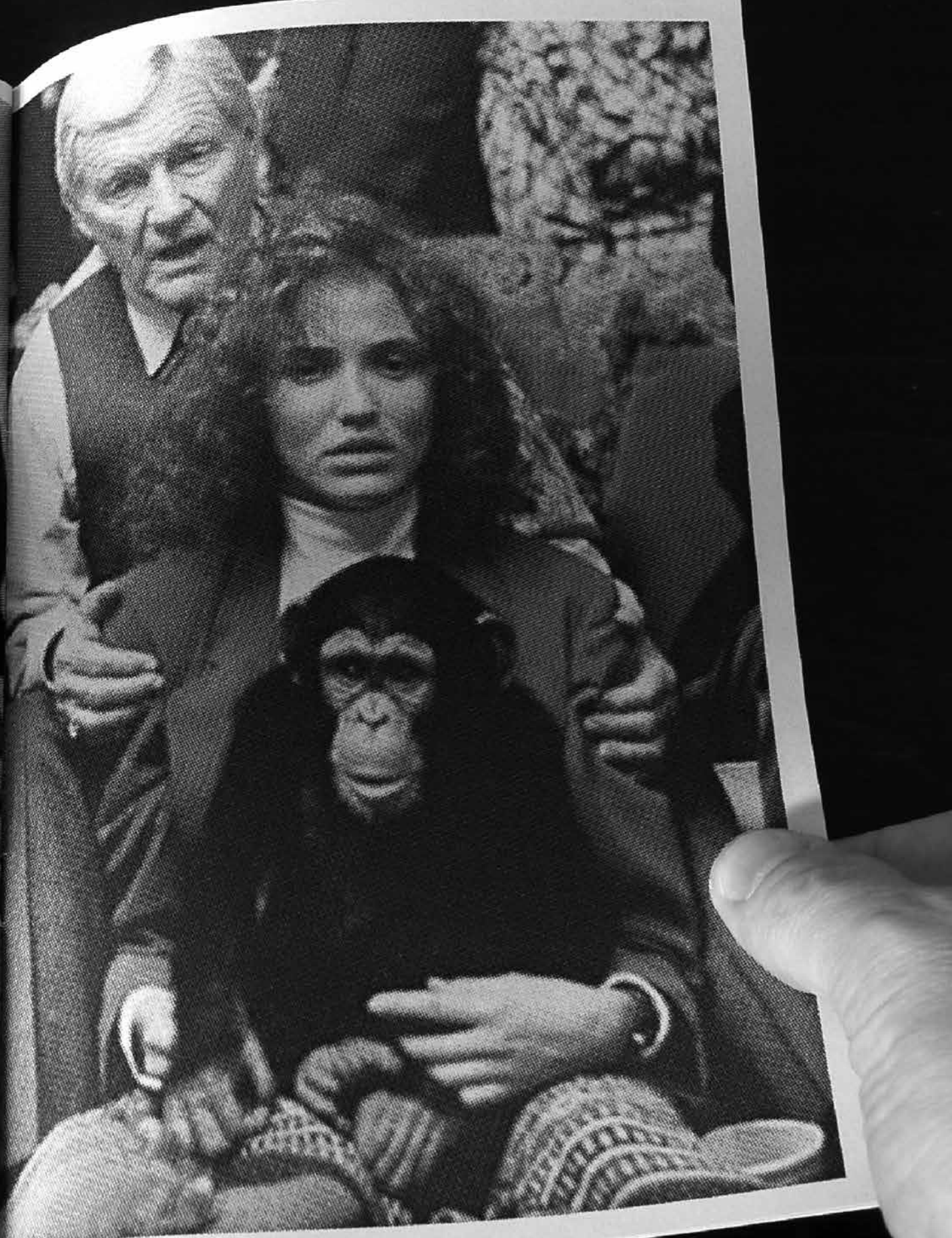


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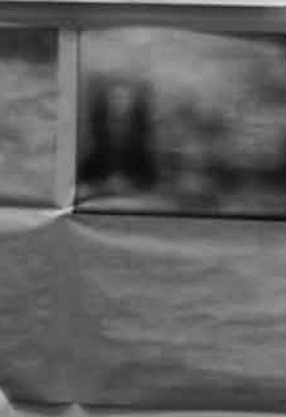
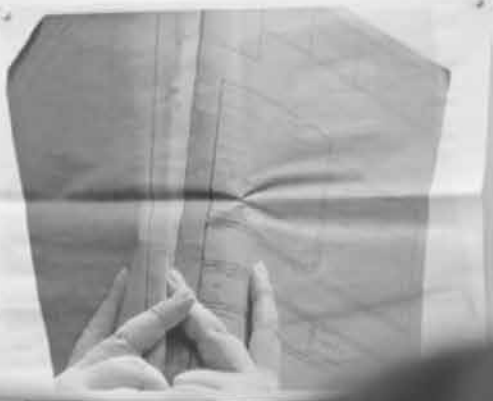
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For Fifth is Myrtle's Lyr

I ONLY WROTE ABOUT I GOT FROM A FAMILY OF ALBIS, ENGLISH, HOOVERVILLE...

I WENT TO A SO-FI HIGH SCHOOL, & MY PARENTS OWNED THE BRICKS MANUFACTURER, BUT I TOOK AN EXAM FOR FRIBRIS. I TRIED GUN THE MEDICINE ROUTE ANYWAY, BUT I JUST COULDN'T TAKE IT.

I DO IT EVERY MORNING. I TAKE POTOS OF MY OWN POOP OR NOT MY OWN POOP I FIND FLOATING IN THE BOSS WITH THAT. I WANT MY FEET TO BE SUPER REARDED, LOLLYVIVANTATED.

JUDGMENT, WELL, WHEN I WAS A BABY BUTT WHATEVER IN HIGH SCHOOL, I ONLY HAD FRIENDS AND I'M LYK GHOST 'CUZ MY FAMILY'S ALWAYS BEEN VERY SUPPORTIVE.

I STARTED POSTING PHOTOS OF CUTEPOOP ON INSTAGRAM LAST YEAR.

SOMETIMES THEY SEE MY ART & ON MY BUTT THAT'S IT. ACTUALLY BE WHO SCHEWED REAL POOP FOR THE & USUALLY, SEBASTIAN WOULD USE OF A GROUP OF PANTSIES OR SCOUTS.

BUT THEN I MET PAUL GIBBY AND HE SAID HE'D BUY IT. I FEEL LYK PAINTING IS AN ENDLESS FLOW OF CREATIVITY, I'VE MADE 'EM, ITS SUPER EASY TO BE REPRODUCED.

ELDMONTE, CALIFORNIA. ALL OF THE SAME TYPE, NY.

PEOPLE ARE ALL ABOUT SUPERHEROES. I DO NOT PUT A HEROIC ON HUMAN BASSIE SINCE IT'S THE MOST HONORABLE, THING IN THE WORLD WHEN PEOPLE ARE THING OF THEM. THEY'RE ARE GREAT. OHNE OTHERS, YOU DO.

Printed Web Editor
Three Digs A Year by Clement Valla / \$10



Web

Printed

#

1



- Clement Valla
- Pottery And Shards - Three Digs A Year
- Buddhas
- Chicken And Stonehenge + A Camera
- Two Tractors
- Equipment - Three Flowers
- Two Gardens A Tree
- Lawn And Rocks / A Vault
- And Miscellaneous Texture
- Maps



Home
Library of the Printed Web
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Printed Web 2
Printed Web 3
Byline and work on this
Texts, talks
Images
Contact
Printed Web is a project by Paul Soudain.

Printed Web

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Other People's Photographs

Volume II

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Library of the Printed Web

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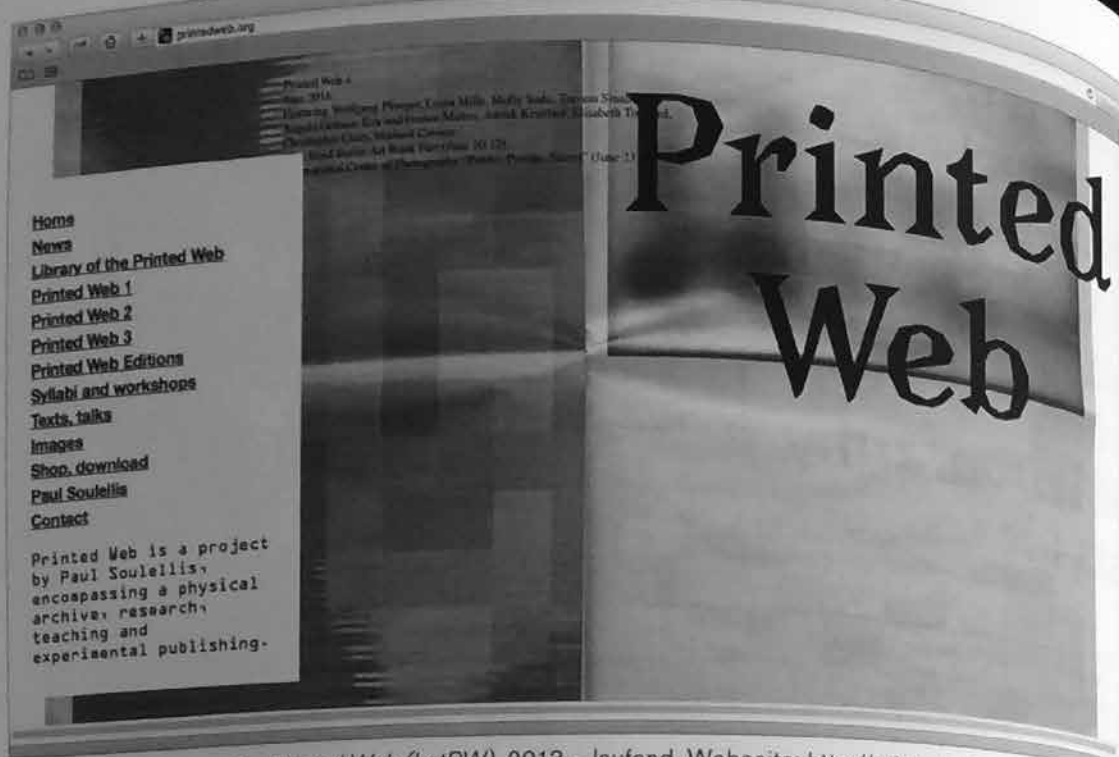
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Penelope Umbrico
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Brooklyn Academy of Music

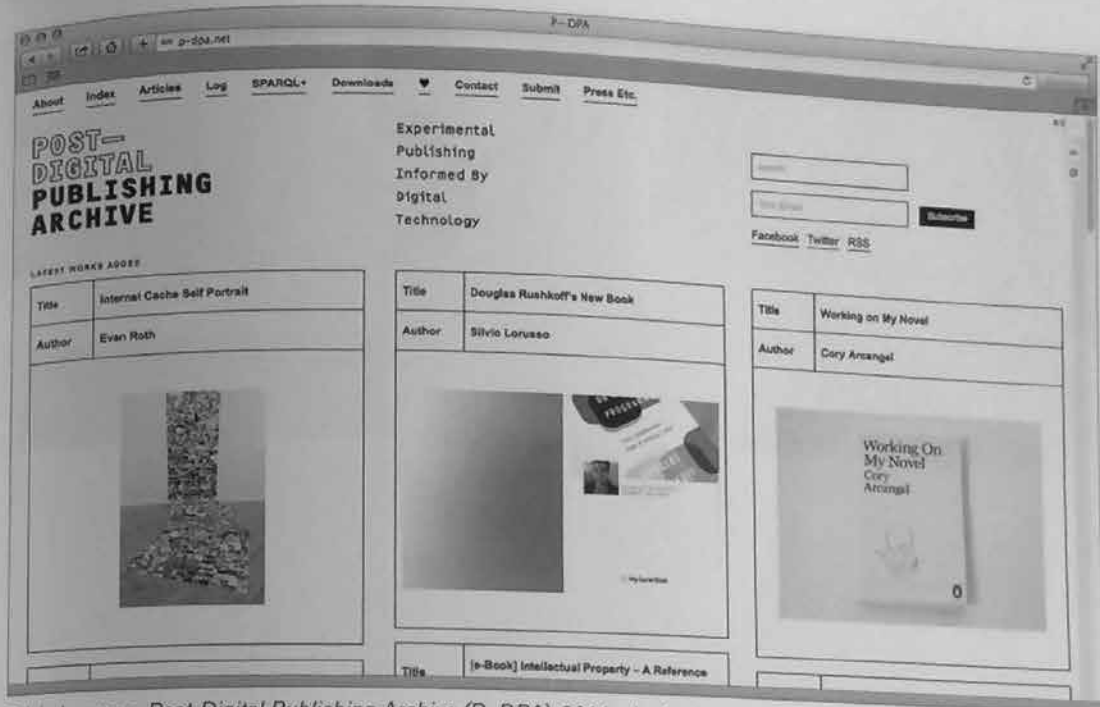
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Paul Soulellis, *Library of the Printed Web (LotPW)*, 2013 – laufend, Webseite: <http://printedweb.org> [Aufruf: 15.04.2016], Screenshot: Kunstforum International



Paul Soulellis, *Library of the Printed Web (LotPW)*, 2013 – laufend, analoges Archiv, Buchsammlung, Courtesy: Paul Soulellis



Silvio Lorusso, *Post-Digital Publishing Archive (P-DPA)*, 2014 – laufend, <http://p-dpa.net> [Aufruf: 15.04.2016], Screenshot: Kunstforum International

Publikation bleibt zuerst für das menschliche Auge unsichtbar. Das Buch ist leer. Erst nachdem es kopiert oder gescannt wird, erscheint ein Aufsatz der Autorin Anna Nimus mit dem Titel „Copyright, Copyleft and the Creative Anti-Commons“. In Analogie zur Open-Source-Bewegung, für die Software quelloffen und für jeden modifizierbar sein soll, verbessert sich die Lesbarkeit des Buchs mit jeder Kopie. Der Text von Anna Nimus beinhaltet folgende Passage zu Urheberrechtsfragen, die auch programmatisch für „C.O.P.Y.“ steht: „Der Autor hat nicht immer existiert. Das Bild des Autors als Quelle der Originalität, als Genie, das von irgendeiner geheimen Getriebenheit angeleitet wird, Kunstwerke aus einem spontanen Überfluss mächtiger Gefühle zu schaffen, ist eine Erfindung des 18. Jahrhunderts. [...] Kunst und Philosophie waren die Produkte eines akkumulierten Wissens der Vergangenheit. Es gab gar keine Autoren – im Sinn ursprünglicher Schöpfer und endgültiger Autoritäten – es gab nur Meister unterschiedlichen Handwerks (Bildhauerei, Malerei, Lyrik, Philosophie), deren Aufgabe es war, sich existierendes Wissen anzueignen, es zu re-organisieren, der Zeit anzupassen und zu verbreiten.“¹⁶

In dieselbe Kerbe schlägt auch Kenneth Goldsmith (siehe dazu den Essay „Easy is the New Difficult“ im vorliegenden Band). Goldsmith definiert

UbuWeb, eine Materialsammlung zu visueller und konkreter Poesie, Kommentare zu den Bedingungen von Literatur im postdigitalen Zeitalter: „@kg_ubu: The internet is a giant copying machine. / @kg_ubu: As long as we are a digital culture, all culture is the culture of the copy. / @kg_ubu: Your story is not your story; your story is a temporary formation of language that articulates an idea. / @kg_ubu: That idea is then exploded, atomized, and thrown back into the great ocean of language, the one in which we all swim.“¹⁷

Bekannt ist Goldsmith für seine experimentelle literarische Praxis, die er als „Uncreative Writing“ bezeichnet und die er als akademische Methode auch an der Universität von Pennsylvania unterrichtet. Es handelt sich dabei um ein vom Netz bestimmtes Handlungsfeld, in dem sich die Rolle der schreibenden Subjekte „von der traditionellen Position ausschließlich schöpferischer Wesen hin zu Informationsmanagern mit organisatorischen Fähigkeiten“ verändert hat und in dem Schreiber „potentiell bereit dazu sind, die Aufgaben zu übernehmen, die früher Programmierern, Datenbankverwaltern und Bibliothekaren zugeschrieben waren, wodurch die Unterscheidung zwischen Archivaren, Schreibern, Produzenten und Konsumenten unendlich wird.“¹⁸ Ein textuelles Verfahren, das Goldsmith regelmä-



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Angela Genusa

Spam

AMERICAN PSYCHO

Why

Junk Poems
A 1st
Lesson

FAMOUS
PEOPLE
WITH
MONKEYS

Nov 27, 2014

Curated, edited,
and published by
Paul Soulellis
paul@soulellis.com
Providence, USA
September 2017
printedweb.org
548 pages, printed
with Lulu. ISBN
#978 0 9840052 5 3

Library
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Collected
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and shelf”
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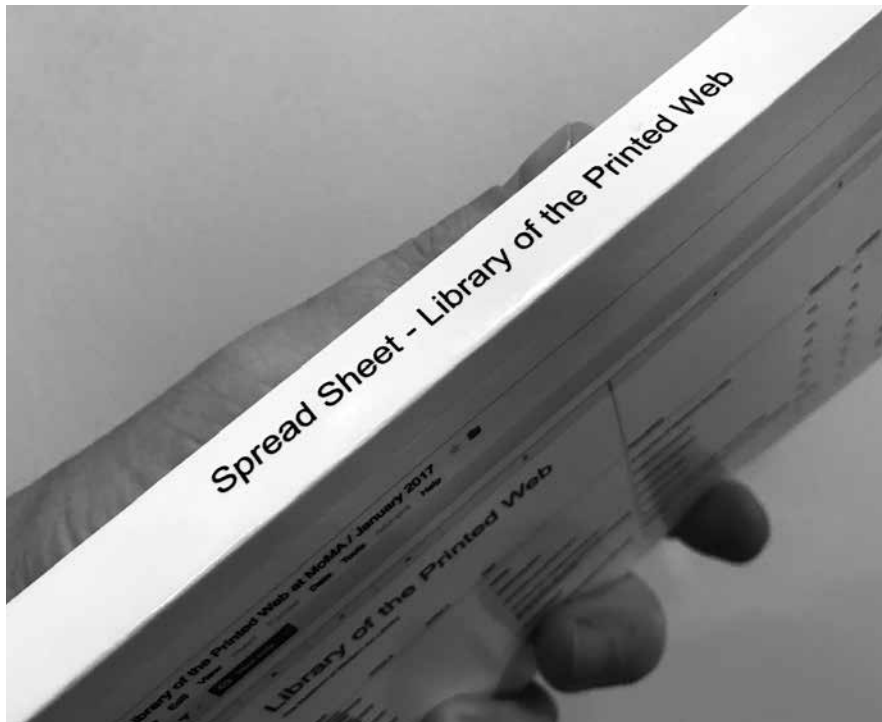
Paul
Soulellis

“Urgent
Archives”
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Artist
index

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Spread Sheet: Library of the Printed Web



Sal Randolph

View Only

It begins with a spreadsheet, a stand-in for the Library. Paul sends me the link along with an invitation: “I’m trying to deliver the whole collection to MoMA by mid-next week (starting to photograph it now) so coming over soon, like on the weekend, would be best. Possible? (meanwhile, you can glance at the cataloguing that I’m doing here).”

I open the sheet with excited eyes. Unconsciously, irrationally, expecting to see the library itself, my gaze meets the screen’s surface. Smooth, glowing. A grid. White space. San serif. The information, as if without guile. In the moment of startlement, in the gap between anticipation and reali-

Drawings and collages produced by automated scripts.

Library of the Printed Web

The Museum of Modern Art Library

	A	B	C	D	E	F
	First	Last	Artist 2	Artist 3	Title	Description
156	Tina	Schwizgebel			2015	A tear-off calendar illustrated with four air masks. Project produced in a workshop at the Haute école d'art et de Design,
157	Mindy	Seu			<i>Visually Similar Images</i>	A formulaic dissection of Ruscha's print page of "visually similar images" on Google, an exponential web of new connections and
158	Travis	Shaffer			<i>Eleven Mega Churches</i>	Google maps screen-captures of a selection of the largest churches in the US.
159	Benjamin	Shaykin			<i>Special Collection / An Assortment of Books, Digitized by Google, Un-Digitized by Benjamin Shaykin, 2009-13</i>	Special Collection consists of a dozen partial recreations of books found online, reproduced at its original size, revealing errors, introduced during Google's own scanner's hand, holding down and obscuring illustrations which have degraded and illegibility; pages scanned while in the fold-out maps and charts that were so these artifacts are beautiful and evoke the poetry of this new machine. This publication of all twelve books in a single volume.
160	Benjamin	Shaykin			<i>Date Due</i>	A collection of images of library due date Books.
161		Show-n-tell (aka Chantal Zakari)			<i>webAffairs</i>	An artist's documentation of an adult webcam artist, Show-n-tell, tells her story of becoming part of this community through actual chat text.
162	Max	Siedentopf			<i>Holiday</i>	A collection of screenshots taken from webcams, depicting holiday destinations.
163	Max	Siedentopf			<i>Self-Portrait</i>	Photos found on smartphones, tablets and retail environments.
164	Max	Siedentopf			<i>Every One Loves Tennis In Malibu.</i>	Images of tennis courts in Malibu, taken
165	Max	Siedentopf			<i>Sculptures</i>	Images of hands feeding birds.
166	Max	Siedentopf			<i>My Favorite Pictures</i>	A collection of images depicted as our
167	Victor	Sira			<i>Voyeur A Midsummer</i>	A mix of photographs found in the Internet about color photography from the 60's inspired by hypothesis argued by Vilém Flusser's <i>Philosophy of Photography</i> .
168	Travess	Smalley			<i>set to some of</i>	Exhibition catalogue for exhibition at OMA Vienna. Drawings and collages produced with code and script poetry.

ty, the visual form of the spreadsheet itself appears with uncanny clarity.

