriation (which sets it apart from plagiarism and counterfeiting). This distinguishes appropriation from literary thought experiments, such as the ones in Jorge Luis Borges's stories. Borges's fictions have always fascinated both the literary and philosophical discourses. One could recall the discussion between Arthur C. Danto and Nelson Goodman about the fictive case of the author Pierre Menard in Jorge Luis Borges's story *Pierre Menard, Author of* Quixote (1939), who undertakes to rewrite Cervantes's *Don Quixote* word for word. Indeed, the philosophical discussion as to the status of Menard's *Don Quixote* was purely a rehearsal in an imaginary context whose realization seemed to be inconceivable.[18] Borges's fiction, then, can be seen as the model case for contemporary appropriation literature, which is why authors always refer to it. Meanwhile, it has even become the trigger and object of real appropriation (see Aurélie Noury, Sturtevant). It is this very realization of the fictive appropriation in appropriation literature and its introduction into the literary system as real books that really make the system implode.

In any case, the concept of appropriation in the field of literature is still relatively unstable. This is due, on the one hand, to the strong competition of other concepts and the relative novelty and unfamiliarity of the phenomenon, and on the other hand, to the general difficulties in establishing a specific concept of literary appropriation with regard to the medial, material, discursive and historic suppositions of literature. We will attempt to adapt the concept of appropriation specifically to literature and the literary system and, with the aid of criteria similar to those in the art world, to describe a narrowly defined field of appropriation in literature, which, in contrast to other tendencies, medias and arts, will be labeled as 'appropriation literature.'

In analogy to the above-mentioned narrow concept of appropriation in the arts as being limited to the appropriation of *works of art*, the narrowly defined concept of appropriation in literature shall pertain to works where the source material is taken from the belles-lettres or from the history of science and ideas.[19] This is the only way to establish that appropriation takes place within the same system and thus unfolds its momentum within the rather slow and traditionalist literary scene with its more or less candid dictate of originality, and its focus on content and meaning rather than on composition and form.

Hence, we excluded another literary movement that surely first comes to mind in connection with the concept of appropriation literature—namely, the so-called

found poetry, where authors appropriate everyday, non-literary texts and incorporate them into literature.[20] This is a form of appropriation that resembles Duchamp's readymade in that it calls into question the literariness of this material, and the difference between literature and non-literature, between a soccer team lineup in a newspaper and in a book of poetry.

Also excluded are popular appropriations of artists' books, art catalogues, museum guides and other books, which are anchored in the art discourse, and which hardly ever work with texts in a literary sense. An example would be Yves Klein's *Yves Peintures* in 1954, which, on the one hand, satirized the genre of the art catalogue with its preface made up of only black lines and, on the other hand—with its parodistic legends to monochrome surfaces—seemed to allude to Alphonse Allais's *Album Primo-Avrilesque* (1897). One might also call to mind Endre Tót's *Night Visit to the National Gallery* (1974), where the artist re-published a gallery guide with the paintings represented as black squares or ovals in the outlines of their frames (Fig. 2). Although there exists a 2011 appropriation of this book by Amir Brito Cadôr under the title *A Night Visit to the Library* (Fig. 3) which transforms the gallery guide into a guide for libraries (thereby moving it out of the realm of art and into literature), such projects were excluded from this book because they are derived from an art context and are not based on texts. Given its continuing popularity, this field would deserve its own anthology. In order to indicate at least the scope of this field, this anthology includes a contribution by Michalis Pichler listing Ed Ruscha and Hokusai appropriations, which was published as an independent book in 2011.[21]

Aside from the criterion that concerns the origin of the source text, a quantitative criterion will—similar to appropriation in the arts—help to distinguish appropriation from established literary procedures and genres such as quotation, pastiche, cut up, collage or cento. In contrast to most of these procedures or genres, works of appropriation literature as specified here don't merely consist of selectively transferring foreign texts into larger textual context in a manner that is either contrasting (collage) or assimilating (cento). Instead, appropriation literature uses whole texts or books; i.e. the appropriations are made from these only. Given the scale and the exclusive nature of the appropriation, this can hardly be called quotation anymore. Neither can we speak of collages or centos since this would require the conflation of at least two texts.[22] A limit seems to have been reached, where literary studies lack the right terms for describing this phenomenon.

A further noticeable difference between the narrow concept of appropriation and other forms of using source material in literature lies, like in art, in the qualitative focus of the appropriation. The examples of appropriation literature documented here are less concerned with usurping and further developing the style, theme, plot, or content of a text without regard to its concrete form and the materiality of its printing or book form, such as one finds in parodies made 'in the style of …,' or in pastiches, which treat "the text like a model—that is, a genre."[23] Appropriations, however, are much more strongly attached to the materiality and mediality of t original texts and books that they draw from. This can encompass many aspec including the pure linguistic material (grammatical and syntactic structures, stat tics of the text, lexis, the repertoire of signs), the concrete form of a text (the text image, typography, the positioning of linguistic signs), but also paratexts (runni header, page numbers, front matters, indexes, footnotes) or the design and chara teristics of a specific edition, or of a specific book (paper, cover, format, color, blur This basic focus on the materiality and mediality of a book or text is even more pre alent in every appropriation that is published as an autonomous entity. In contra for instance, to appropriations published in anthologies or magazines, the auth editor or publisher of an autonomous publication has to include not only the actu text but also further parameters, like typesetting, paratexts, cover design and impri into the artistic means of expression—all of which can induce a deeper confront tion with the medium of the book and open up the scope for further interventio in the literary system. Thus, in case of the appropriations presented here, the desi of the original book quite often plays a crucial role besides the text itself—mu as the book artist Ulises Carrión postulated in 1975 that in the new art of maki books "the writer assumes the responsibility of the whole process" and amongst t "sequential laws of language" now also has to follow "the sequential laws of book which is why books are no longer "accidental container[s] of a text" but rather " autonomous and self-sufficient form." For him, this entailed a totally new (sel understanding of the author, which can safely be said to give validity to the majori of the authors presented here: "in the old art the writer writes texts, in the new a the writer makes books." It should be understood that the text—in its contentu semantic dimension—in such books is only one element amongst many: it is t "book, as a totality, that transmits the author's intention."[24]

Within the category of books sketched here, i.e. of books that appropriate oth texts and books in their entirety and in their materiality and mediality, a furth distinction is to be made, on the one hand, between book objects that are one of kind or occasionally also exist in multiple copies, and, on the other hand, reissu books where the books, after having been acquired and edited, are reprinted (eve perhaps, with only a small print run), potentially with an ISBN, and published by publishing house. In the case of the unique book object, the treated book is usua removed from the literary system and transferred into the art world. In contrast, t reprint of an edited text is published as a new print work under a new authorship a thus is inducted into the literary system again.[25] Hence, when Timm Ulrichs cove a random book with the stamp "THIS IS A PAGINATION-BOOK BY TIM ULRICHS IF YOU CROSS OUT THE REST OF THE TEXT" and signs (Fig. 4), the status of this copy is changed due to the successful appropriation both terms of its authorship and its specific positioning in literature or art. The same go for Marcel Broodthaers's *Vingt ans après* (1969), where copies of Dumas's eponymo

novel were appropriated with a wrapper. The shift of books from literature into art is even clearer in the case of Dieter Roth's literature sausages (Literaturwürste) where he, for example, made sausages from the *Complete Works* of Hegel (1974). In principle it is conceivable that such forms of appropriation of unique objects could be produced and distributed by an (artists' book) publishing house in a small print run, as, for example, Richard Lucas did with Broodthaers's *Vingt ans après* (75 copies) and Edition Hundertmark did with Milan Knížák's *Neues Testament* (New Testament, 1989, 30 copies), where he bound three pulp novels in a black hardcover. However, a reprint will establish a completely different degree of publicity because the change of status as described above does not affect only a single copy of a work (in Peirce's terminology: the token of a type). Rather, the reprint addresses the work as such (the type). By positioning itself as book—i.e. in the same system as the original—the reprint inhabits a greater potential for provocation and subversion of the system than the unique book object.