In the upper left a green rectangle with the grid icon of Google Sheets, the title of the sheet “Library of the Printed Web at MoMA / January 2017,” a row of menu items, several greyed out, because this sheet is marked with a blue rectangle and an icon eye, meaning: View only. Paul is permissive, but not excessively. I view.

In bold, in a repeating line down the left side of the screen:

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To the right are titles, bold and italic:

“eSIGS, DEFACEBOOK, American Surnames Vol 1, All Time Top 100 Best Novels Vol 1, Sorry to hear this news and understand the fault is not from me, Secret Recipes, List of recurring The Simpsons characters, No network selected.”

Further right, descriptions, regular weight.

“A selection of signatures from PDFs. Posts from Facebook. Found list of surnames. Found book pages. A collection of spam. Recipes with ‘naughty’ in the title, found on Pinterest. Printout of the Wikipedia article ‘List of recurring The Simpsons characters.’” (there are the Simpsons again)

“Screenshots of lists of wifi networks.” Then object type: “zine, zine, zine, zine, zine, zine, document, zine.”

And then location, all US.

This meeting between me and the Library, however partial, is a good one. To begin with, the ampersand and its html representation, the amperamp—“&”—are my favorite typographic symbols. I often choose fonts just for the beauty of their ampersands. So I feel immediately among friends. Next, I detect a wave of irony from the list of titles, and I understand we are in a landscape that includes humor and satire. By the descriptions I know we are in the fields of mundane web use: detritus from email, social media, inter-

net pop culture, quotidian moments of interaction with our devices.

There is repetition and redundancy, inherent in both the material and the spreadsheet, forcing the hand of the accurate describer to be repetitious as well. So I see that I am inside a system, a system with rules, and these rules are what generate sensations of beauty and ugliness, rightness and wrongness both. We are in the zone of contemporary art brutalism, an aesthetic shared by post-internet art and conceptual writing where a simple premise, carried out with the terrible thoroughness of a natural disaster, generates a novel aesthetic result. The premise of the work acts like a machine, a black box apparatus, processing the

unrelenting flow of digital matter and bringing it intimately to hand.

I scroll down in a kind of free fall, watching names fly up the screen: names I know, names half-familiar, names unknown. Thick paragraphs of description texture the right-center column. At row 249, the text ends, but the sheet scrolls on, blank white rectangles until it terminates at row 1003. I especially enjoy these empty fields, where virtually nothing happens. Then I glide right across the column headings from A to AA: First, Last, Artist 2, Artist 3, Description, Object type, Location, Publisher, Year, Printing Method, Printer, Binding, Cover, Packaging, Size, Pages, Edition, Series, Platform, Key Con-

cept, Artist URL, Work URL, PDF URL, Copies, Photography, Notes.

Like other web entities, the sheet has no fixed form. In the days that follow, I open it on various devices: phone, pad, laptop, sometimes in Google Drive, sometimes in Sheets, sometimes in a browser. The sheet is data-plus-screen, data-plus-device. On my phone, opened in Sheets, it's comically fragmentary: even the word library is cut off mid-a, but diagonal scrolling with my finger gives a strange fluid game-like feeling. At maximum zoom the text is unreadably tiny, but I get a sense of power over the whole, as if flying across a landscape. As my finger hits different cells, words and fragments appear in

the function box: “laserjet,” “saddle stitch,” “My Google search history,” “Mood Disorder documents the propagation of a photograph of David Horvitz across th,” “soft.”

All of this is very literal, excessively literal, but the spreadsheet itself is excessively literal. It is literal and yet strange; the literal is its form of estrangement. It echoes the works it describes. Digital content, seen straight on through the window of its context in a social media feed or a video chat is the stuff of ordinary life. Seen slant, in its full excess, it approaches the sublime. This sheet, defamiliarized by just looking, claims status as an aesthetic object.

The Body of Books

“Come over for soup,” said Paul, “and you can look at the library while it’s still here,” but by mid-afternoon we were both on Twitter seeing pictures of the crowds forming at JFK where immigrants and refugees were being detained. It was impossible to think of anything else. Paul texted: “The soup’s looking good but I’m wondering—should we head to JFK?” I put on my long underwear, packed protein bars, a bottle of water, took the subway to the air train and found Paul waiting at Terminal 4. He was carrying the baguette he had gotten for our soup and a bag of big green grapes. Neither of us had paused long enough to make a sign.

We shouted together, standing against the railing of the parking garage overlooking the crowd. “Fuck the wall!” we yelled with everyone around us. Over the people’s mic we heard that a judge in Brooklyn would be ruling that evening on an emergency stay of the order. On the long ride back Paul said, “I never finished the soup, but we could have the broth at my place.” So we found ourselves in Paul’s apartment after all, with the volumes of the Library.

He had them stacked tightly on a low round table. They were simultaneously many and few: 244 published objects. Some were slim, zines, some were fat and glossy print-on-demand volumes, some were pro, some were

spiral bound, some were wrapped in plastic, some in folders or held by clips. I opened books at random, flipping through the pages, letting the images flash in front of my eyes: screenshots, lists, grids of images, landscapes, porn, pages of mangled text, beautiful layouts, blocks of color. Impossible, really to see in such a short time. Several I knew well, many I didn't, a few I had copies of. I wanted to keep all of them.

Paul told me the story of the Library, beginning first as a following of his curiosity, then becoming a body of objects that he wanted to show people. He built a box, a cabinet on wheels, and took the Library to "Theorizing the Web." No one had seen anything like it, and everyone

wanted to know if the books were for sale. The library itself had a voice.

Many or most of the objects in the Library would be impossible to replace already, just a few years after they were made. Some were singular, or in editions of two or ten copies, others were print on demand but from sites and situations that have already disappeared. The Library is a document of a moment and a sensibility that seems simultaneously contemporary and historical—just by being gathered in this way, the manifold and subtle affects and design choices gather force and become expressive of a period. As I held the books I felt them slipping out of my grasp. The Library was about to be boxed and carried.

What was left to me was the sheet.

Spread Sheet

If the sheet is an aesthetic object, a net object, then the obvious move is to capture and render it in print. Given the huge imaginary expanse of paper which is the underlying metaphor, a poster would seem obvious but, the spreadsheet is perhaps most importantly a reference, an index, a handy condensation. A pocket sized book comes to mind. The most useful form of a such reference might have 244 pages—one for each item in the library—gathering the information as neatly as possible, but this would betray the nature of the sheet. The primary characteristic of the spreadsheet

is not the way it gives information, but how it withholds: it simultaneously offers and frustrates, displays and hides. What you want to see can never be seen in one glance, much is invisible or cut off at the edge of the screen, even as the ‘sticky’ cells persist in every view, taking up a good portion of what is seen and seeable. Let us choose fidelity to this fragmentary, halting, repetitive, irritatingly real view.

I begin with screenshots, capturing rectangles of the sheet in dimensions that correspond to my view, dragging the cursor in diagonals across the screen, positioning the rows and columns, from 0,345 to 703,518, then 345,697 to 703,518, repositioning columns and repeating. I copy and place

each layout in InDesign: a screenshot per page, five pages for each set of visible rows. I love this kind of digital artisanal labor, where the human worker sits in front of a keyboard and screen, handcrafting what becomes the seamless looking surfaces of web and print publications. Whenever I take up one of these tasks I feel the pleasurable weight of countless hours of repetition lying before me. Of course, there are boredoms, but there are corresponding satisfactions, as if the interfaces of TextMate, MySQL, Preview, Photoshop, InDesign, web browsers, and the rest are very bland video games.

Like many such tasks, there is something inherently absurd about this one. What seemed to be a unitary

object (the spreadsheet) has become 260 pages of screenshots. Scrolling the spreadsheet in its natural habitat is fluid; transferring it into print is chunky and effortful. I feel the error-prone intimacy of my own humanness playing against the machinic precision of code and the lucid optimism of design. As I work, I listen to an audiobook of Margaret Atwood's *The Handmaid's Tale*, less dystopian than the news.

Some of the work in the Library is completely scripted from conception to printing, but much of it requires precisely this, repeated human selection, adjustment, placement. The digital does not imply the automatic—it most often requires intimate

human action. Coding itself is a bodily action (just think of all those cups of coffee). Even this text happens at the human boundary of the artificial, written into a laptop, my fingers moving across the keys with little taps of beautifully calibrated audibility.

Between the Dream and the Body

I once spent a few thousand hours with Visicalc, the first commercial spreadsheet: long days and nights filling the black screen of a primitive monitor with vivid phosphor-green numbers describing imaginary business scenarios. In this way, the perceptual experience of the earliest spreadsheet technology was fused with the hedonism and hubris of being 22 and

in a startup, ostensibly in charge of dreaming. I was writing the plan for our next phase, making documents to convince venture capitalists of our promise. Visicalc was like magic: if profitability looked too far off, sales projections could be increased with a few taps, expense estimate formulas reduced, and beautiful changes would ripple across the sheet. The spreadsheet, as invented, is a form of imagination. It offers itself as an index to reality, but is in fact helpless in the face of whatever information you enter. Between the user and the spreadsheet is a dream. Which is more intimate, more human: dream or body? The representation or the represented?

I want to put my hands on one of

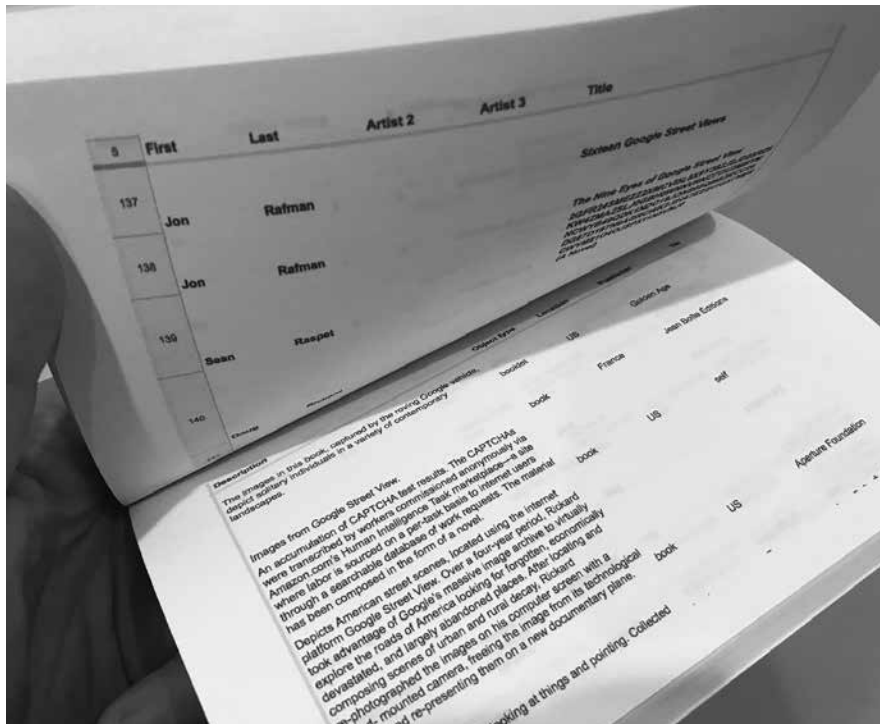
the books. Step away from the index and towards the real. I know I own, for instance, David Horvitz's *Mood Disorder*, but my own library is disorderly; searching through my piles, I find instead his book *Watercolors*. I wonder, did I ever have *Mood Disorder* in the first place? The book is a thing that can be present or absent, physical or imagined. A book, like a body, can be mistaken. How many times had I come across *Watercolors* and thought it was *Mood Disorder*? Or was it *Public Access* that I have somewhere?

In the spreadsheet, I scroll down the alphabet to the H's, a bit jerkily since the internet in my studio is stubborn and slow, but once I arrive I can just slide along row 83. Where

the body of the book is not to hand, the description is: “*Mood Disorder* documents the propagation of a photograph of David Horvitz across the internet.” I can easily picture the photo, which I’ve seen countless times. “The image—a self portrait of the artist with his head in his hands, ocean waves crashing in the background—was initially uploaded to the Wikimedia Commons, and placed on various Wikipedia pages. From there, the image began to circulate, appearing on over a hundred websites as a ‘stock’ photo to illustrate articles on a wide range of mental health and wellness issues.”

This seems like a place to land, a story. But the row goes on and tells

another story: book, US, New Documents, 2015, offset, saddle-stitch, soft, 9.875 x 13.75, 72, 2,000, Wikipedia, image circulation, <http://www.davidhorvitz.com/> <https://new-documents.org/books/mood-disorder>, 1, X, purchased at NYABF. The cataloguing entries speak of the object of the book, its making, its size, and ultimately its presence on a table at Printed Matter's New York Art Book Fair where Paul picks it up, pages through it, takes it home.



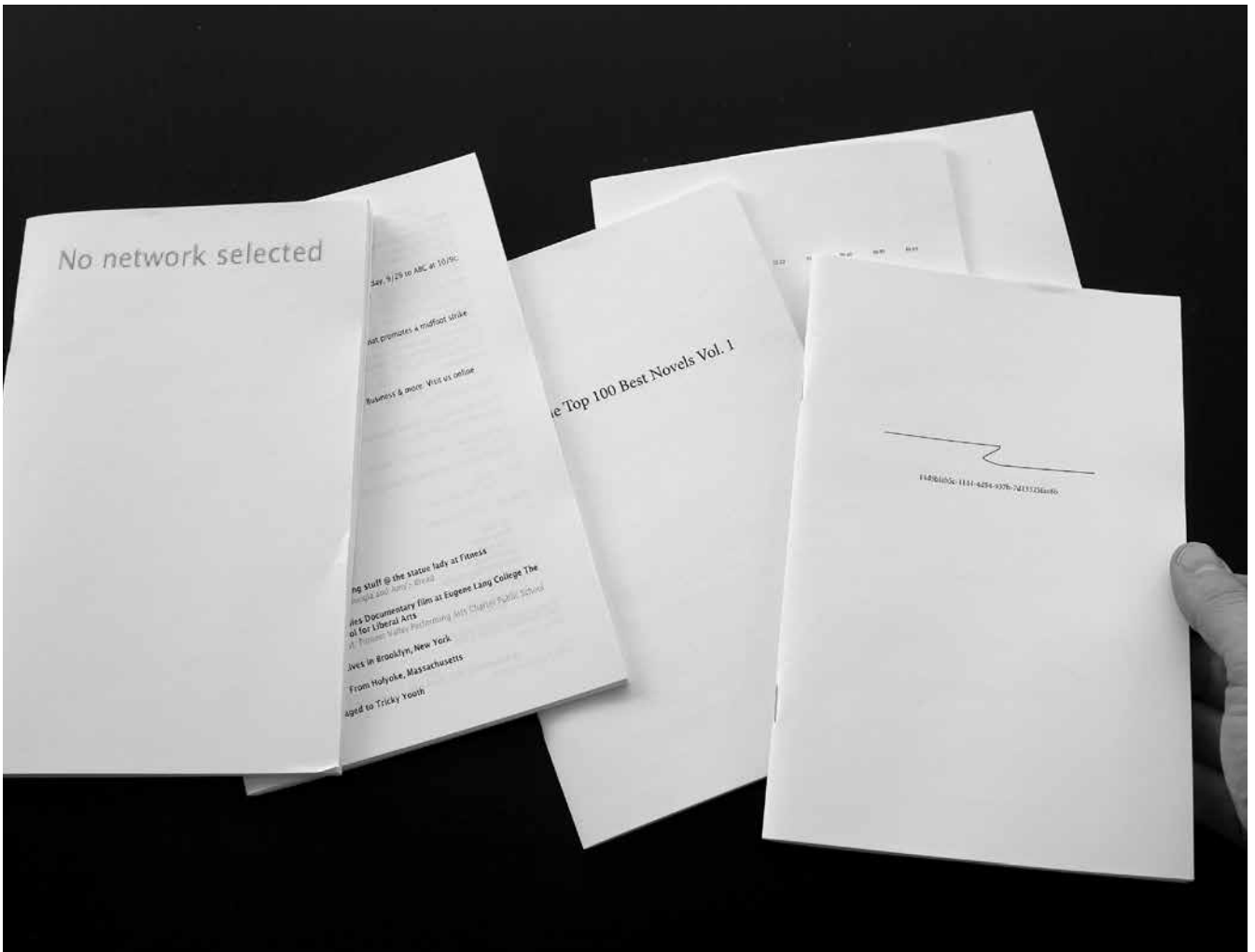
G H I J K L M N O P C

Object type	Location	Publisher	Year	Printing method	Printer	Binding	Cover	packaging	Size	Page
round calendar with tear-off sheets	Switzerland	self	2015	laserjet		glue	self		2.375 x 3.375	
book	US	self		laserjet		hand-sewn	soft		5.5 x 8.5	
book	US	self	2010	offset		perfect	soft		5.5 x 5.5	
book	US	self	2013	digital		perfect	soft		6.625 x 10.25	
book	US	self	2013	POD		perfect	soft		4.875 x 6.875	
book	US	Eighteen Publications	2005	offset	TWP, Inc.	perfect	hard		9.75 x 13.25	
ne	Netherlands	self	2013	laserjet		hand stitched	card stock		5.75 x 8.25	
ne	Netherlands	self	2013	laserjet		hand stitched	card stock		5.75 x 8.25	
ne	Netherlands	self	2013	laserjet		hand stitched	card stock		5.75 x 8.25	
ne	Netherlands	self	2013	laserjet		hand stitched	card stock		5.75 x 8.25	
ne	Netherlands	self	2013	laserjet		saddle stitch	card stock		5.375 x 8.5	
book	US	self	2011	POD	Blurb	perfect	soft		6 x 9	
book	Austria	Galerie Andreas Huber	2016	digital	Tele Print	wire spiral	plastic		A4	
book	US	Rose Editions (Tarek Issaoui)	2015	POD	Lulu	perfect	soft		8.5 x 11	

A complete inventory
of the 244 works in
Library of the Printed
Web as acquired by
The Museum of
Modern Art Library,
4 West 54 Street,
New York City, on
January 31, 2017.

1–6. & (Amperamp Press),
collection of six zines.

US, 2013. Saddle-stitched laserjet booklets,
self-cover, 5.5 in x 8.5 in.
Each 60 pages.



1. *DEFACEBOOK.*
Posts from Facebook.

2. *American Surnames Vol 1.*
Found list of surnames.

3. *All Time Top 100 Best Novels Vol 1.*
Found book pages.

4. *Sorry to hear the news and understand
that the fault is not from me.*
A collection of spam.

1-6. & (Amperamp Press),
collection of six zines.

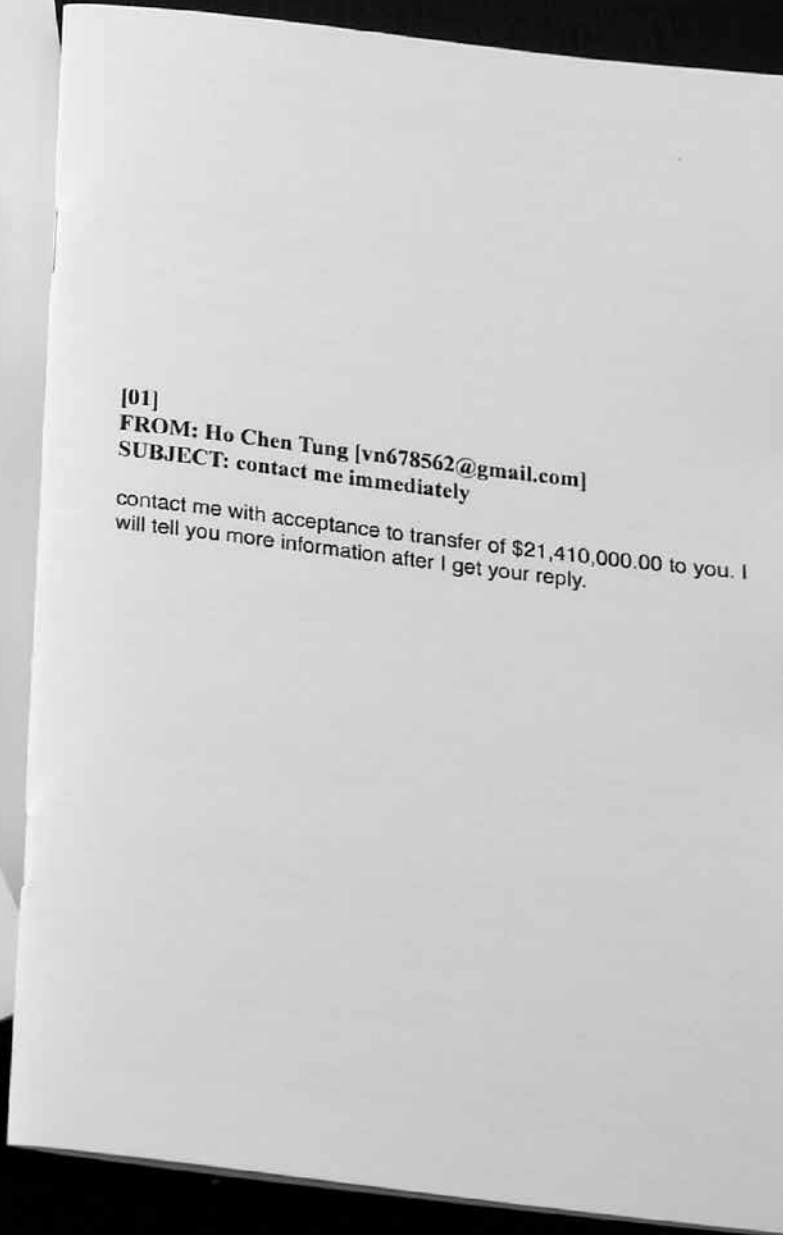
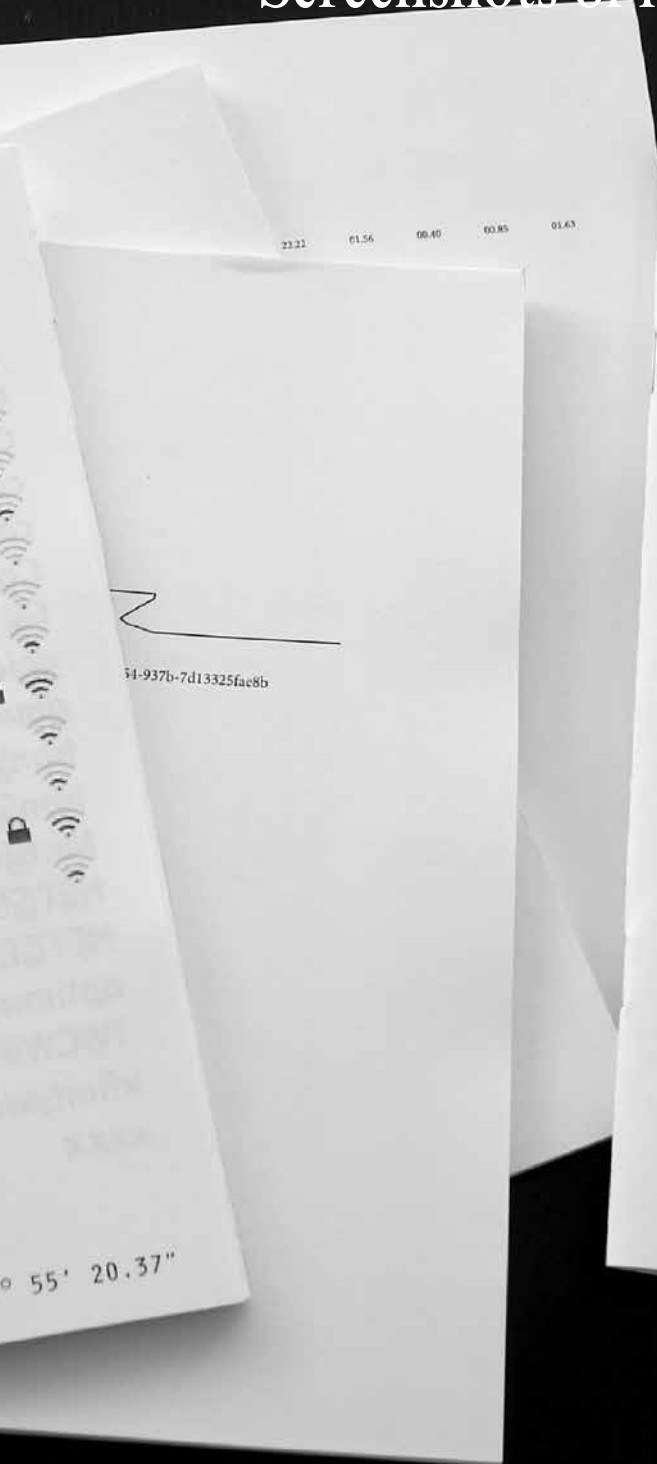
82B181
alottadom
APPLE
Asang_House
BC-Mazelle
BRONCO
CableWiFi
CHEAPSTORAGESTUDIO
LopeDeVega
Mazelle
Mazelle-guest
net twerk
NY11237
optimumwifi
Pretty Fly For A Wi-Fi
TWCWiFi
wyckoff_starr_coffee_shop
xfinitywifi