Yet another and closely related phenomenon of appropriation book art that must be excluded can be categorized under the concept of cover art—i.e. books that appropriate easily recognizable designs of certain book genres or publishing houses. Especially popular here are features like black leather binding and thin paper that call to mind the Bible, as well as the cover designs of established publishers. James Lee Byars's book *P.I.I.T.L.* (acronym for "Perfect Is In the Louvre," 1990) comes to mind, where he used the well-known cover design of the French publisher Gallimard (Fig. 5). This is not an appropriation of a concrete book: Byars's work reflects more on the general appreciation and canonization that a literary work experiences when it is taken up by the famous Gallimard series Nouvelle Revue Française. Martin Kippenberger's book *Psychobuildings* (1988), where the artist used the typical cover of Merve publishing house that had previously released his book *Frauen* (1980, Women) also falls into that category, as does Kippenberger's use of the Reclam publishing house's format for *1986. Jazz zum Fixsen* and *William Holden Company* (1991). In both cases, however, the books are filled with Kippenberger's own content. A further example of this widespread form of cover art is Thomas Kapielski's *Ungares Gulasch* (2007, Hungarian/Raw Goulash, Fig. 6), in which the self-referential bilingual text merely serves to justify the imitation of the cover design of Reclam's bilingual editions, which have an orange cover. In all of these cases, the act of book appropriation is limited to using a foreign 'packaging' and to insert one's own content within it. In some sense, these can be said to just use the brand of another book.[26]

How to Read?

Besides the complicated questions of categorization and definition, the phenomenon also raises the fundamental question of how these books are to be received. How does one *read* a book that copies another book word for word? How does one read a book in which all the words are listed alphabetically or organized according to chance? How to read books in which almost all of the linguistic material is cut out, blacked out, or white, i.e. invisible, or which are comprised entirely out of punctuation marks? Each of these books seems to demand a very unique, specifically tailored form of reading, much as Ulises Carrión suggested:

> in the old art all books are read in the same way.
> in the new art every book requires a different reading.
> in the old art to read the last page takes as much time as to read the first one.
> in the new art the reading rhythm changes, quickens, speeds up.[27]

This raises the fundamental question whether one can even speak of 'reading' these books. In the end, according to Carrión, "knowing the alphabet is" not "enough." Yet, he allays, one does not need a PhD for the reading of these 'new types' of books: "in order to be able to read the new art, and to understand it, you don't need to spend five years in an English department."[28] Nevertheless, it wouldn't hurt. A certain willingness for reflection and a sense of gratification from intellectual challenges are certainly necessary to approach appropriations; just as a basic understanding of literature (its history, materiality, mediality and its defining discourses) is not detrimental to the engagement with these books.

In this respect, this new way of making books seems to support Arnold Gehlen's dictum concerning the increasing "need for commentary" in contemporary art (which he sees as becoming more and more "reflection art"[29]) also has validity for parts of contemporary literature. And just as Duchamp once opposed retinal art with a mental, intellectual art,[30] in literature it has become increasingly more common to speak of "thinkership" rather than "readership"[31]: Craig Dworkin created the idea of conceptual writing and defined it as "a poetry of intellect rather than emotion,"[32] while the title of the most recent anthology definitively positioned it as a movement "against expression."[33] Kenneth Goldsmith postulated: "readability is the last thing on this poetry's mind. Conceptual Writing is good only when the idea is good; often, the idea is much more interesting than the resultant texts."[34]

The parallels to conceptual art are obvious and are drawn by the advocates of conceptual writing themselves when they, for instance, reformulate some of the essential statements of conceptual art. For example, Sol LeWitt said in 1968: "when an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art."[35] In 2005, Kenneth Goldsmith reformulated it so: "when an author uses a conceptual form of writing, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory air. The idea becomes a machine that makes the text."[36] It should be underlined once more that in contrast to 'strict' conceptual art, it is crucial for the appropriation literature sketched

Code—X

Paper, Ink, Pixel and Screen

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Featuring essays, interviews and works by:

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John Warwicker

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Matt Johnston

Paul Soulellis

01:04

Gatefold images, in order of appearance:
00:45–00:46 *Fake Flowers in Full Colour* (2009)
00:49–00:50 *Contour* (2013)
00:53–00:54, 00:57–00:58 *Counterprint* (2004)
01:01–01:02, 01:05–01:06 *Reprinting the City* (2012)

Andrea Francke and Eva Weinmayr
www.andpublishing.org

The Piracy Project

In November 2011 Quentin Rowan, alias Q.R. Markham published his crime novel *Assassin of Secrets*, which was immediately celebrated in the blogosphere as 'very Bondian'. Shortly after its release, however, the publisher, Little, Brown, recalled 6,500 print copies after a blogger on commanderbond.net blog found instances of plagiarism. Little, Brown launched a campaign to find all plagiarised passages, turning up, among numerous instances, a six-page stretch taken from John Gardner's *Licence Renewed*. As more people got involved in hunting down the thefts, they found in the first thirty-five pages thirty-four verbatim copied passages from other books. Eventually it became clear the novel was constructed almost entirely from other peoples' words and sentences. Thomas Mallo, the author of *Stolen Words* was quoted in *The New Yorker*: "It almost seems to be a kind of wiki-novel, with so many other writers unwittingly forced to be contributors." [1]

Little, Brown declared they could no longer stand behind the book. Rowan had to pay back his advance and reimburse the publisher for production costs. But how had he thought he could get away with it? In the interview with *The New Yorker* he said that for the past 15 years he had been dreading being discovered as a plagiarist.

For us the real question is why he tried to hide his compulsion instead of proudly acknowledging it? Jonathan Lethem's *The Ecstasy of Influence—A Plagiarism* [2], one of the most stunning pieces of writing we came across recently, shows the way. Over many pages Lethem runs through surprising examples of plagiarism in literary history only to meticulously reveal at the end all the passages he himself has borrowed.

In stark contrast to Rowan, Lethem openly and ingeniously celebrated the fact that, as he puts it, "all art exists on a continuum of borrowing".

The Piracy Project is an ever-growing collection

1 Widdicombe, L. (2012) 'The Plagiarist's Tale' In: *The New Yorker*

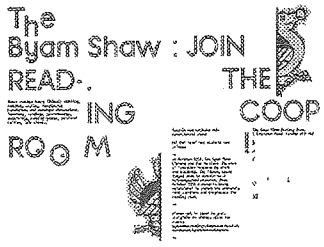
2 Lethem, J. (2007) *The Ecstacy of Influence—a plagiarism* In: *Harper's Magazine*, www.harpers.org/archive/2007/02/0081387

Pirate Lecture 4: Maria Fusco, *The Incunablum and the Plastic Bag* (2011)

of copied and pirated books built through an international call for submissions. The call is for books that explore the copying, re-editing, translation, paraphrasing, imitating, re-organising and manipulating of existing works. Here creativity and originality are not in the borrowed material itself, but in the way it is handled.

The project's initial trigger was University of the Arts London's plan—strongly opposed by students and staff on site—to close Byam Shaw School of Art Library. The opposition resulted in the formation of a co-op formed by students and staff running the newly established Reading Room as a self-organised space, open for a variety of experiments, social, artistic and pedagogical. AND Publishing moved its mobile studio into the library and held surgeries and workshops for students, who wanted to extend their art practice into experimental forms of publishing. We received cash from the then acting principle Alister Warman to support the self organisation of the library space as an academic, creative, and social resource 3.

3 The Byam Shaw Library was destroyed as part of a building renovation in the summer of 2013.

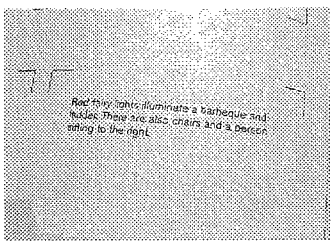


Join the co-op. The Byam Shaw Reading Room (2011). Designed by Åbäke

The Piracy Project was just one of these activities. It triggered a different kind of engagement with the resources and books in the Reading Room: a playful and subversive tension was created between the new entries, copies, hybrids challenging common understandings of authorship and the original books on the shelves. Within months after publishing the open call, we received an unpredictable variety of book projects taking wild and surprising approaches.