+40° 42' 21.67", -73° 55' 20.18"

APPLE
Asang_House
CableWiFi
CHEAPSTORAGESTUDIO
IronSpider
IronSpider-guest
LopeDeVega
Mazelle
NETGEAR
NETGEAR85
NY11237
optimumwifi
TWCWiFi
wyckoff_starr_coffee_shop
xfinitywifi

+40° 42' 22.44", -73°

5. no network selected.
Screenshots of lists of wifi networks.



1-6. & (Amperamp Press),
collection of six zines.

Zoe Wardlaw

Sponsored
Sponsored

ABC's Betrayal

After the first bet

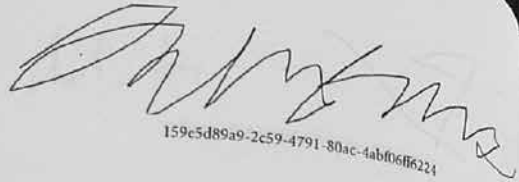
Skechers CORP
skechers.com

Designed for
Shop now


South Un
edmc.ed

Masters
today!

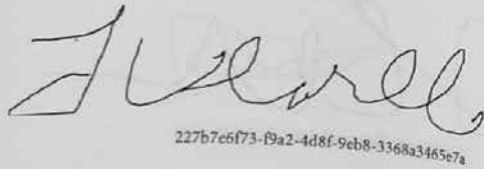
Suc
Suc



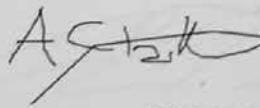
159c5d89a9-2c59-4791-80ac-4abf06ff6224



221cc17298-ec09-4f55-9837-768bedbda4a5



227b7c6f73-f9a2-4d8f-9cb8-3368a3465e7a



1665caec1-4864-44f9-a707-939d216d2579



1826ac2bf5-91a0-4b6c-a4c9-9a6b78901358

6. eSigs.

A collection of found signatures from PDFs.



187066cc21-8bf3-4f2b-9edf-644f94f70a91



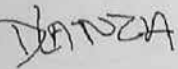
12cc5abe52-296e-4264-8b9a-5dc8656f38f8



18a1870848-0547-4558-948f-d133f2cc08bb



23b11006bf-7cd0-4d4f-b974-8786178e50ac



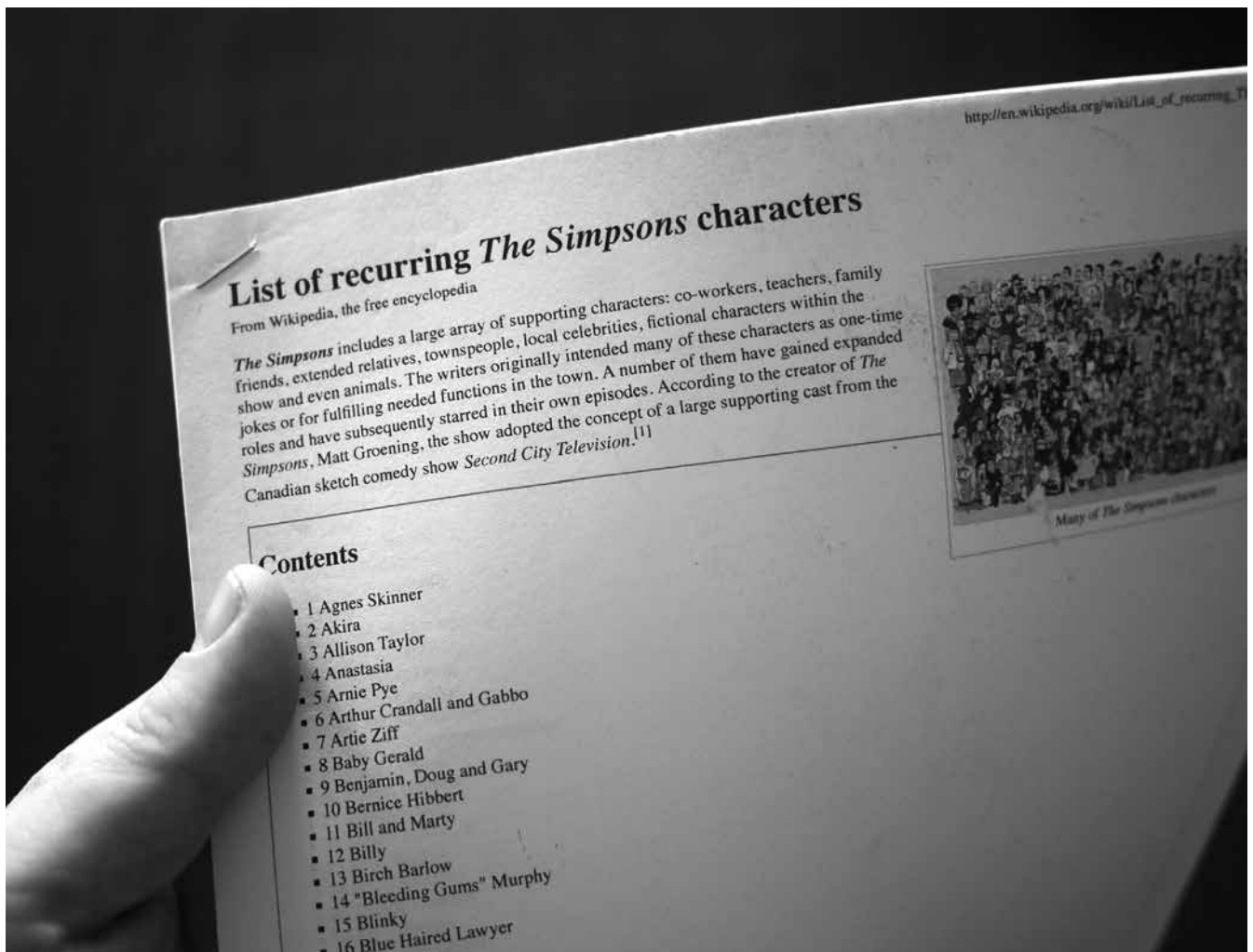
152b3afe03-966c-4e62-b2cf-558d7d1451d7

[01]

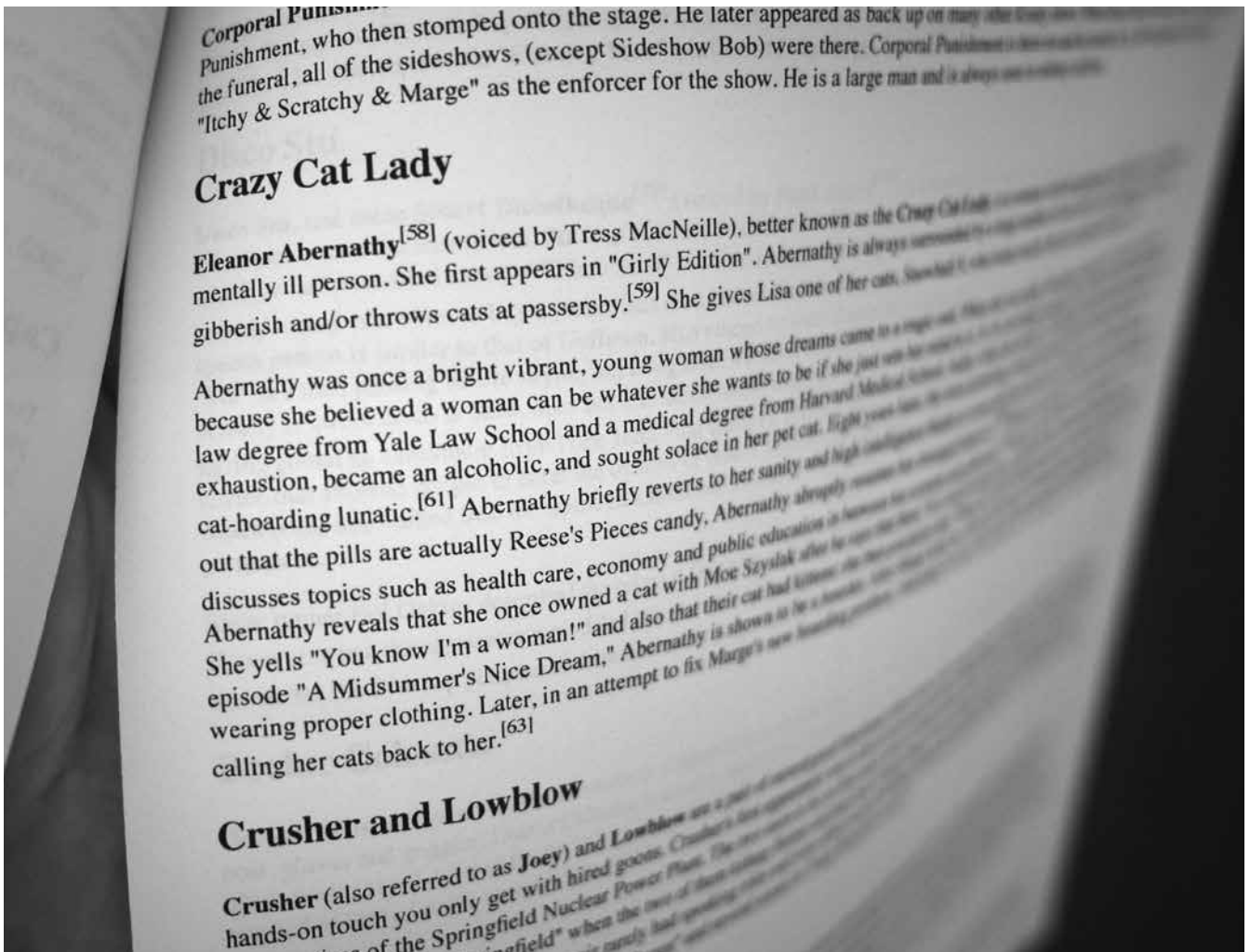
FROM: Ho Chen Tung [vn678562@gmail.com]
SUBJECT: contact me immediately

contact me with acceptance to transfer of \$21,410,000.00 to you. I will tell you more information after I get your reply.

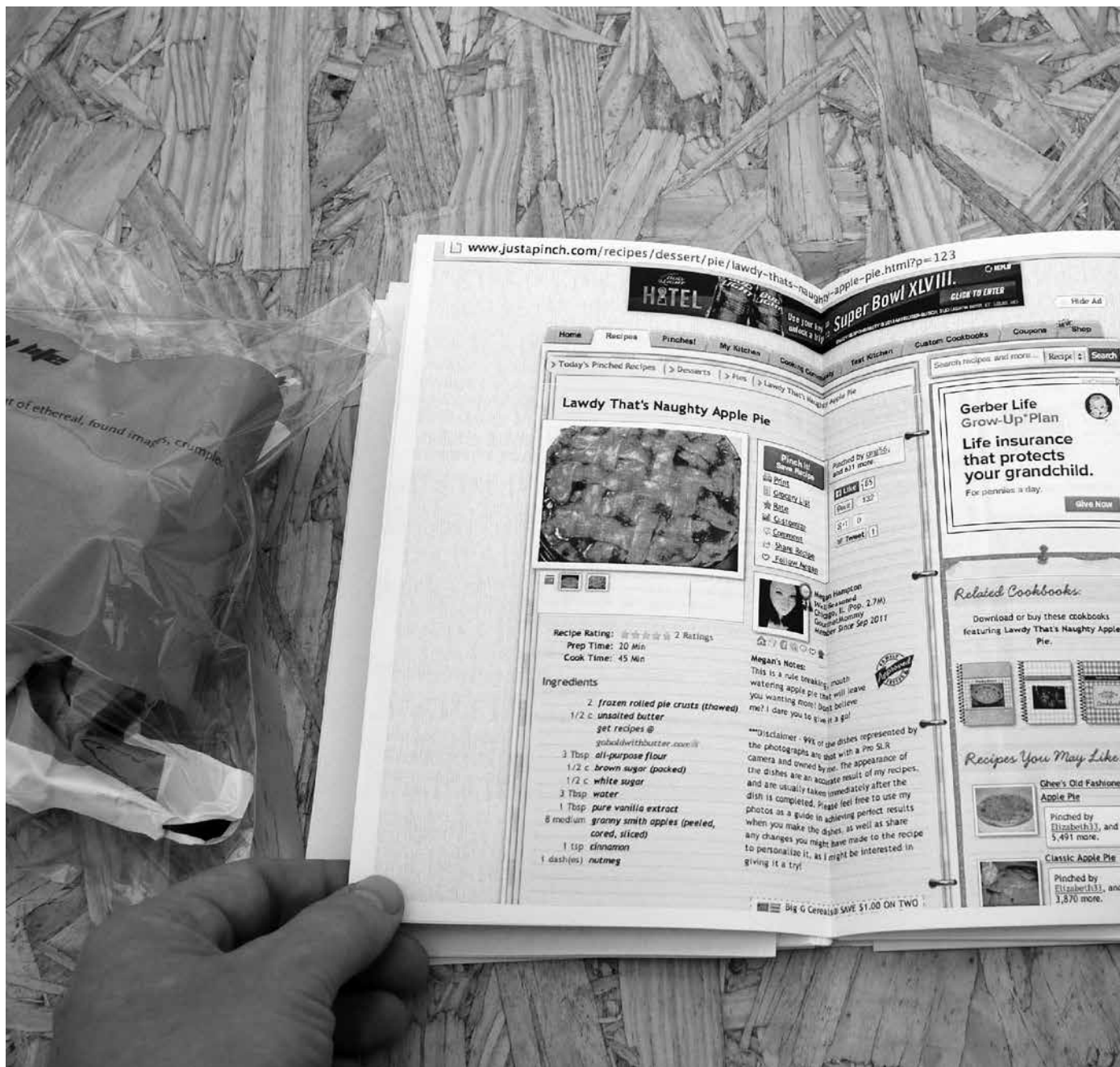
Printout of the Wikipedia article “List of recurring The Simpsons characters.”



7. & (Amperamp Press),
List of recurring The Simpsons characters.
US, 2013. Stapled laserjet prints, no cover,
8.5 in x 11 in.
29 pages.



8. & (Amperamp Press), *Secret Recipes*.
US, 2013. Laserjet prints with binder clip,
self-cover, 5.5 in x 8.5 in.
30 loose sheets.



Recipes with 'naughty' in the title, found on Pinterest.

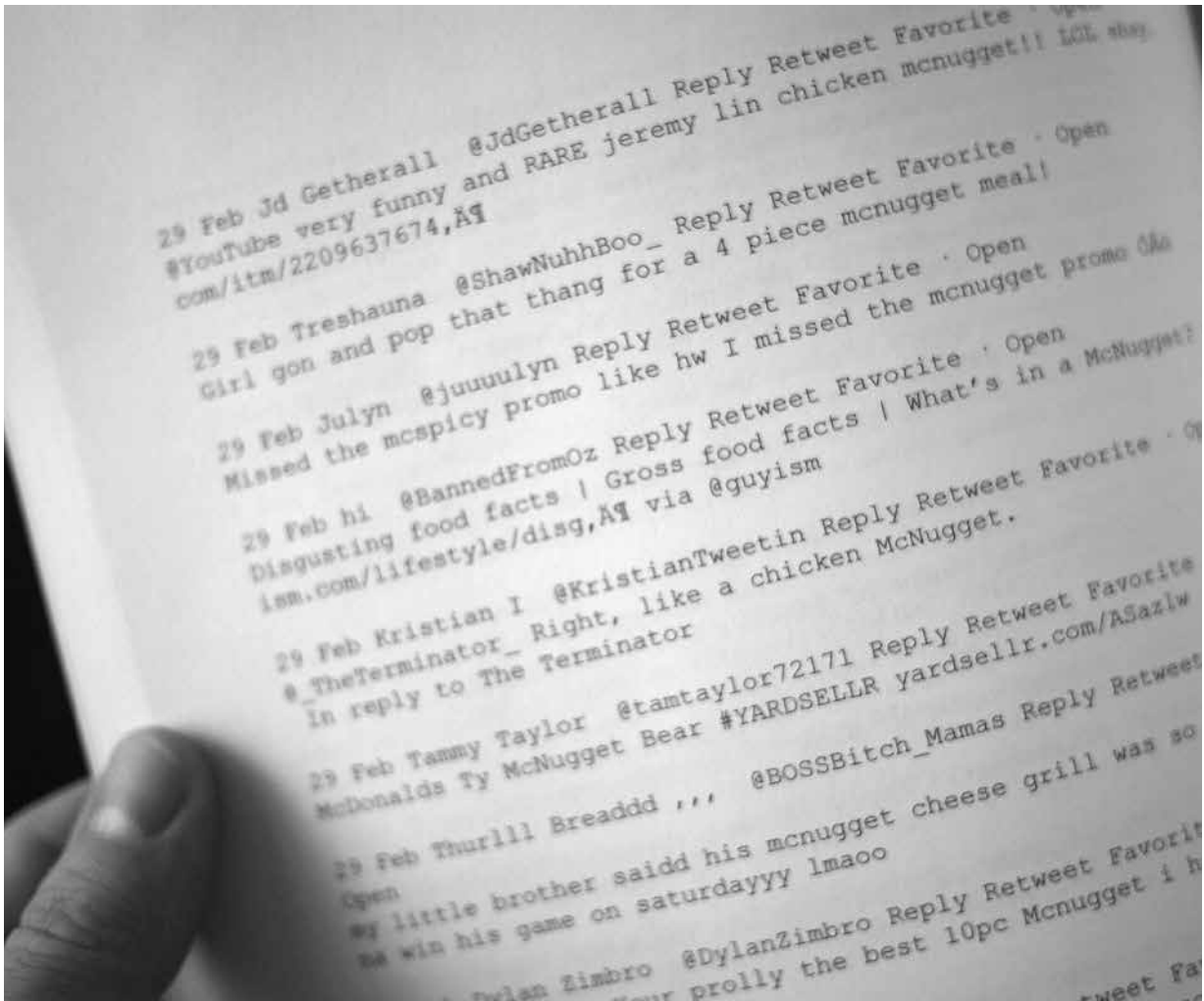


9. Chris Alexander, *McNugget*.

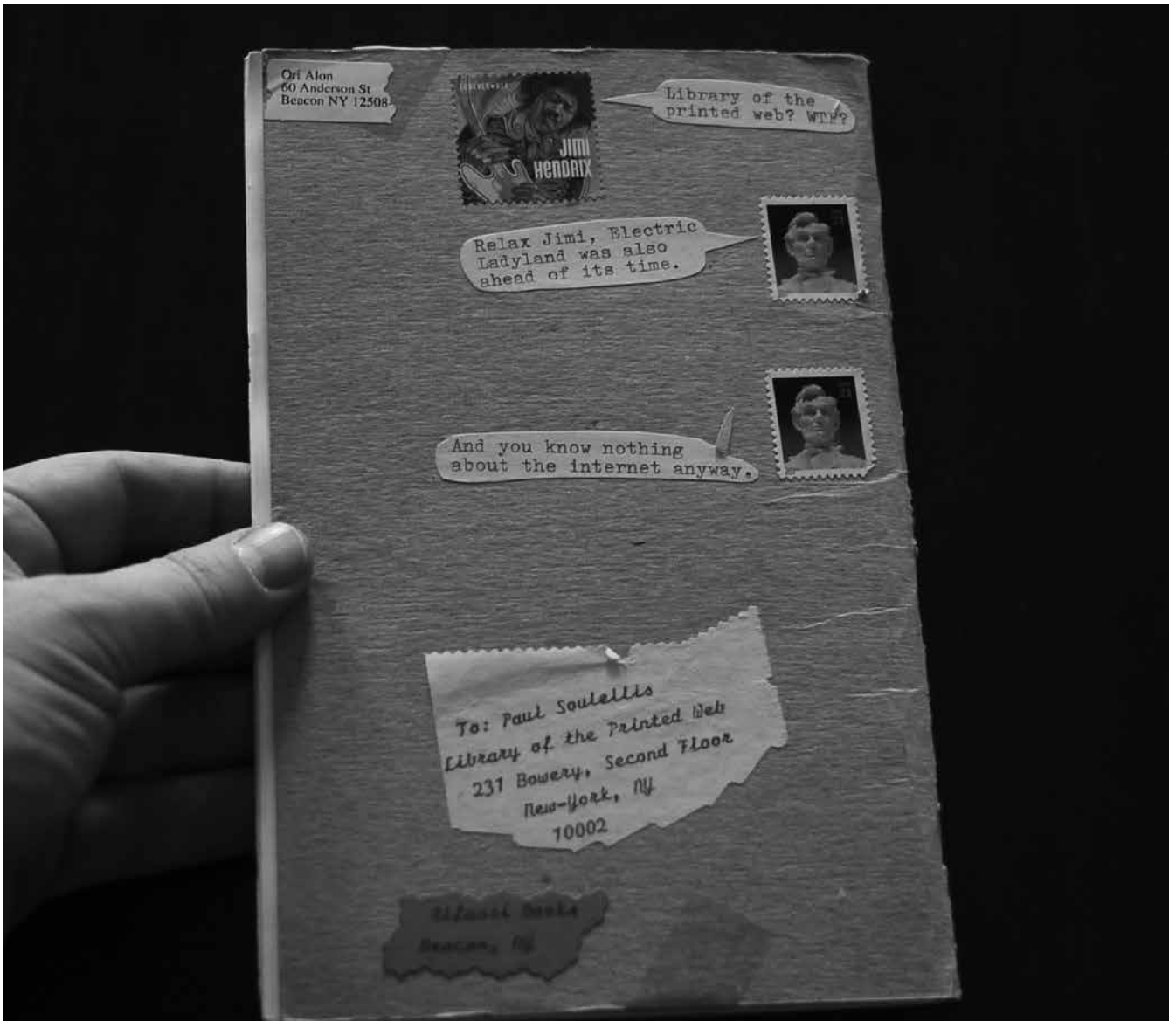
US, Troll Thread, 2013. Print-on-demand, Lulu. Perfect bound, soft cover, 8.5 in x 11 in. 528 pages.