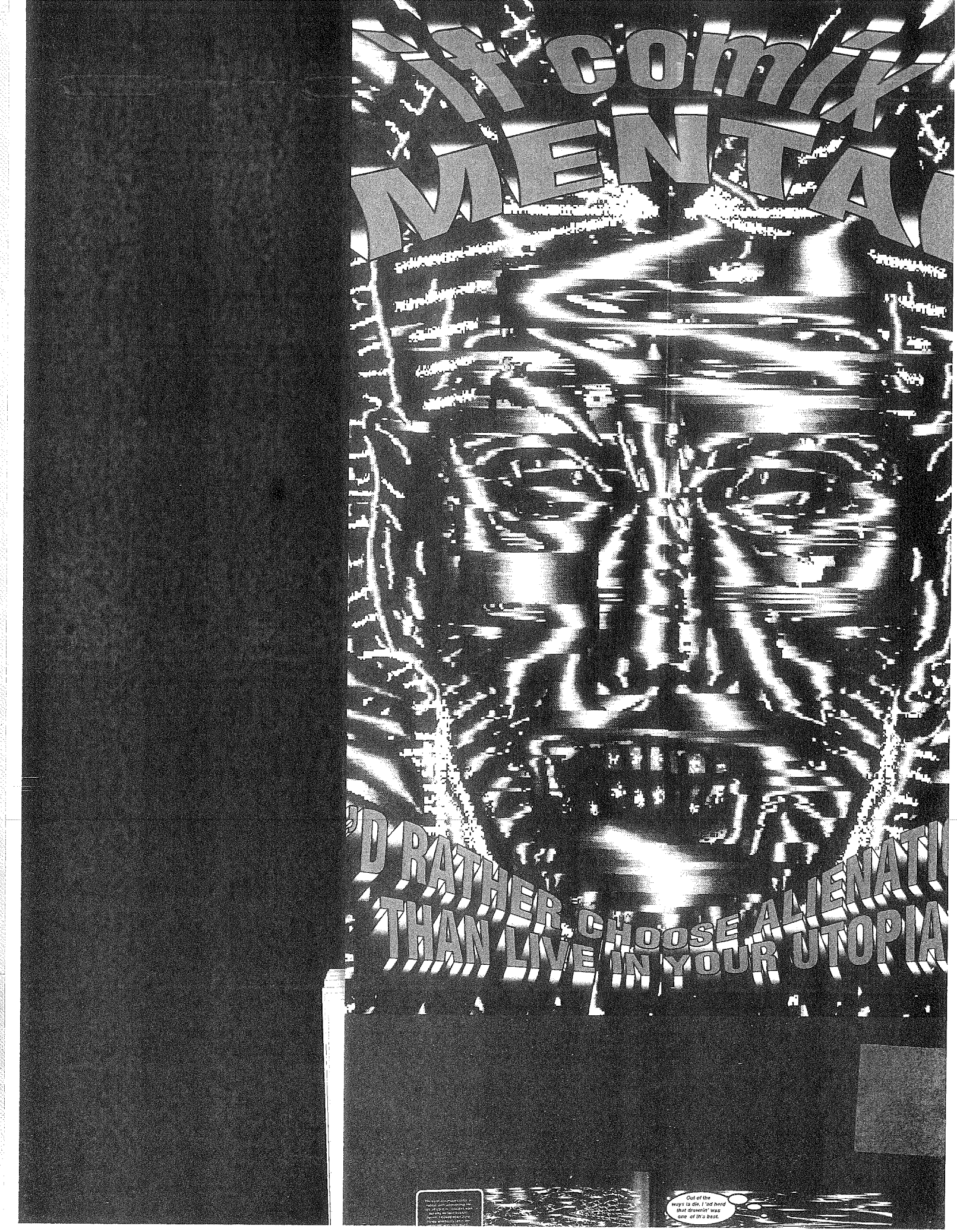
Active Reading—The Reader as Rewriter

The Canadian artist Hester Barnard for example altered a photography catalogue, *Flash Forward—Emerging Photographers from Canada 2010,* by taking out all the images and replacing them with short textual descriptions, turning the reader into a sort of mental photographer as she or he fills in the gaps with his or her own imagination.



From *Flash (Back) Forward Emerging Photographers from Canada 2010,* Hester Barnard, *The Piracy Collection* (2011)

Such an impulse could be the reason for another book in the Piracy Collection: a pirate copy of a Jaime Bayly auto-biographical novel, *No se lo digas a nadie*, which we bought on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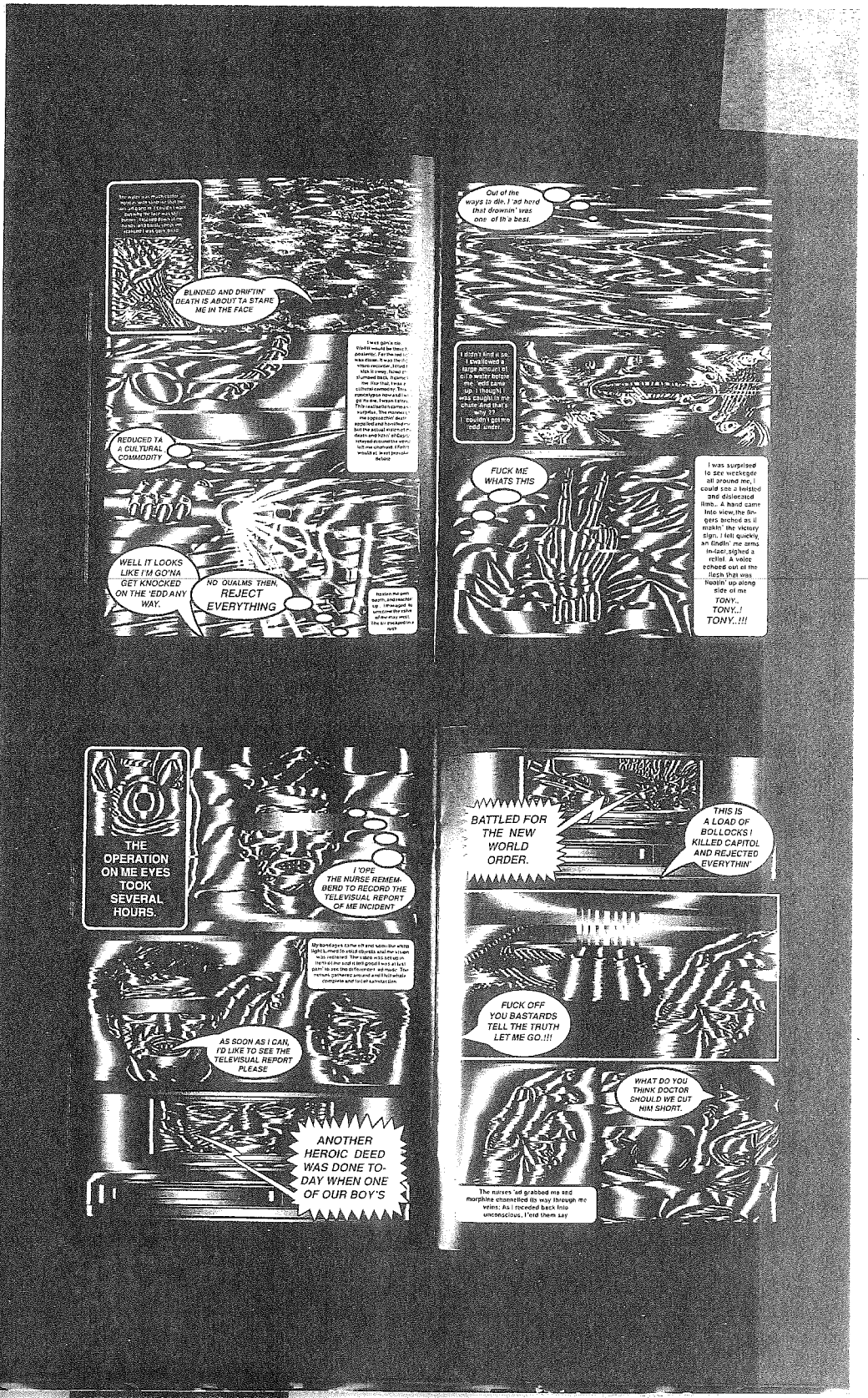
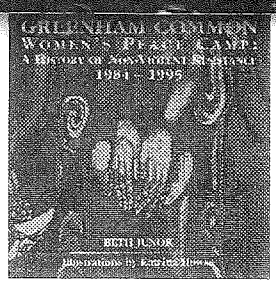
Out of the ways ta die, I'ad herd that drownin' was one of th'a best.