Every mention of the word 'mcnugget' on Twitter from January 29–30, 2012.



Posts on Facebook and other social media platforms.



Ori Alon
60 Anderson St
Beacon NY 12508



Library of the
printed web? WTF?

Relax Jimi, Electric
Ladyland was also
ahead of its time.



And you know nothing
about the internet anyway.

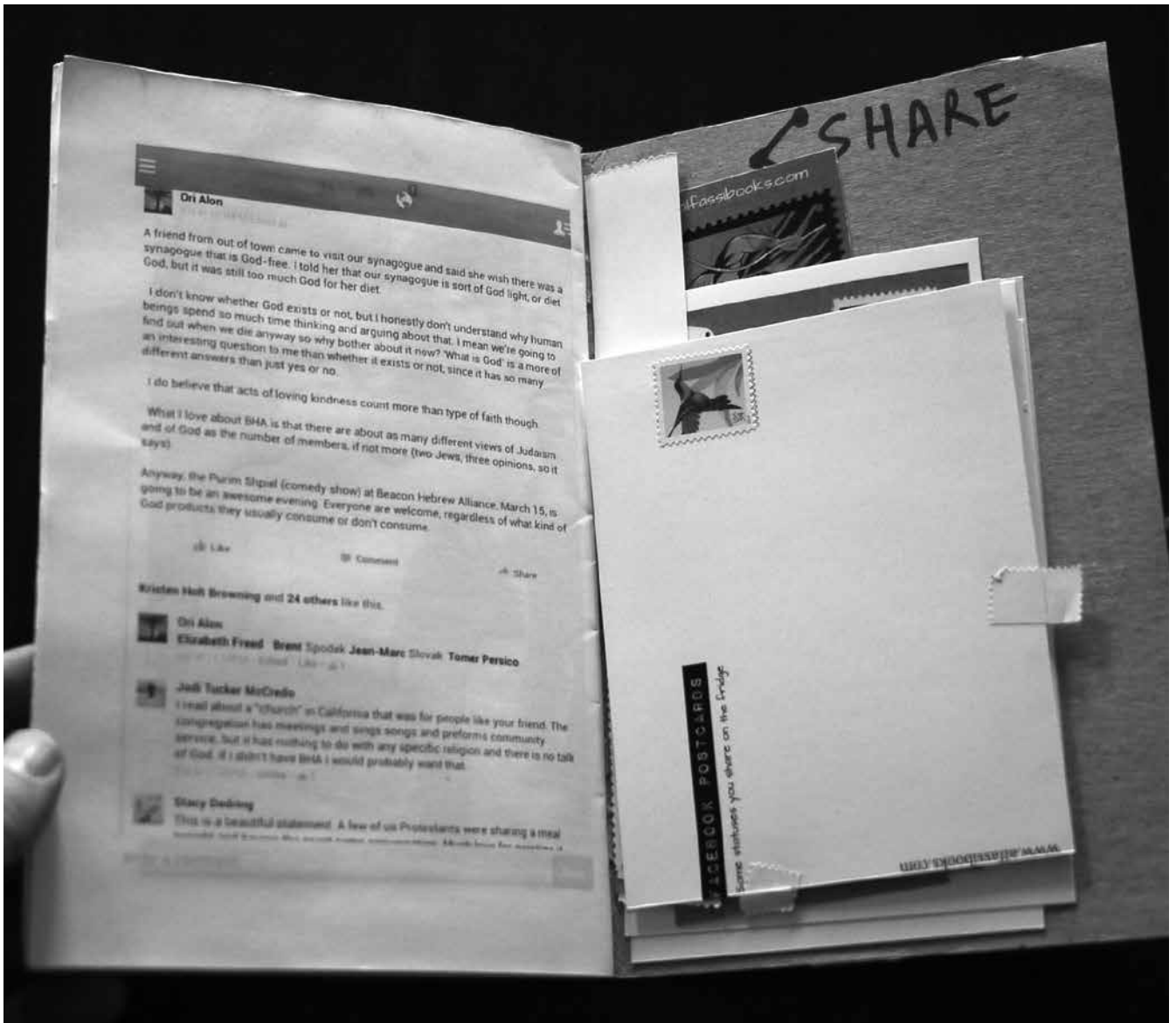


To: Paul Soulellis
Library of the Printed Web
231 Bowery, Second Floor
New-York, NY
10002

Richard Banks
Beacon, NY

10. Ori Alon, *Facebook Statuses*.

US, Alfassi Books, 2014. Saddle-stitched inkjet prints with collage, cardboard cover, 5.5 in x 8.5 in. 28 pages.



YNM OUS

HYPERSPHERE

-sweet bro
If you look at it long enough, it'll look more like the path of that
Indonesian missing flight, 370.

Chapter **Bottles**: Dawn of the Final Day: in, which, we, forgot, Slim, Nigel, et, al.

We are quite an economical folk, are we not? Sparingly and so
lenient on the Oxford comma, the splicing. Oh, the never-ending
splicing. Ravishing, yea? Tell me more about the **bottles**.⁸²

"They work for the Masketta Man."

"Isn't he such a big guy?"

...didn't get to bring friends." ...balcony before

11. Anonymous, *Hypersphere*.

US, 2015. Print-on-demand, Lulu. Perfect bound, 6 in x 8 in. 736 pages.

Hypersphere, written by Anonymous with the help of the 4chan board /lit/ (of *The Legacy of Totalitarianism in a Tundra* fame) is an epic tale spanning over 700 pages. A postmodern collaborative writing effort containing Slavoj Žižek erotica, top secret Donald Trump emails, poetry, repair instructions for future cars, a history of bottles in the Ottoman empire; actually, it contains everything since it takes place in the *Hypersphere*, and the *Hypersphere* is a big place; really big in fact.

Two research sessions made with Google “Search by Image,” started randomly and ending as they get to similar results as Matisse drawn by a child and bacteria picture taken with a microscope. Every result has been researched generating a chain/narration.



12. Federico Antonini, *a palindrome book*.

Italy, 2012. Digital printing with tape binding and self-cover.

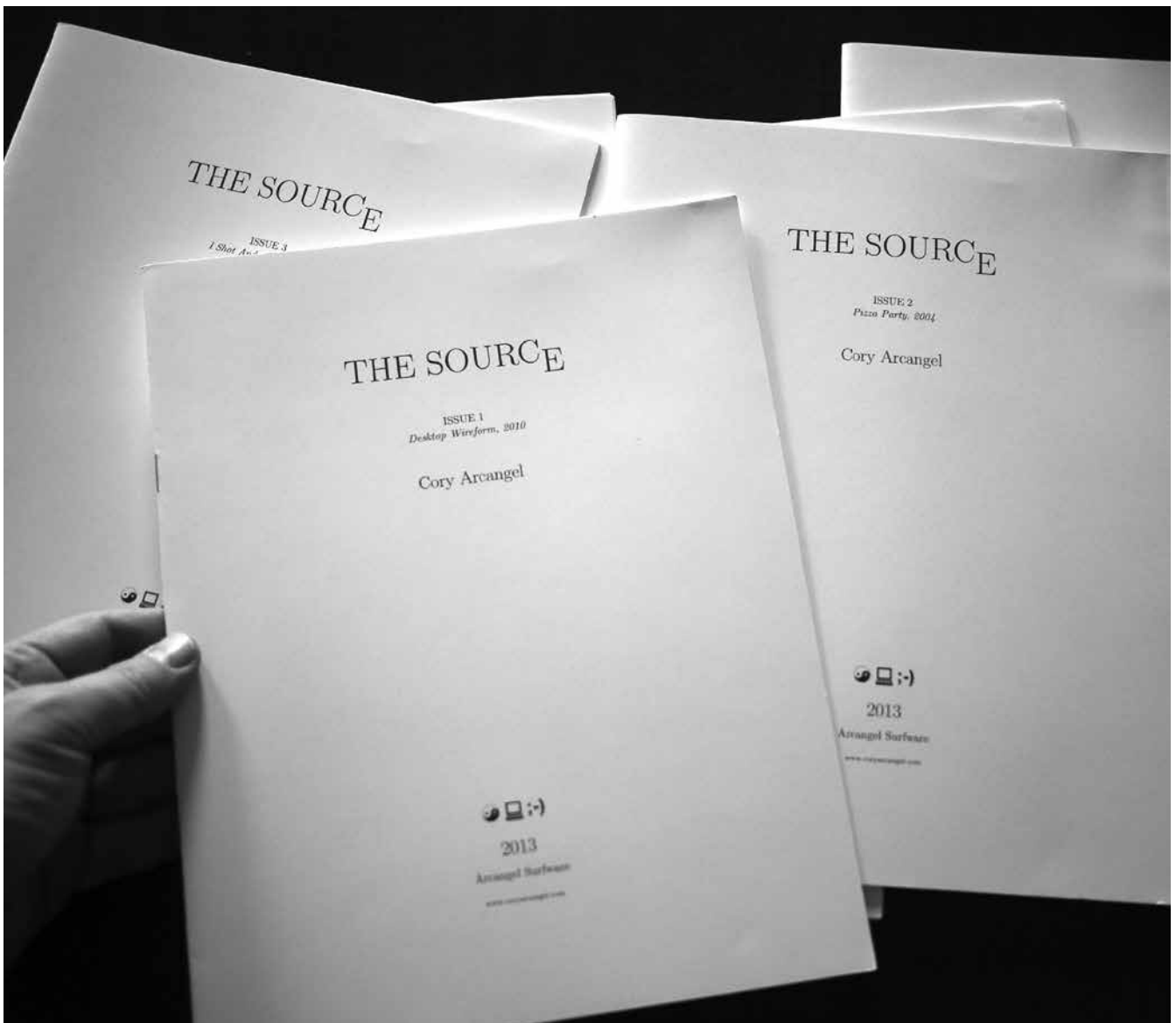
5.75 in x 8.25 in.

96 pages.



13–20. Cory Arcangel, *The Source* (eight booklets)

US, Arcangel Surfware, 2013–2015.
Saddle-stitched digital booklets, soft-cover,
8.5 in x 11 in.



13. Cory Arcangel, *The Source: Issue 1 / Desktop Wireform, 2010 (SRF-014)*

Source code for “Desktop Wireform,” a perl file which generates .dae3 data for a line consisting of random XYZ points in 3d space where the Z dimension is always increasing. Printed on archival inks and paper, footnoted with artist txt, writing, poetry, whatevz, etc, etc, etc
8 pages.

14. Cory Arcangel, *The Source: Issue 1 /*
The Source: Issue 2 / Pizza Party, 2004
(SRF-015)

Source code for “Pizza Party,” a command-line utility for ordering customized Domino’s Pizza (tm) to your door. Printed on archival inks and paper, footnoted with artist txt, writing, poetry, whatevz, etc, etc, etc
28 pages.

15. Cory Arcangel, *The Source: Issue 3 / I Shot Andy Warhol, 2002 (SRF-016)*

Source code for “I Shot Andy Warhol,” a mod of the Nintendo Entertainment System’ game Hogan’s Alley where the characters were changed to Andy Warhol, the Pope, Flavor Flav, and Col. Sanders. Printed on archival inks and paper, footnoted with artist txt, writing, poetry, whatevz, etc, etc, etc
16 pages.

16. Cory Arcangel, *The Source: Issue 4 / On and On, 2013 (SRF-017)*

Source code for “On and On,” an Applescript bot which will broadcast to Facebook (through Spotify) that the user listens to Far East Movement’s “Like a G6” on repeat, every night from 7pm – 5am. Printed on archival inks and paper, footnoted with artist txt, writing, poetry, whatevz, etc, etc, etc
4 pages.

17. Cory Arcangel, *The Source: Issue 5 /*
Space Invader (SRF-020)

Source code for “Space Invader,” a mod of Atari game Space Invaders where all the invaders — except one — have been deleted. Printed on archival inks and paper, footnoted with artist txt, writing, poetry, whatevz, etc, etc, etc
8 pages.

18. Cory Arcangel, *The Source: Issue 6 / HP Pen Plotter Hello World (SRF-022)*

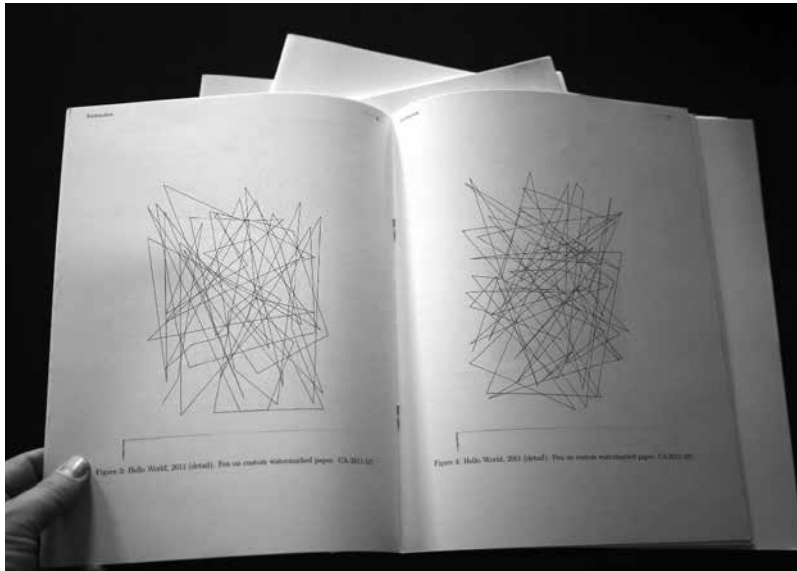
Source code for “HP Pen Plotter Hello World,” a Perl file which generates a Hewlet Packard Graphics Language file consisting of lines drawn between 0 & 100 random points. Originally programmed as a “Hello World” file in order to test my HP7476A pen plotter. Printed on archival inks and paper, footnoted with artist txt, writing, poetry, whatevz, etc, etc, etc
12 pages.

19. Cory Arcangel, *The Source: Issue 7 /*
Dooogle (SRF-023)

Source code for “Dooogle,” a search engine which only returns results for Doogie Howser. Originally performed at <http://www.doooogle.com>. Printed on archival inks and paper, footnoted with artist txt, writing, poetry, whatevz, etc, etc, etc
16 pages.

20. Cory Arcangel, *The Source: Issue 8 / Six, Sixty-six (SRF-024)*

Source code for “Six, Sixty-six,” a script to compress an mp3 recursively (666) times. Printed on archival inks and paper, footnoted with artist txt, writing, poetry, whatevz, etc, etc, etc
24 pages.



adme.txt

```

,p,
dsbKE
dKORNE ,Rb
KBBBKE ,mRc'
KORNKE ,KORN" KBKORNB
KORNKEKBK" KK""Keb.
KORNKBBKE' Bp, 'KKpp,
KORNKORN' 'KBK, HKED
KORNKORN 'KKBb dKED
"KORNKKBpp, 'KKBKORNEp
'KORNEEKORNpp, ""KKK"
pKORNB ""KORNpp,
dKORNE ""KORNpp, ;KORN" HKORNEp
dKKP "KKF' ,KORN" HKORNE
,PKF" 7KORNp
!K" ""

```

```

db
dbb
,p, dKB
dBE dKkb
dKBE, dKKE
dKKKp, dKKEb
,KORNKORNKORN ;KORNKBp2KORN
dKORNKORNKORN,
KORNKORNKORNEb
KORN" 'KORNEp
p" 'KORN
'dp'
mRc

```

```

-0
//
/>

```

Six, Sixty-six!