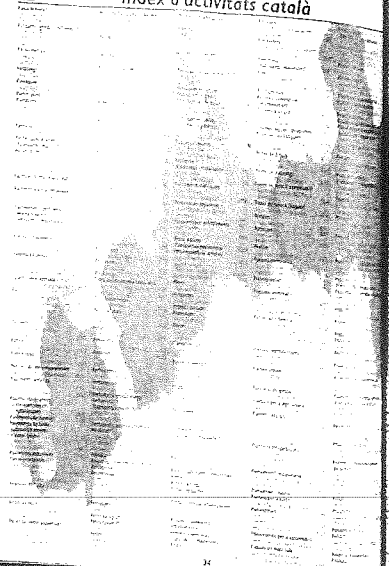


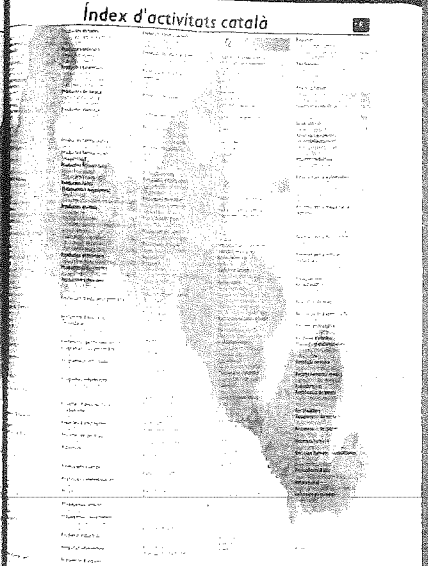


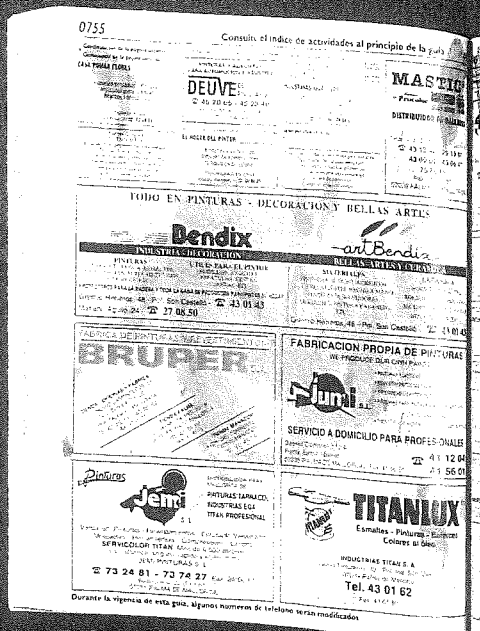
Junor, B. (illustrated by Howse, K.) (1995) *Greenham Common Women's Peace Camp*

Publishers (FED) 8. Finally, we published the sumptuous hardback *Living Room* by Alison Marchant in 1997.

In the eighties, Black Art in Britain was taking off and the main working class practitioners like Chila Burman, Eddie Chambers, Keith Piper and Ingrid Pollard, although supporters of Working Press, were having a busy time making their own way into the art world. Our main book by black artists came out of contact with Allan de Souza who worked at CopyArt