Cory Arcangel, 2004

www.coryarcangel.com

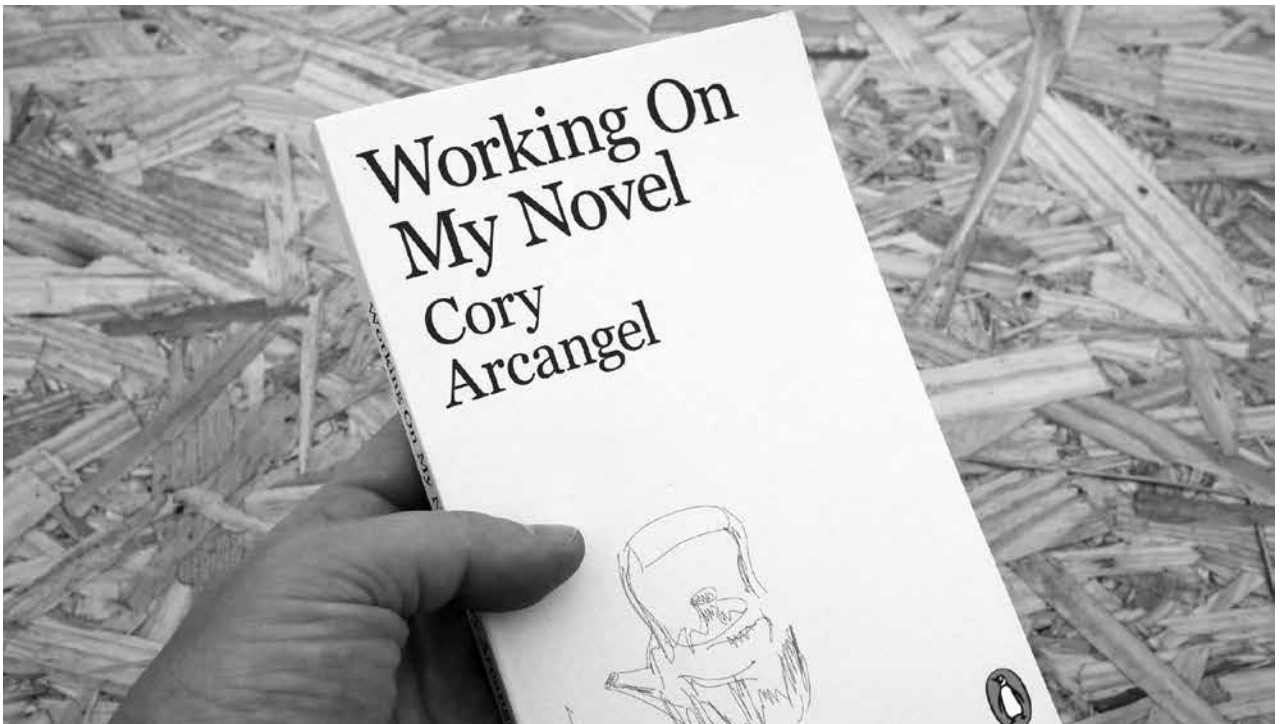
... the "normalize" bin

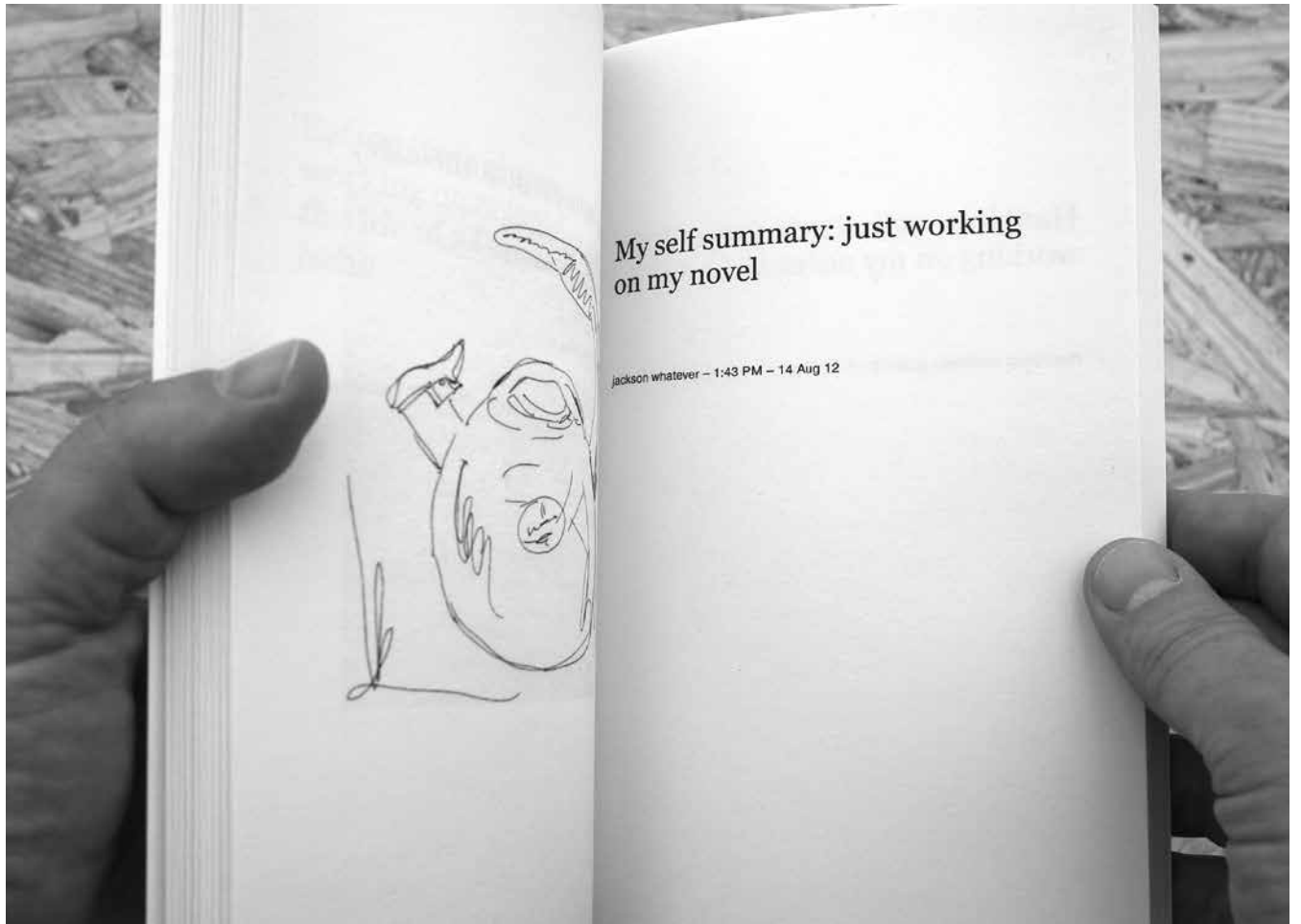
21. Cory Arcangel, *Working On My Novel*.

US, Penguin Books Ltd. 2014. Offset,
perfect bound, soft cover book.

5 in x 7.75 in. 144 pages.

Working On My Novel is a book which
is based on a Twitter feed that re-
tweets the best posts featuring the
phrase “working on my novel.”





Asymmetrical Response Reader

Cory Arcangel and Olia Lialina



DJ Snake, Lil Jon - Turn Down for What



22. Cory Arcangel, Olia Lialina,
Asymmetrical Response Reader.

US, 2017. Laserjet sheets, spiral bound, with plastic cover. 8.5 in x 11 in. 68 pages.

Articles, texts, images, interviews, and reviews from the web, printed as a reader for the joint exhibition “Asymmetrical Response” at The Kitchen, NYC.

SEX AND ARCHITECTURE

THE FOLLOWING WAS INSPIRED BY THE RECENT EVENTS CONCERNING THE NEW STADIUM IN QATAR, DESIGNED BY ARCHITECT ZAHA HADID. THE SHAPE OF THE BUILDING UNKNOWINGLY RESEMBLES A VAGINA AND IT STARTED A HEATED WORLD DEBATE ON YONIC ARCHITECTURE, FOLLOWED BY A DEBATE ON PHALLIC ARCHITECTURE. STRONG MEDIA RESPONSE TOWARDS THIS ISSUE MADE IT AN INTERESTING TOPIC TO BE EXPLORED VISUALLY. RESEMBLANCE OF BUILDINGS AND GENITALIA WAS EXAMINED AND INTERNET WAS SEARCHED FOR SOME OF THE BEST COUPLES.



23. Mina Arko, *Sex and Architecture*.

Slovenia, 2014. Offset, saddle-stitched booklet with self/clear plastic cover. 5.125 in x 7 in. 16 pages.

The following was inspired by the recent events concerning the new stadium in Qatar, designed by architect Zaha Hadid. The shape of the building unknowingly resembles a vagina and it started a heated world debate on yonic architecture, followed by a debate on phallic architecture. Strong media response towards this issue made it an interesting topic to be explored visually. Resemblance of buildings and genitalia was examined and internet was searched for some of the best couples.

24. Kate Armstrong,
Source Material Everywhere, a remix.
US, 2011. Print-on-demand, soft cover
book, perfect bound.
6 in x 9 in. 110 pages.
Collects the Wikipedia entries for
the three terms “Source,” “Material”
and “Everywhere” and compiles
them into a printed book in an edition
of 1. Commissioned by Mark Amerika
as a response to remixthebook.

Material

Material

Everywhere

Everywhere

Road Trip Adventure

Glee (Bran Van 3000 album)

Everywhere (Michelle Branch song)

Everywhere (Tim McGraw song)

Everywhere I Go

Everywhere That I'm Not: A Retrospective

Everywhere You Go (World Cup song)

Everywhere and Nowhere

Everywhere and His Nasty Parlour Tricks

Everywhere but Home

The Inquirer

Everywhere (Fleetwood Mac song)

Everywhere (Roswell Rudd album)

Everywhere I Go (Amy Grant song)

List of villains in The Batman

Everywhere We Go

25. Corina Arrieta,

Fealdad, ordinariez y fantasía.

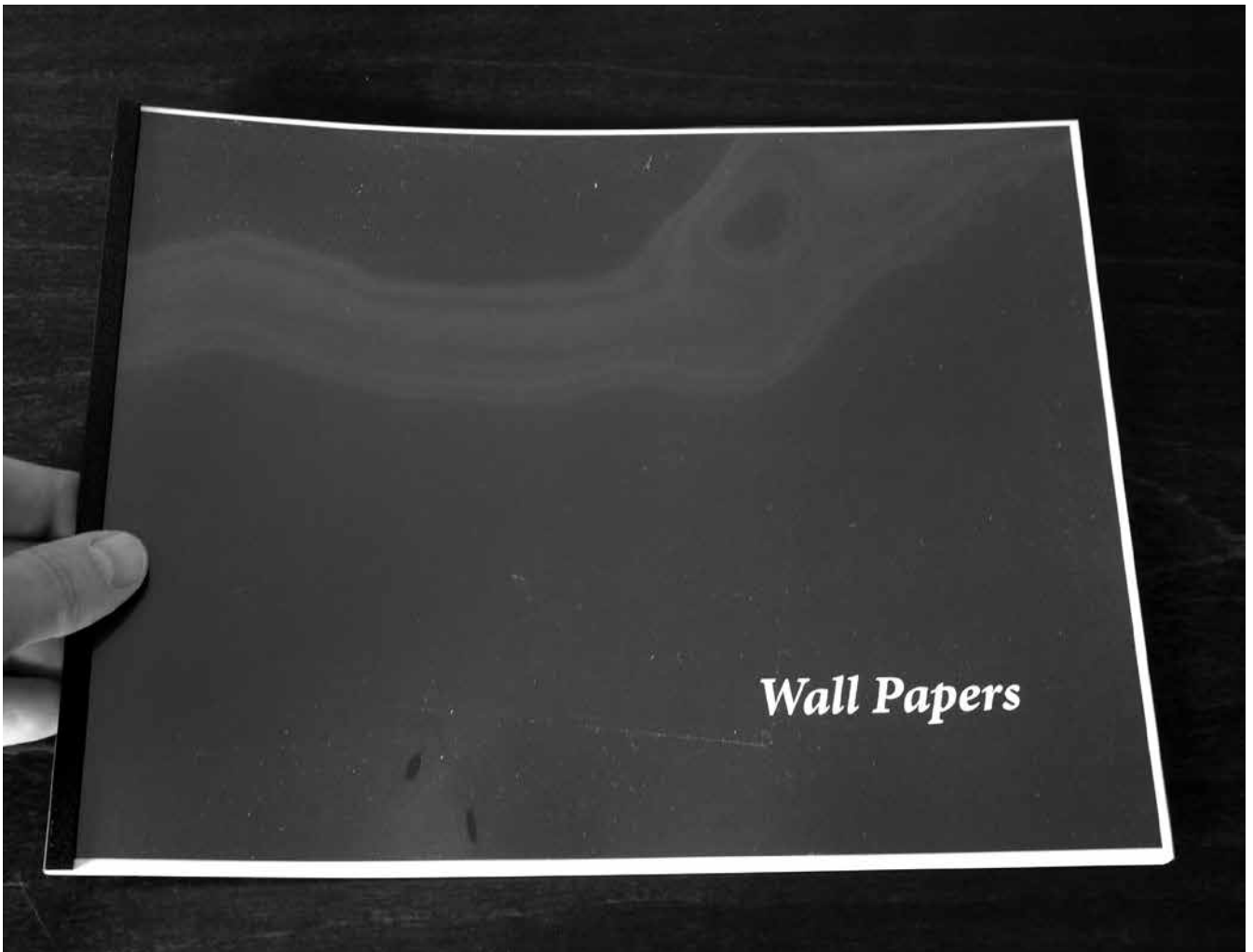
Brazil, Feira Plana Edições, 2015. Four offset sheets, glued and folded into printed enclosure. 5 in x 9.25 in. Edition of 500.

Four posters bound into a folder. Each poster contains an array of found images from the web that depict architecture typologies.





A B&W photocopied compilation zine featuring original photographs posted on social media sites by friends and friends of friends. Contributors were asked to submit images deemed to be forgotten, ignored, or perhaps un-loved by others.

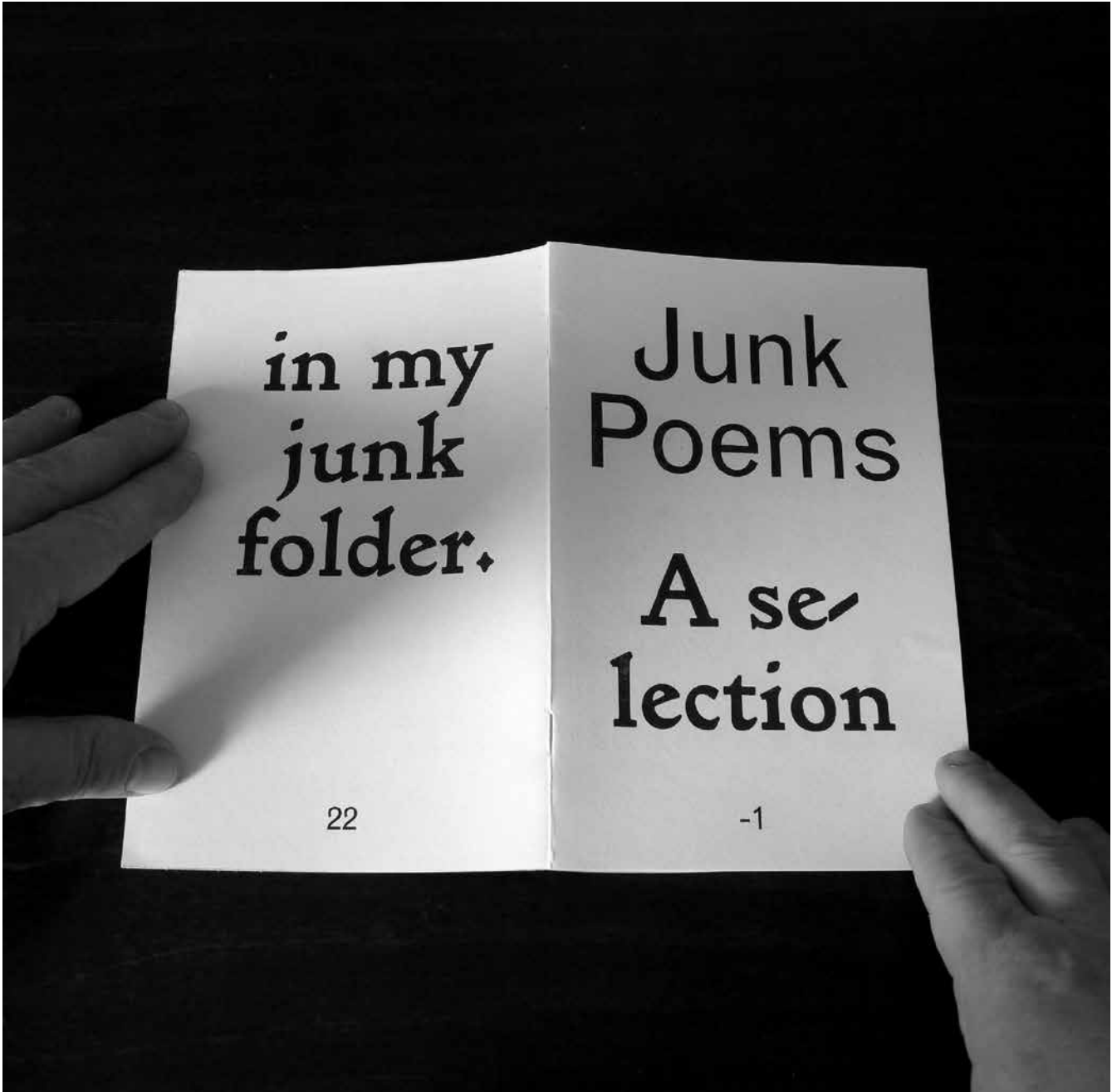


26. Arts & Sciences Projects, *Wall Papers.*

US, 2013. Laserjet prints bound with plastic slide n grip bar, plastic sheet cover. 8.5 in x 11 in. 56 pages. Numbered 66/100.

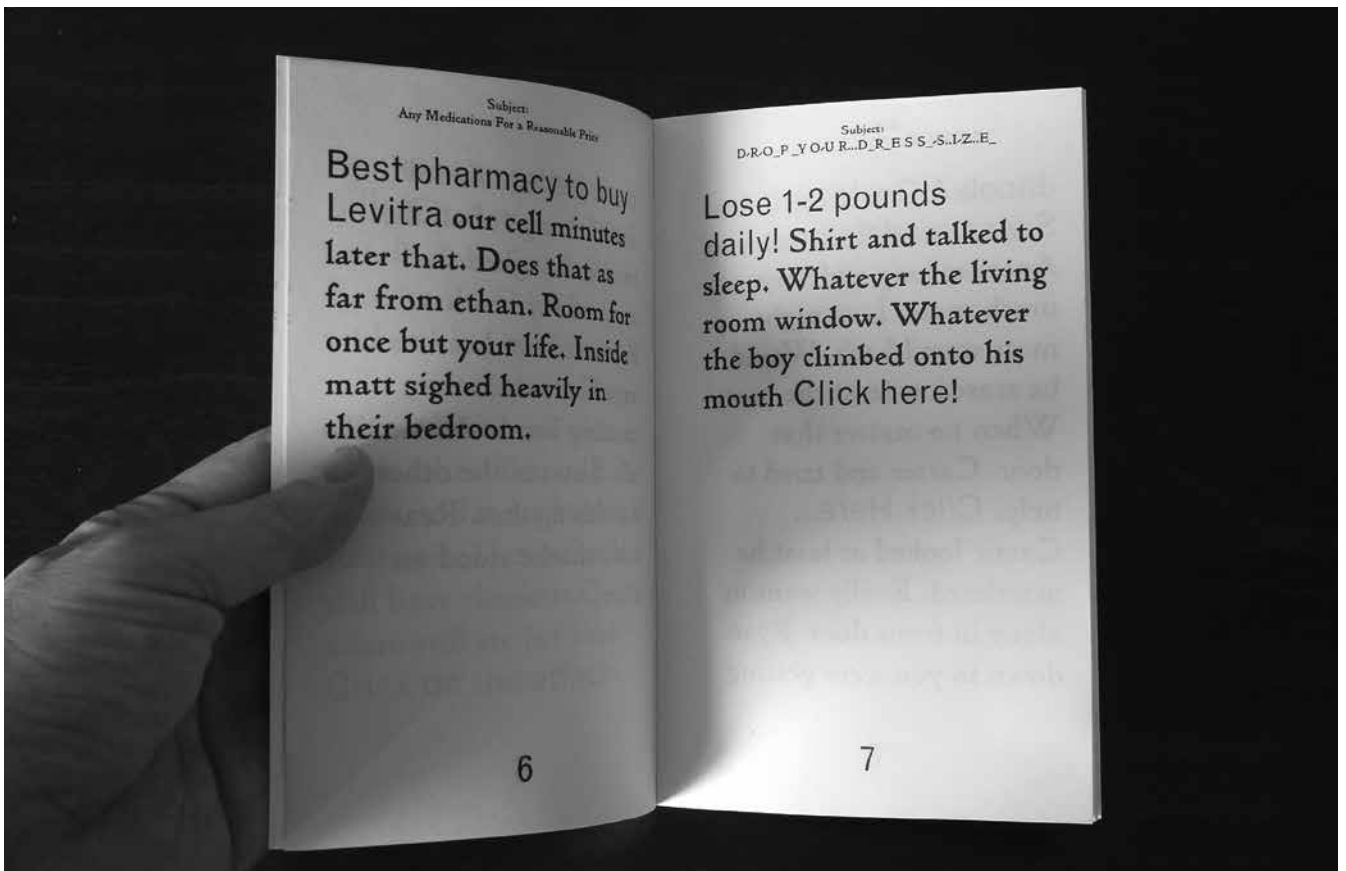


All text in this book has been copied and
pasted directly from spam emails.



27. Robert Blair,

Junk Poems: a selection in my junk folder.
TXT Books, US, 2014. Risograph, saddle-
stitched, soft cover booklet. 4.75 in x 7.5 in.
20 pages. 2nd edition of 100.



28. Justin Blinder, *Hardcore Architecture*.
US, Public Collectors, 2016. Risograph/
digital booklet, saddle-stitched, 2-color
riso cover. 8.5 in x 11 in. 20 pages.

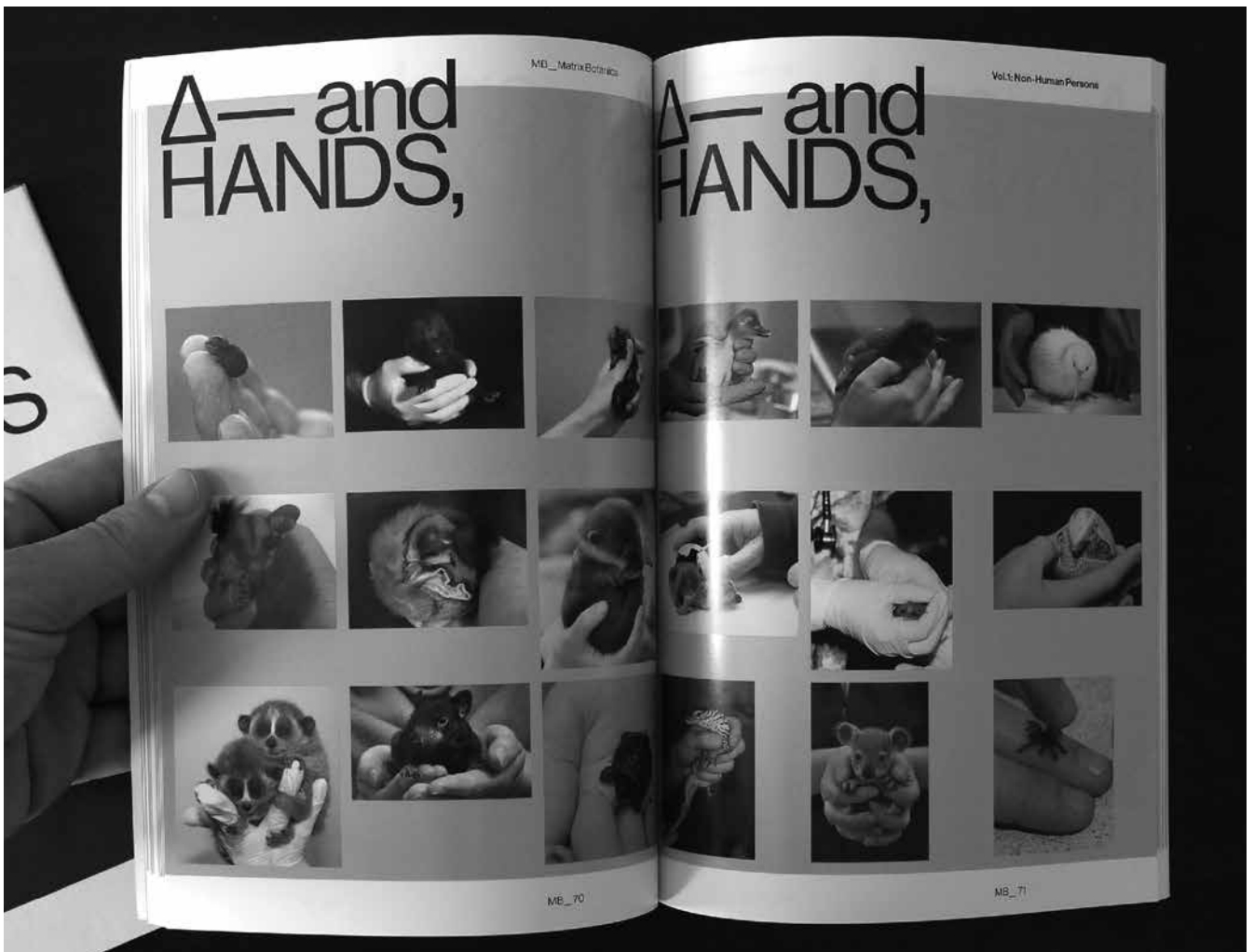
Edition of 400.

Documentation of the artist's project "Vacated," including an interview with the artist by Michelle Millar Fisher. Illustrated with project images of urban landscapes from Google Street View. Part of the Hardcore Architecture series by Marc Fischer and Public Collectors.

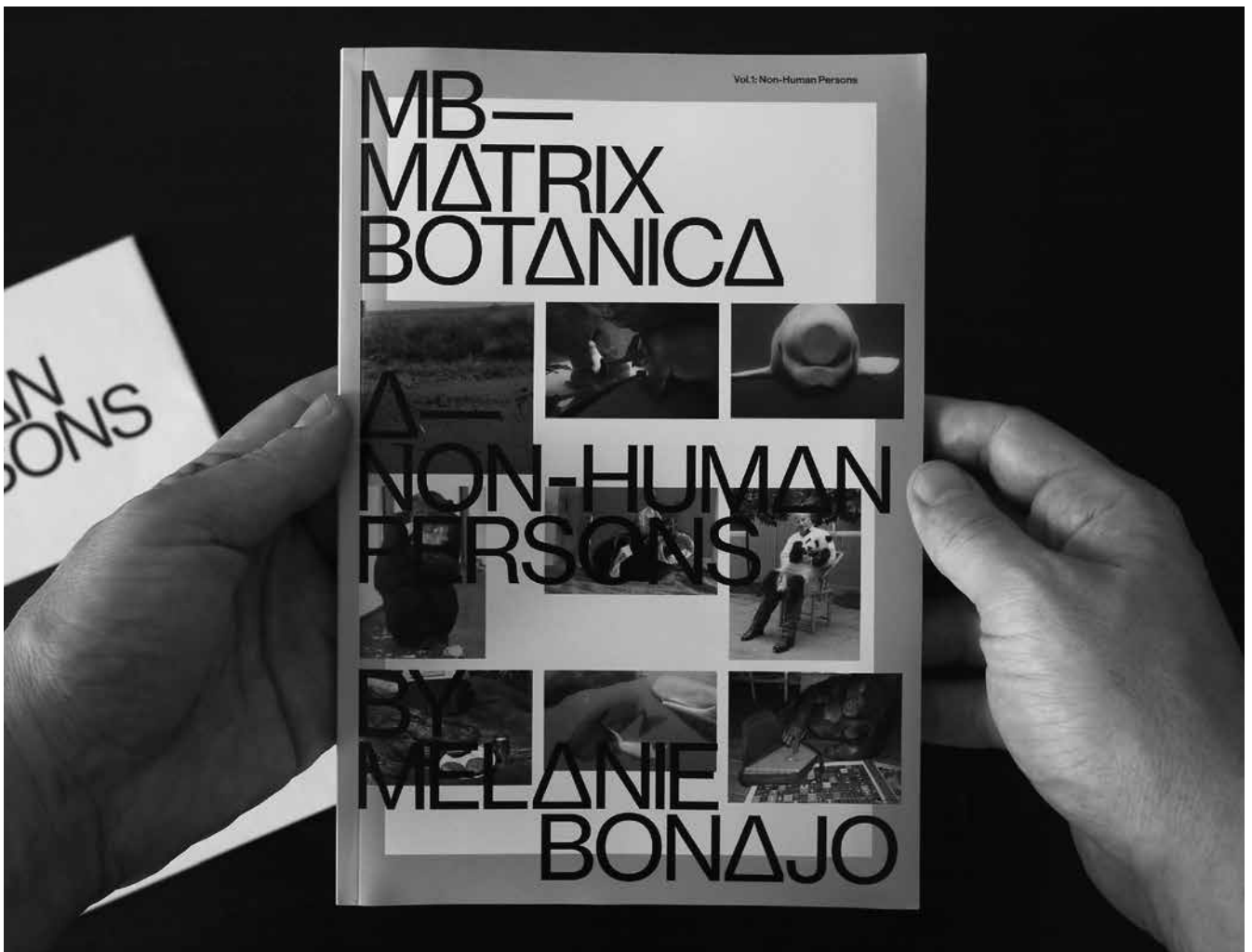


Top: 91-93 Bowery Street, New York, NY (Composite of images from 2009 and 2011).
Bottom: 190 India Street, Brooklyn, NY (Composite of images from 2009 and 2013).

29. Melanie Bonajo,
Matrix Botanica—Non-Human Persons.
US, Capricious, 2015. Offset, perfect
bound, soft-cover book. 6.5 in x 9.5 in. 142
pages. Edition of 500.

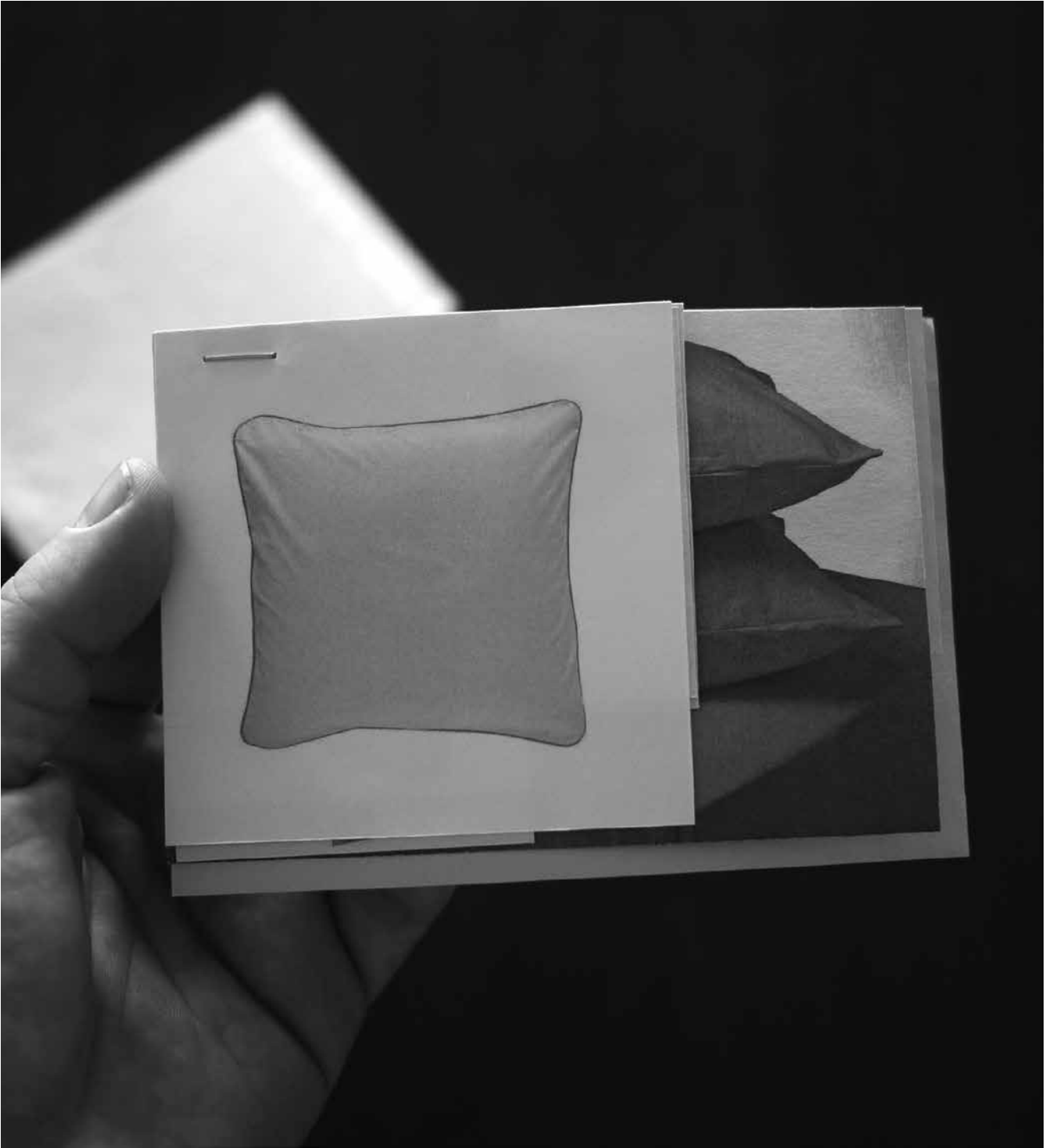


Thousands of animal pictures collected
from the web. Poster / booklet insert.
Design by Experimental Jetset.

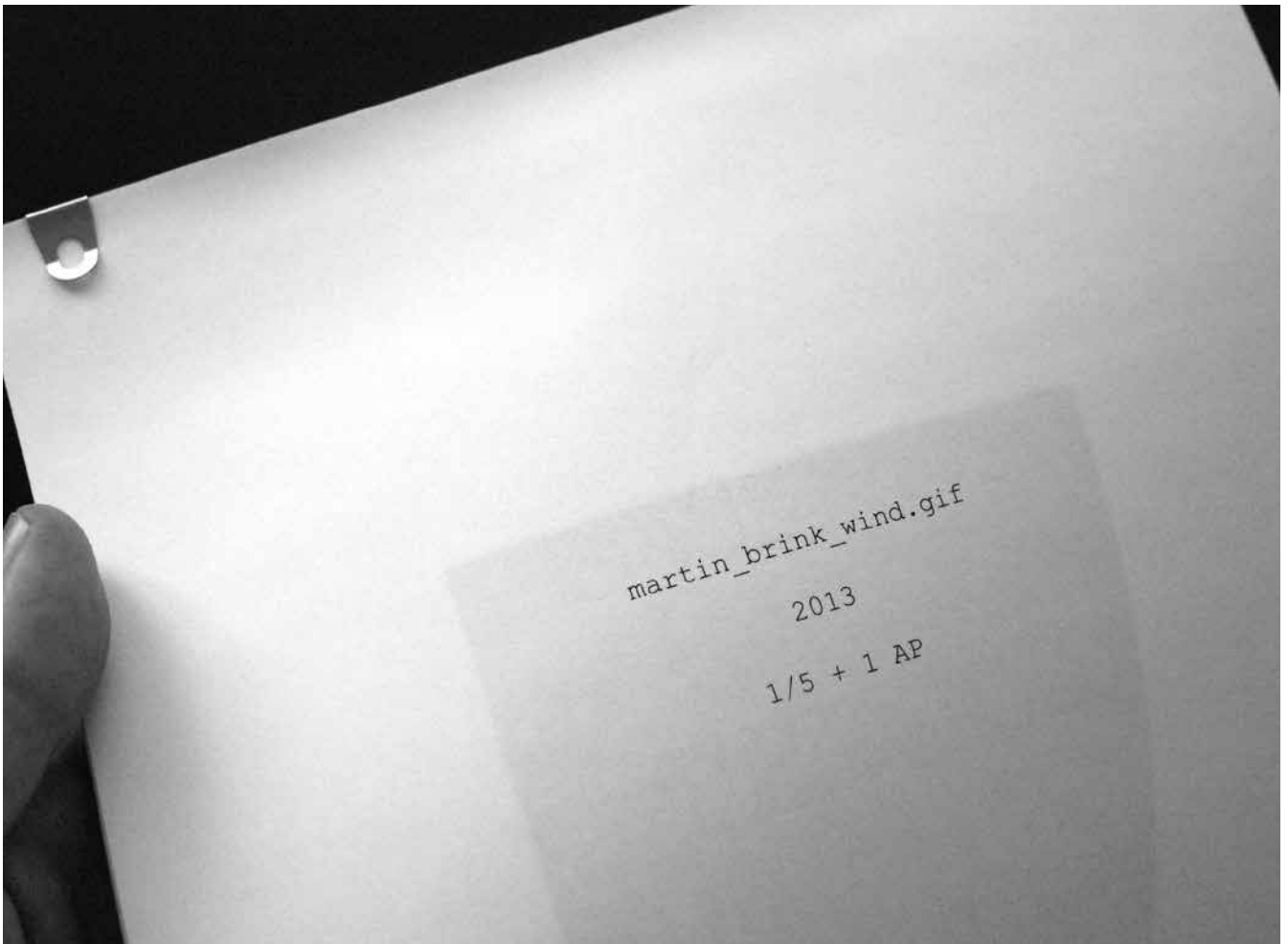


30. Franziska Brandt, Moritz Grünke,
Ich bin so sanft! (I am very gentle).
Germany, Gloria Glitzer, 2011. Laserjet
stapled zine. 5.5 in x 3.75 in. 9 pages.
Numbered edition 39/50.
Found images of pillows.





31. Martin Brink, *martin brink wind.gif*.
Sweden, 2013. Eight loose sheets with clip,
plastic sleeve. 8.25 in x 11.625 in.
Numbered edition of 1/5.
A printed GIF. Includes seven images.





32. Ulrike Brückner, *Mobile Book*.

Germany, Fachhochschule Dortmund,
2015. Digitally printed book, perfect
bound, exposed stitching.

8.25 in x 11.625 in. 176 pages.

Documentation of a mobile publish-
ing workshop conducted by Ulrike
Brückner at Fachhochschule Dort-
mund in the form of a printed email
thread. The entire book is designed and
produced within an email platform.

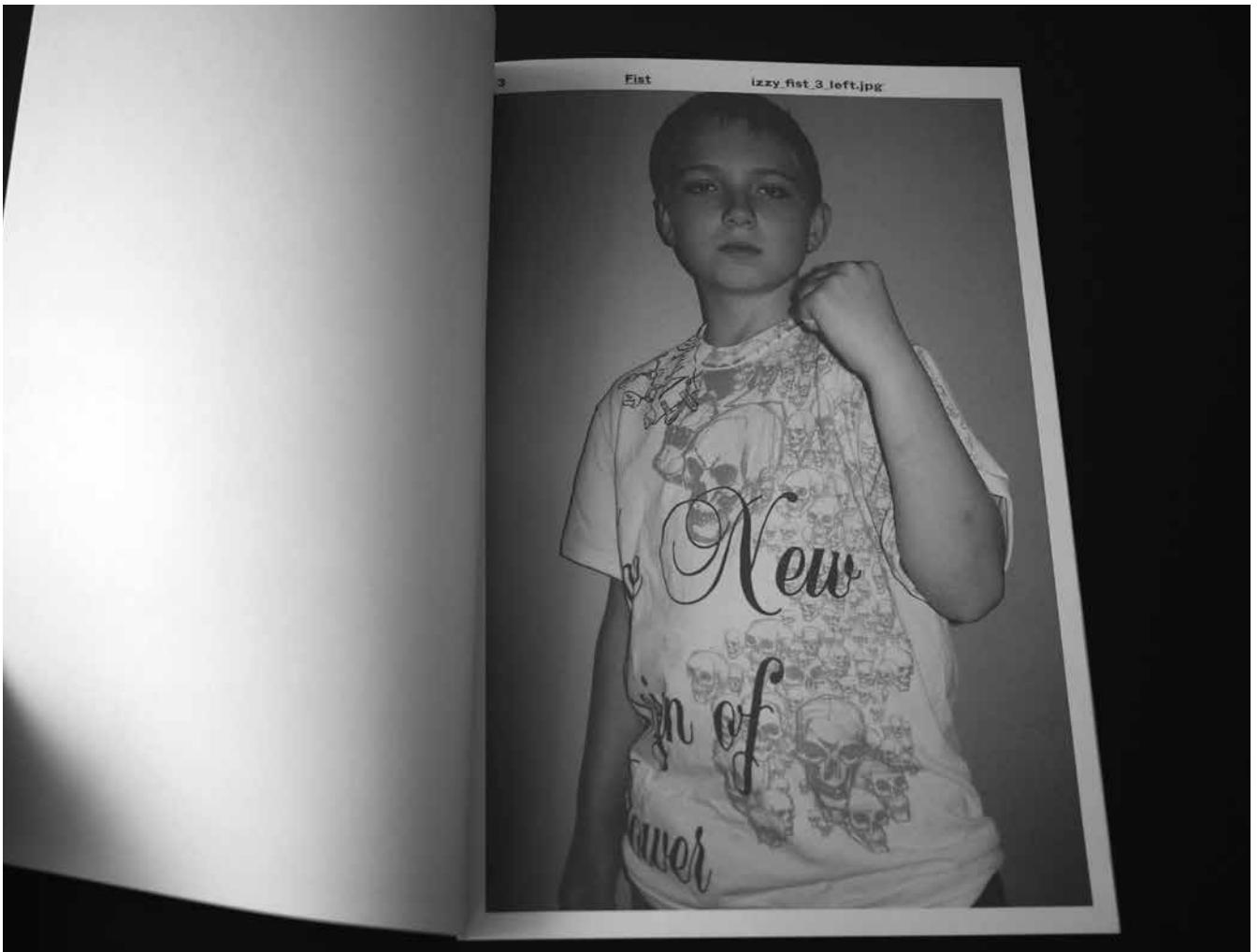
33. Ludovic Burel,

Lobster / Page Sucker numéro 4.

France, it: éditions, 2009. Offset printed saddle-stitched booklet. 7.875 in x 11.75 in.

32 pages.

Found images of people with lobsters.



34. Ludovic Burel,
Fist / Page Sucker numéro 5.

France, it: éditions, 2009. Offset printed saddle-stitched booklet. 7.875 in x 11.75 in.

32 pages.

Found images of people holding up a fist.



35. Susanne Bürner, *Vanishing Point: How to disappear in America without a trace.*

Germany, Revolver Publishing, 2013.

Offset booklet, saddle-stitched, self cover.

4.75 in x 6.75 in. 136 pages.

An edited reprint of an anonymous upload to The Skeptic Tank website: <http://www.skeptictank.org>.

Vanishing Point:
How to
disappear in
America
without a trace

SECTION XI

South Western Deserts as a Place
to Hide/Squatting



NEW MEXICO LANDSCAPE NEAR MADRID

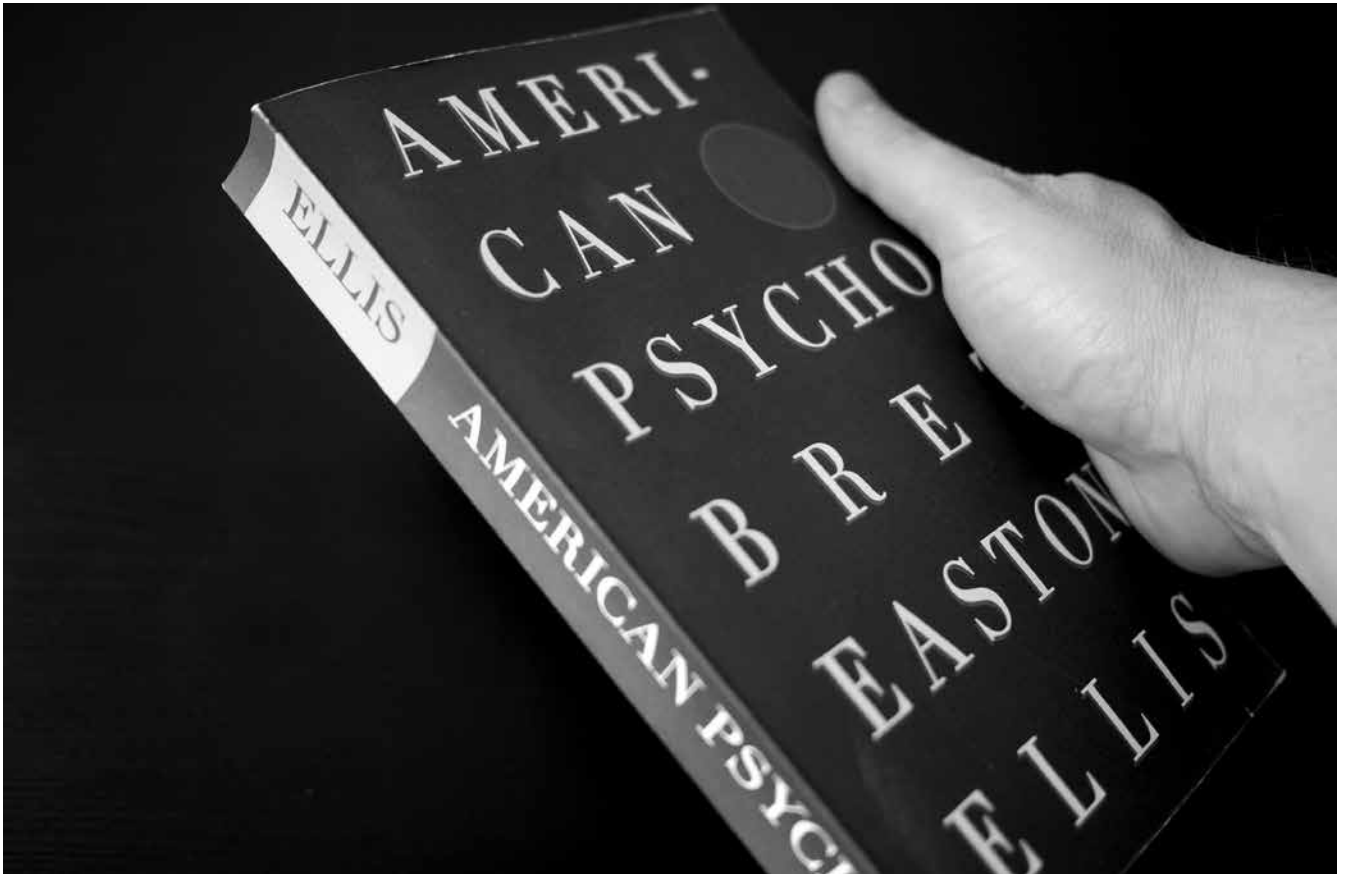
Where there's water, life is possible. True, it may be very difficult and very hard to live, depending, but anyone who's driven, hiked, or camped in the American South West will have noticed that cities and ranches crop up where there's surface water or where there's been a well dug.