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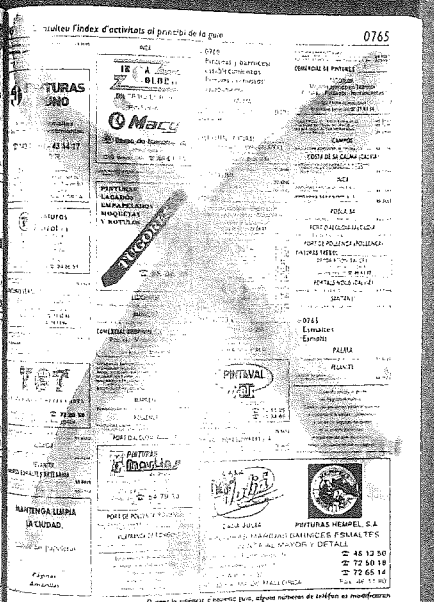
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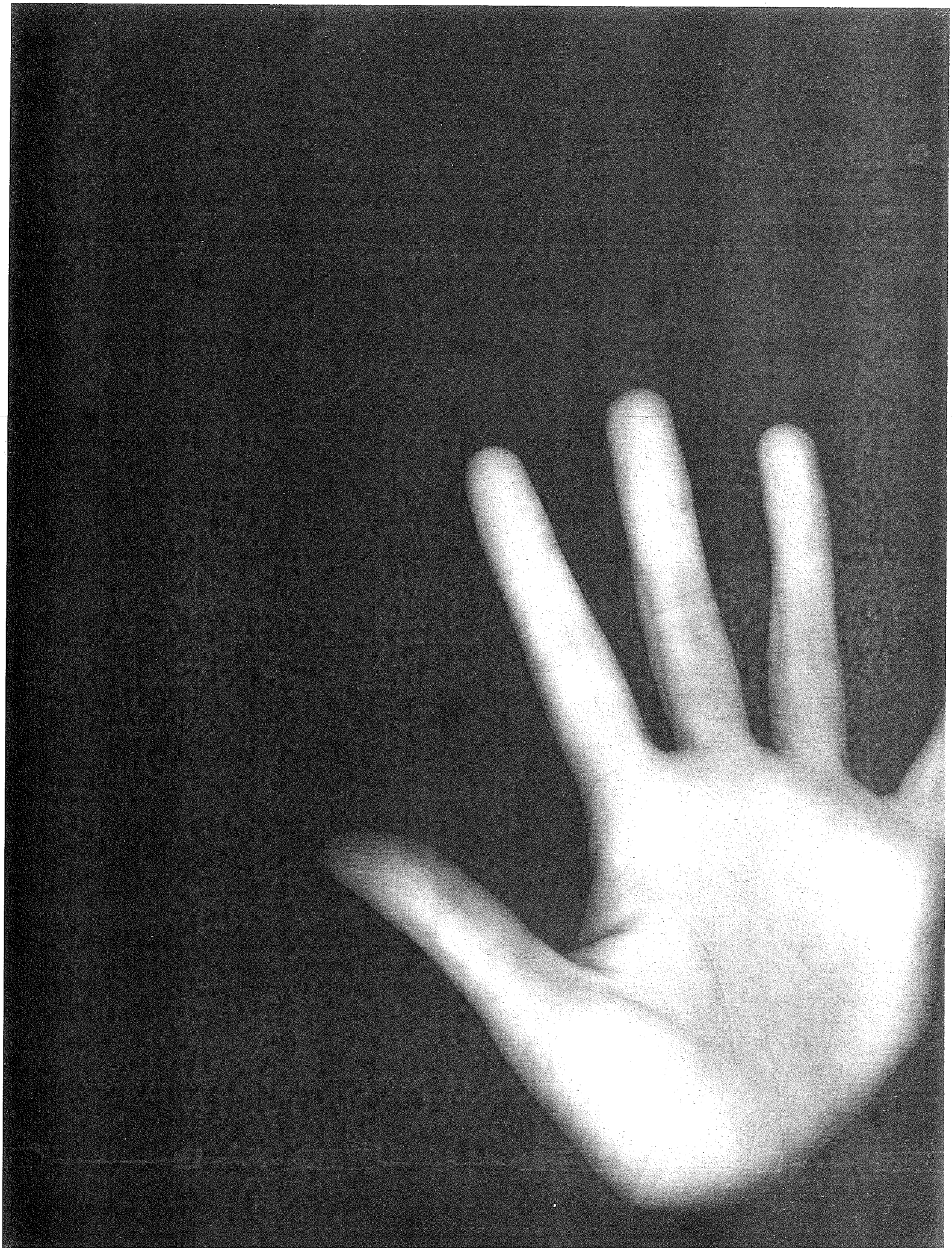

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