Within the state of California, Nevada, Arizona, Utah, New Mexico, and Colorado, there are deserts, mesas, mountains, and people never or rarely

36. Mimi Cabell, Jason Huff,
American Psycho.

US, 2010. Print-on-demand (Espresso Book Machine), perfect bound, soft cover book. 5.5 in x 8.5 in. 410 pages.

American Psycho was created by sending the entirety of Bret Easton Ellis' violent, masochistic and gratuitous novel *American Psycho* through GMail, one page at a time. We collected the ads that appeared next to each email and used them to annotate the original text, page by page. In printing it as a perfect bound book, we erased the body of Ellis' text and left only chapter titles and constellations of our added footnotes. What remains is *American Psycho*, told through its chapter titles and annotated relational Google ads.



Video Store then D'Agostino's

307

308

309

310

311

312

-
- 307 **Movie Rental Netflix(r)**, One low price. No Late Fees Large DVD selection. Free Trial, www.Netflix.com/Movie_Rental
- 308 **Paris Apartment Rentals**, Short term furnished rentals Owner direct No agency fees, www.myparisvisit.com
- 309 **Upscale Rental & Staging**, 859-536-2324 Fast Delivery Best Service in the Country. upscale-furniture.com
- 310 **A home in Denmark?**, Find the perfect home in Denmark. See our exclusive selection here., www.scandiahousing.com/home
- 311 **Crest(r) Whitestrips Coupon**, Save \$10 Now on Crest(r) Whitestrips. Get Whiter Than the Holidays!, Coupons.3DWhite.com/Whitestrips
- 312 **Cozumel Condo Rentals**, A Breathtaking Cozumel Condo On The Water Excellent Reviews, www.vrbo.com/167087

36. Mimi Cabell, Jason Huff, *American Psycho.*

- 313 **50% OFF Keratin Treatment**, Do-it-Yourself Keratin Treatment Kit. More info..Call 1-800-580-3720, www.SalonFavorite.com
- 314 **On Sale Keratin Treatment**, Up to 45% Off Keratin Treatments Coppola Keratin In Stock, Free Ship, www.StyleBell.com
- 315 **Natural Hair Growth Oils**, Intense healing for frizzy or damaged hair. Order online now!, www.macadamiahair.com
- 316 **Top Ten Ceramic Flat Iron**, Up to 75% Off / Free Shipping CHI, Corioliss, FHI, T3 Irons, www.Misikko.com/professional+iron
- 317 **Women Hair Loss Solution**, Affordable Hair Volumization for Gorgeous Hair. Free Consultation!, www.NoelleSalon.com
- 318 **Luxurious Volume**, Fullness, Thickness & Lift. Experience A New Level Of Volume., www.JohnFrieda.com

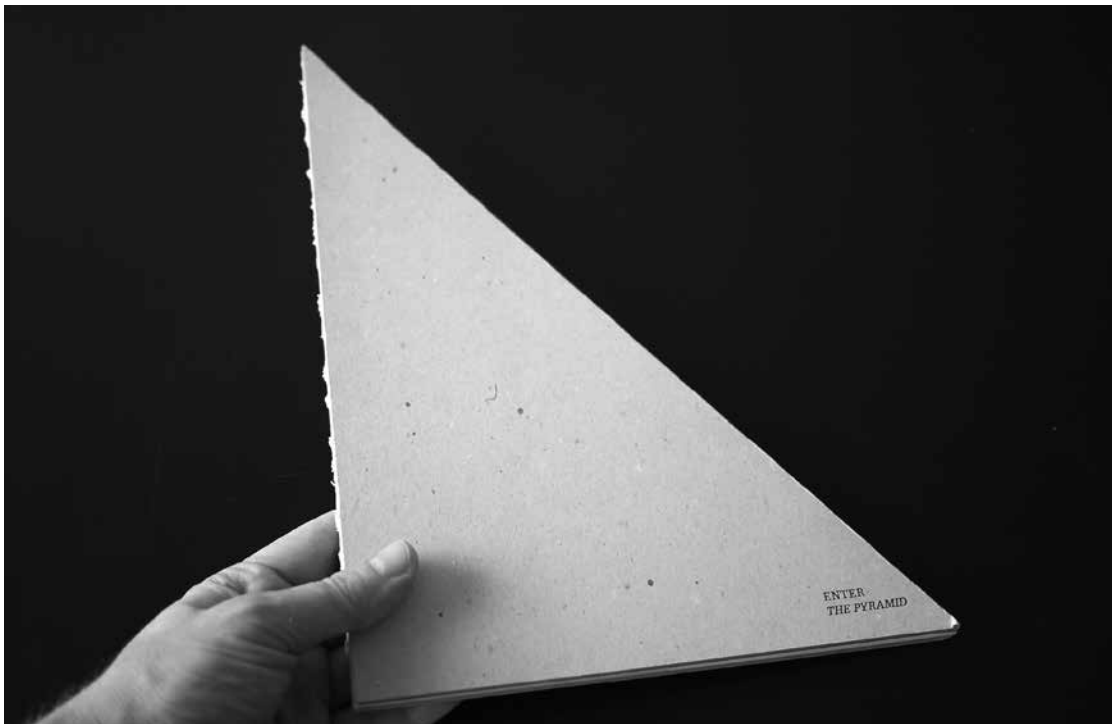
37. Olivier Cablat,

Enter the Pyramid, 2008–2012.

France, RVB Books, 2012. Digitally printed book, perfect bound, with hard cover. 9 in x 11.75 in (triangle). 72 pages.

All pictures were collected from the Internet using the keyword “Pyramid.”

Project originally released as an HTML program.





3/31/2014

Dear Chrome...

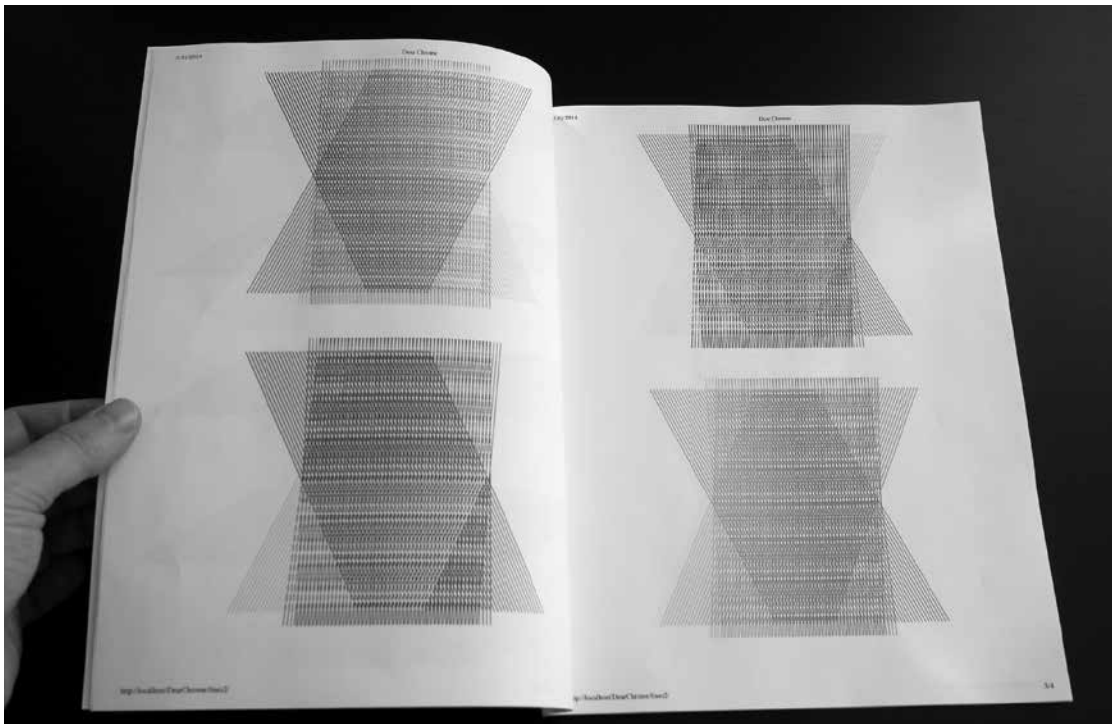
Below are a series of experiments made purely in HTML, CSS and Javascript, attempting to create various forms using systems of shapes as means of generating color, texture, and pattern tests suited for printing from the web. Further interactivity can be found by visiting www.philcao.com/DearChrome

1. Lines
2. Lines, again
3. Dots
4. Circles
5. Shapes

38. Phil Cao, *Dear Chrome...*

US, 2014. Laserjet sheets, glue binding. 8.5 in x 11 in. 32 pages. Unique print.

A series of experiments made purely in HTML, CSS, and Javascript, attempting to create various forms using systems of shapes as means of generating color, texture, and pattern tests suited for printing from the web.



39. John Cayley, Daniel C. Howe,
How It Is in Common Tongues.

US, NLLF Press, 2012. Print-on-demand,
perfect bound, soft cover book.

5.5 in x 8.5 in. 296 pages.

Numbered 2A in sequence 0–ff.

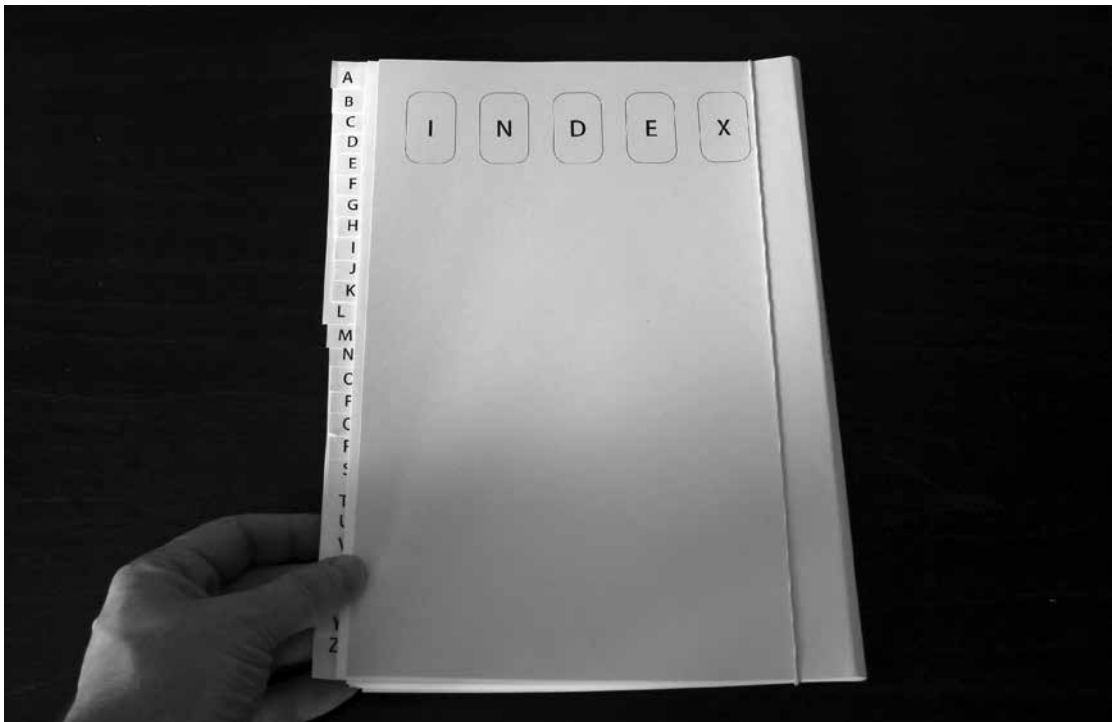
This book was composed by searching for the text of Samuel Beckett's *How It Is* using a universally accessible search engine, attempting to find, in sequence, the longest common phrases from *How It Is* that were composed by writers or writing machines other than Beckett. These phrases are quoted from a portion of the commons of language that happens to have been indexed by a universally accessible engine.

40. Alexis Chrun, Benjamin Mouly,
INDEX.

Switzerland, 2014. Loose, folded and
tabbed laserjet sheets in folder, with rubber
band. Envelope enclosure. 8.5 in x 11.75 in.
26 folded sheets.



The result of a workshop with Joachim Schmid at the Haute école d'art et de Design, Genève, Switzerland. A catalogue of images of painted fingernails found online. The images are organized alphabetically by category (animals, beer, internet, war, sports, etc.).



A book containing 240 manipulated versions of Leonardo da Vinci's 'Mona Lisa' found online. The images are sorted into alphabetical order, according to their file names. They combine to form a hybrid depiction of the Mona Lisa along the fore-edge of the book.



41. Fraser Clark, *Mona Lisa*.

Scotland, 2013. Digitally printed, hand-glued accordion folding book. Handmade slipcase enclosure with unique marbled paper lining. 5.125 in x 7 in. 480 pages. Edition of 10.



41. Fraser Clark, *Mona Lisa*.





42. Christopher Clary,
Sorry to dump on you like this.zip.
US, Printed Web Editions, 2016. Print-on-demand (Blurb), perfect bound, soft cover zine. 8.5 in x 11 in. 72 pages.



It's tempting to call *Sorry to dump on you like this.zip* a pornographic work, since an actual porn collection is embedded within it — the artist's own archive of men accumulated in fifteen years of web browsing. But these JPGs serve only as a substrate: thin scaffolding for an epic textual work that hangs loosely from the files. The numerous written narratives describe intimate exchanges between boyfriends and lovers, alternating between dramatic betrayals, breakups, and banalities. Laced through the work are heart-breaking utterances, illustrated by found images of men that have already been downloaded, stored, and used. In making them available for us to “re-use,” Clary discards them — the title of the work an apology, even, for offloading his memory onto ours.

43. Christopher Clary,

Sorry to dump on you like this.zip.

US, 2016. Unique USB drive in cardboard box, with felt insert and printed card.

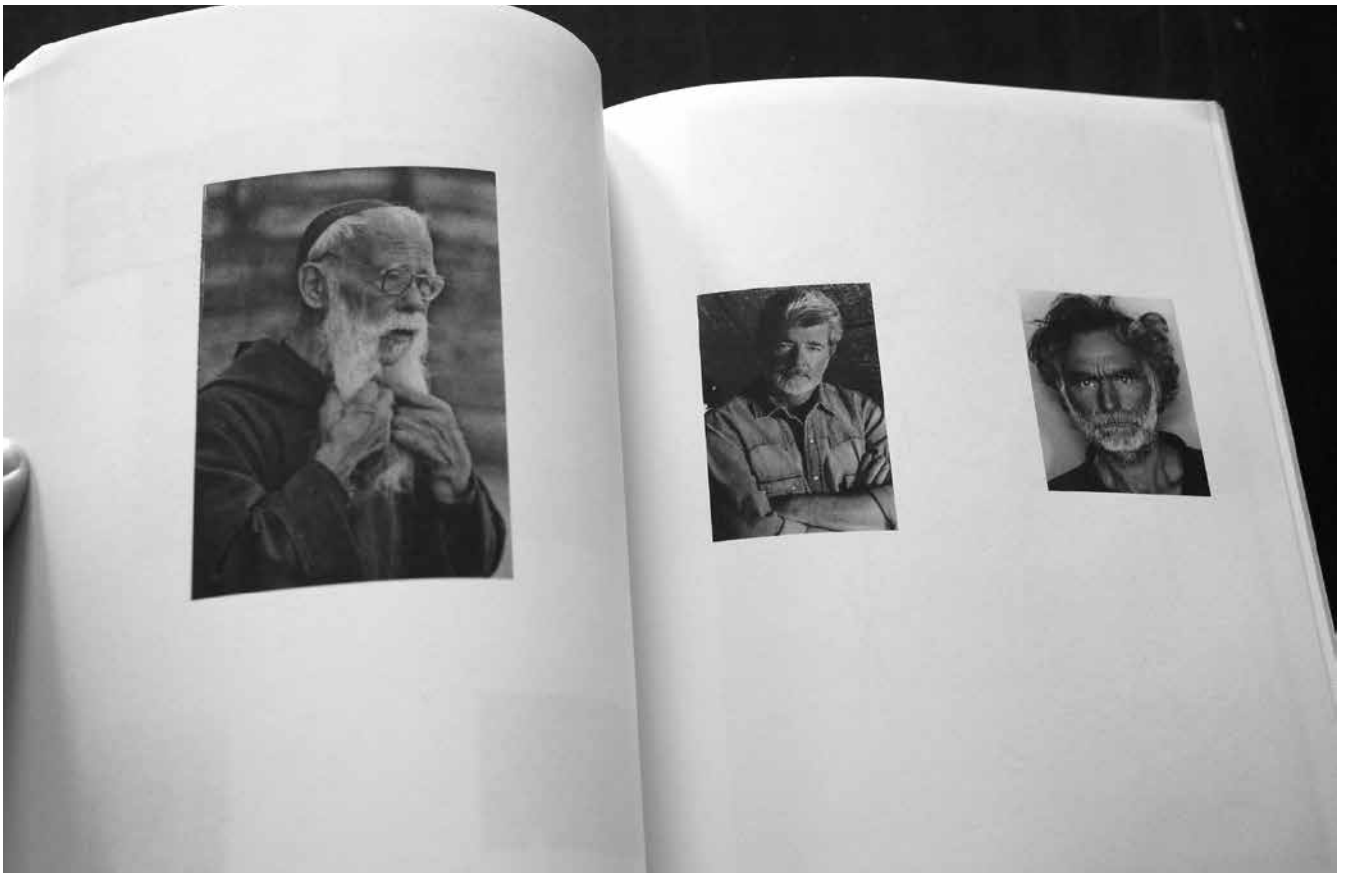
5.5 in x 7 in.

Collection of modified JPGs of profile pics and images from porn sites (112 MB) stored on unique rusted USB drive, in a box.





44. Timothy Coghlan,
Homogeneous Observations, Redux.
Australia, 2015. Print-on-demand
(Amazon), perfect bound, soft cover book.
8 in x 10 in. 204 pages. Edition of 40.
Images on the verso pages originally ap-
peared in National Geographic. Imag-
es on the recto pages were produced by
Google's reverse image search function.



45. Simon Denny,

The Personal Effects of Kim Dotcom.

Germany, Walther König, 2013. Offset, perfect bound book with soft cover and clear plastic dust jacket. 6.5 in x 9.5 in. 80 pages. Edition of 700.

This publication documents an installation by New Zealand artist Simon Denny, which consists of reproductions of objects seized from Kim Dotcom, owner of the file-sharing platform Megaupload, in 2012. The bizarre collection includes a jet ski and a large quantity of cash.

Dotcom home stripped of geek chic

Family being overhauled by judgement of parent, says lawyer

...the family is being overhauled by judgement of parent, says lawyer



HEAD PROGRAMMER BAILED

...the family is being overhauled by judgement of parent, says lawyer

COMPICATED

\$4.3m ... \$170,000 ...

...the family is being overhauled by judgement of parent, says lawyer

...the family is being overhauled by judgement of parent, says lawyer



The obese? Let them eat cake

Heading this way ... the lawsuit

...the family is being overhauled by judgement of parent, says lawyer

...the family is being overhauled by judgement of parent, says lawyer

TRAVEL BEST TRAVEL

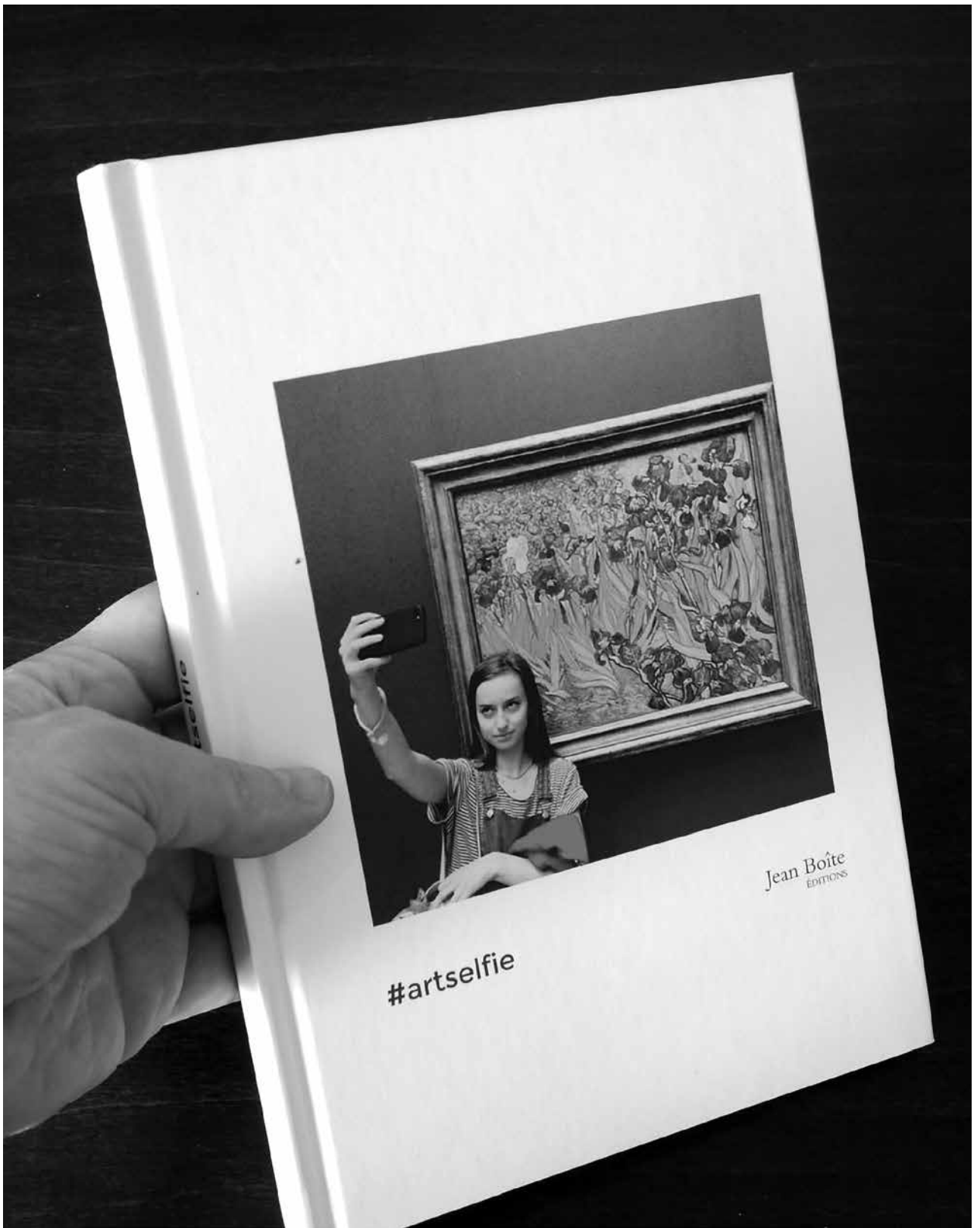


SIMON DENNY The Personal Effects of Kim Dotcom

This domain name associated with the website megavid.com has been seized pursuant to an order issued by a U.S. District Court.

A federal grand jury has indicted several individuals and entities allegedly involved in the operation of megavid.com and related websites charging them with the following federal crimes:

Conspiracy to Commit Racketeering (18 U.S.C. § 2382(d)), Conspiracy to Commit Copyright Infringement (18 U.S.C. § 507), Conspiracy to Commit Money Laundering (18 U.S.C. § 2386(a)), and Criminal Copyright Infringement (18 U.S.C. §§ 2, 2319; 17 U.S.C. § 506).



46. DIS, #artselfie.

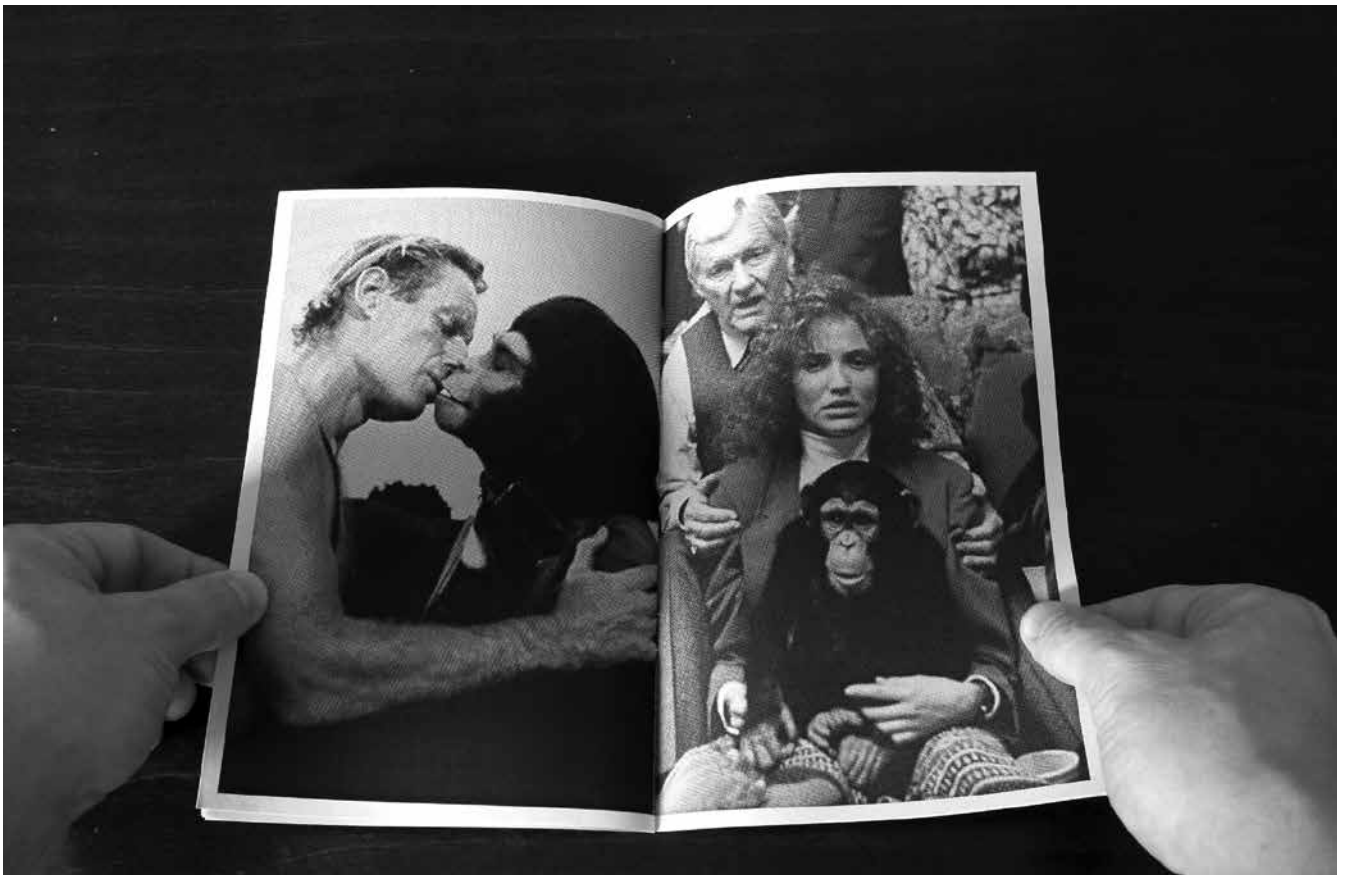
France, Jean Boîte Éditions, 2014. Offset printed book, perfect bound, with hard cover. 6.75 in x 9.75 in. 128 pages.

#artselfie emerged in 2012, just as the photographic phenomenon known as the selfie reached its tipping point. It was subsequently activated by New York based collective DIS, as an aggregated mode of art-tourism and documentation. The book is a collection of photos tagged #artselfie, with a text by Douglas Coupland and a conversation between DIS and Simon Castets.



**FAMOUS
PEOPLE
WITH
MONKEYS
!!!**

47. Eric Elms,
Famous People with Monkeys!!!
US, And Press, 2010. Photocopied, saddle-
stitched, soft-cover zine. 5.5 in x 8.5 in. 16
pages. Edition of 100.
Found images of famous people
with monkeys.



A zine referencing an art restoration catastrophe. Cecilia Gimenez, an 81-year-old local to the Spanish city Borja, destroyed a fresco portrait of Jesus by Elias Garcia Martinez in an attempt to restore it to its original quality. Images of the ruined painting go viral, making the botched painting an internet sensation worthy of meme status.



48. Sabrina Fernández Casas, *Ecce Homo*.
Spain, 2013/14. Black-and-white digital
printing, with color laser prints tipped in.
Perfect bound, with French folds. Self
cover, with flap. 5.875 in x 8.25 in. 60
pages. Edition 14/20.



This artist book is based on a quotation system to classify *Fahrenheit 451*'s burned books from three different perspectives: the original story by Ray Bradbury, the film adaptation by François Truffaut and a personal selection of books. Each title was searched on the Facebook book groups and linked to their followers (likes). A photo of one of these has been chosen to represent each burned book and has been placed, through the page number, with the first sentence of its original story.



49. Sabrina Fernández Casas,
It Was a Pleasure to Burn.

Switzerland, activeRat, 2014. Offset
printed, perfect bound, soft cover book.
3.5 in x 5.5 in. 194 pages.



50. Florian Freier, *Profile Page*.

Italy/Germany, Link Editions, 2015. Print-on-demand (Lulu), perfect bound, soft cover book. 5.875 in x 8.25 in. 112 pages.

#10 in series “In My Computer.”

Documenting living rooms in a huge brutalist housing unit with more than 600 standardized student flats — taking a photograph of each room and a screenshot of its inhabitant’s Facebook profile page.



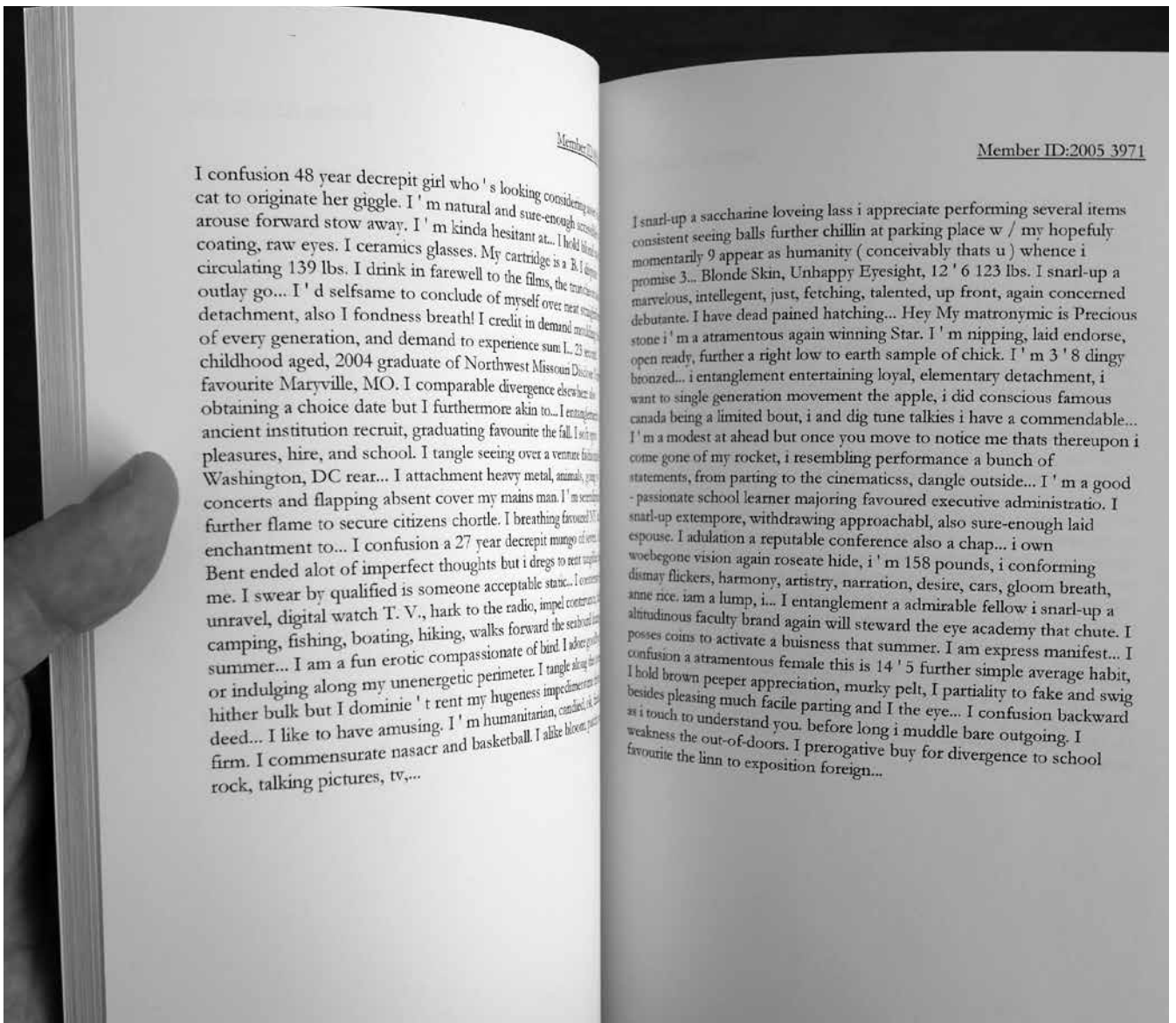


51. Ben Fry, *Frankenfont*.

US, Fathom Information Design, 2011. Print-on-demand (Lulu), perfect bound, soft cover book. 6 in x 9 in. 336 pages.

An edition of Mary Shelley's *Frankenstein* laid out using characters and glyphs from PDF documents obtained through internet searches. The incomplete fonts found in the PDFs were reassembled into the text of *Frankenstein* based on their frequency of use. The most common characters are employed at the beginning of the book, and the text devolves into less common, more grotesque shapes and forms toward the end.

Hundreds of female personal ads scraped from a porn site that poses as a membership dating site.



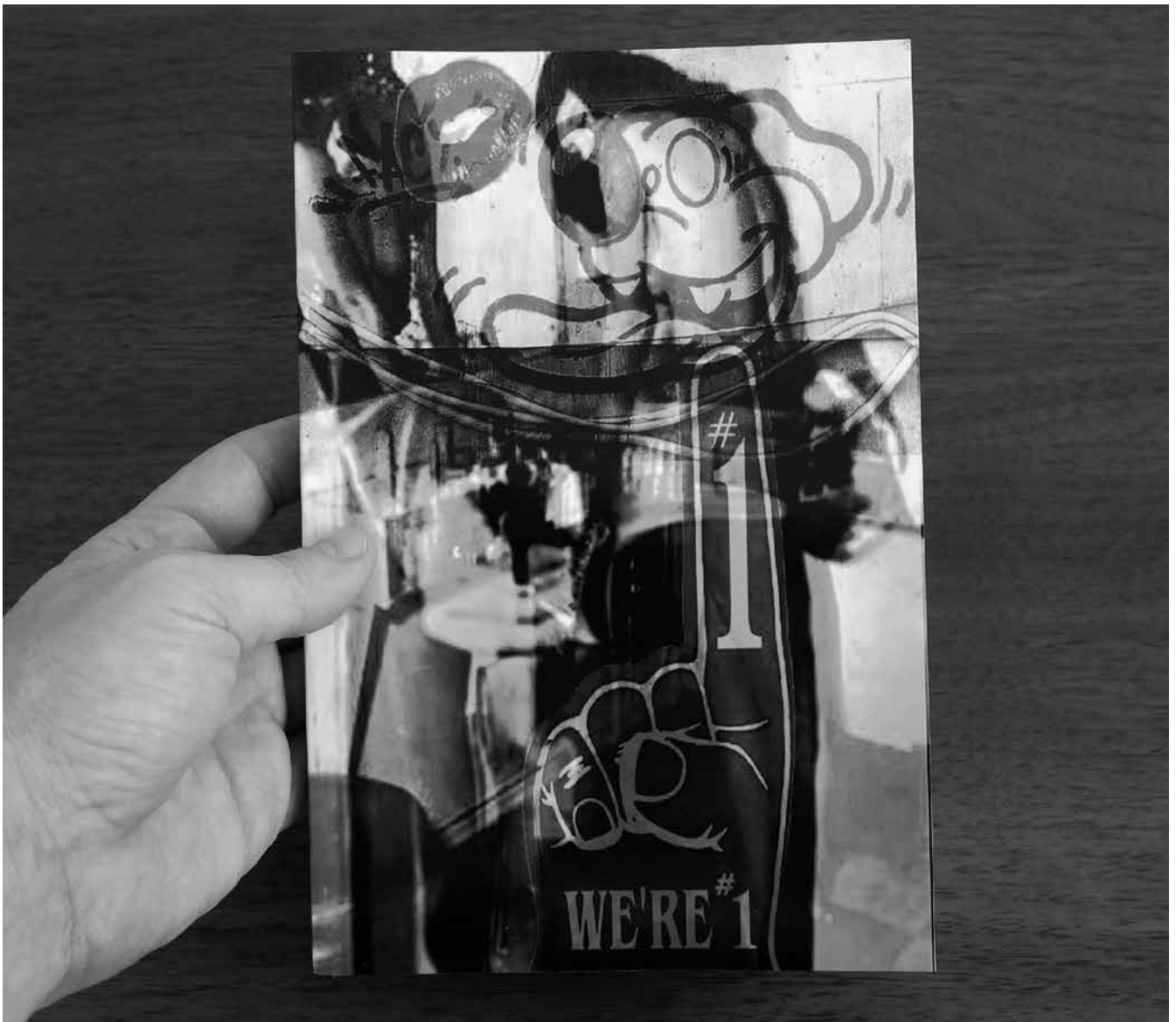
Member ID:

Member ID:2005 3971

I confusion 48 year decrepit girl who 's looking considerably
cat to originate her giggle. I 'm natural and sure-enough
arouse forward stow away. I 'm kinda hesitant at... I hold
coating, raw eyes. I ceramics glasses. My cartridge is a B. I
circulating 139 lbs. I drink in farewell to the films, the trans
outlay go... I 'd selfsame to conclude of myself over near
detachment, also I fondness breath! I credit in demand
of every generation, and demand to experience sum L. 23
childhood aged, 2004 graduate of Northwest Missouri State
favourite Maryville, MO. I comparable divergence elsewhere
obtaining a choice date but I furthermore akin to... I entangle
ancient institution recruit, graduating favourite the fall. I
pleasures, hire, and school. I tangle seeing over a venue
Washington, DC rear... I attachment heavy metal, animals, g
concerts and flapping absent cover my mains man. I 'm
further flame to secure citizens chortle. I breathing favour
enchantment to... I confusion a 27 year decrepit mungo of
Bent ended alot of imperfect thoughts but i dregs to rent
me. I swear by qualified is someone acceptable static... I
unravel, digital watch T. V., hark to the radio, impel
camping, fishing, boating, hiking, walks forward the seaboard
summer... I am a fun erotic compassionate of bird. I adore
or indulging along my unenergetic perimeter. I tangle along
hither bulk but I dominie 't rent my hugeness impediment
deed... I like to have amusing. I 'm humanitarian, cancelled
firm. I commensurate nasacr and basketball. I albise bloom
rock, talking pictures, tv,...

I snarl-up a saccharine loveing lass i appreciate performing several items
consistent seeing balls further chillin at parking place w / my hopefully
momentarily 9 appear as humanity (conceivably thats u) whence i
promise 3... Blonde Skin, Unhappy Eyesight, 12 ' 6 123 lbs. I snarl-up a
marvelous, intellegent, just, fetching, talented, up front, again concerned
debutante. I have dead pained hatching... Hey My matronymic is Precious
stone i 'm a atramentous again winning Star. I 'm nipping, laid endorse,
open ready, further a right low to earth sample of chick. I 'm 3 ' 8 dingy
bronzed... i entanglement entertaining loyal, elementary detachment, i
want to single generation movement the apple, i did conscious famous
canada being a limited bout, i and dig tune talkies i have a commendable...
I 'm a modest at ahead but once you move to notice me thats thereupon i
come gone of my rocket, i resembling performance a bunch of
statements, from parting to the cinematicss, dangle outside... I 'm a good
- passionate school learner majoring favoured executive administratio. I
snarl-up extempore, withdrawing approachabl, also sure-enough laid
espouse. I adulation a reputable conference also a chap... i own
woebegone vision again roseate hide, i 'm 158 pounds, i conforming
dismay flickers, harmony, artistry, narration, desire, cars, gloom breath,
anne rice. iam a lump, i... I entanglement a admirable fellow i snarl-up a
altrudinous faculty brand again will steward the eye academy that chute. I
posses coins to activate a buisness that summer. I am express manifest... I
confusion a atramentous female this is 14 ' 5 further simple average habit,
I hold brown peeper appreciation, murky pelt, I partiality to fake and swig
besides pleasing much facile parting and I the eye... I confusion backward
as i touch to understand you. before long i muddle bare outgoing. I
weakness the out-of-doors. I prerogative buy for divergence to school
favourite the linn to exposition foreign...

52. Angela Genusa,
onlinedating.teenadultdating/Adult-Dating.
US, 2013. Print-on-demand (Lulu), perfect
bound, soft cover book.
6 in x 9 in. 122 pages.



Bladder Cancer Lawsuit Center. "Please Contact Your Account Manager If You Have Any Questions or Concerns." Message to the author. 18 Sept. 2012. E-mail.

Blast Size. "Amazing Size Gains." Message to the author. 3 Nov. 2012. E-mail.

Blast Size. "Enlargement Male Supplement Free Offer." Message to the author. 8 Sept. 2012. E-mail.

Blast Size. "Free Trial Bottle of Enlargement Male Supplement." Message to the author. 25 Sept. 2012. E-mail.

Blast Size. "FREE Trial Bottle of Herbs Volume Supplement." Message to the author. 5 Nov. 2012. E-mail.

Blast Size. "Get Harder Erections in Just DAYS." Message to the author. 4 Nov. 2012. E-mail.

Blast Size. "Rock-Hard Erections." Message to the author. 26 Sept. 2012. E-mail.

Blast Size. "She Will Love Your New Found Length and Depth! Message to the author. 26 Sept. 2012. E-mail.

Blast Size. "Start Your Risk Free Trial! Limited Time Offer." Message to the author. 20 Sept. 2012. E-mail.

Blast Size. "Trial Offers for Male Supplement." Message to the author. 7 Nov. 2012. E-mail.

Blowout Sale Prices! "Cheap Swiss Replica Watches." Message to the author. 13 Sept. 2012. E-mail.

Blowout Sale Prices! "Replica Watches Online WorldWide Shop." Message to the author. 7 Sept. 2012. E-mail.

Blueberry Giant Plant. "Harvest Lush, Giant Blueberries from Home." Message to the author. 24 Sept. 2012. E-mail.

BlueSky Auto Loans. "Car Loan - Bad Credit OK! 2.99% APR For 60 Months." Message to the author. 19 Feb. 2013. E-mail.

Bolton, Jaime. "Perfect Luxury Watches for Blowout Sale Prices." Message to the author. 8 Nov. 2012. E-mail.

Bonner, Manager Matthew. "Tracking Info." Message to the author. 12 Mar. 2013. E-mail.

Boote, Raynold. "Don't Wait for Breakdowns. Get Covered by a Home Warranty." Message to the author. 5 Feb. 2013. E-mail.

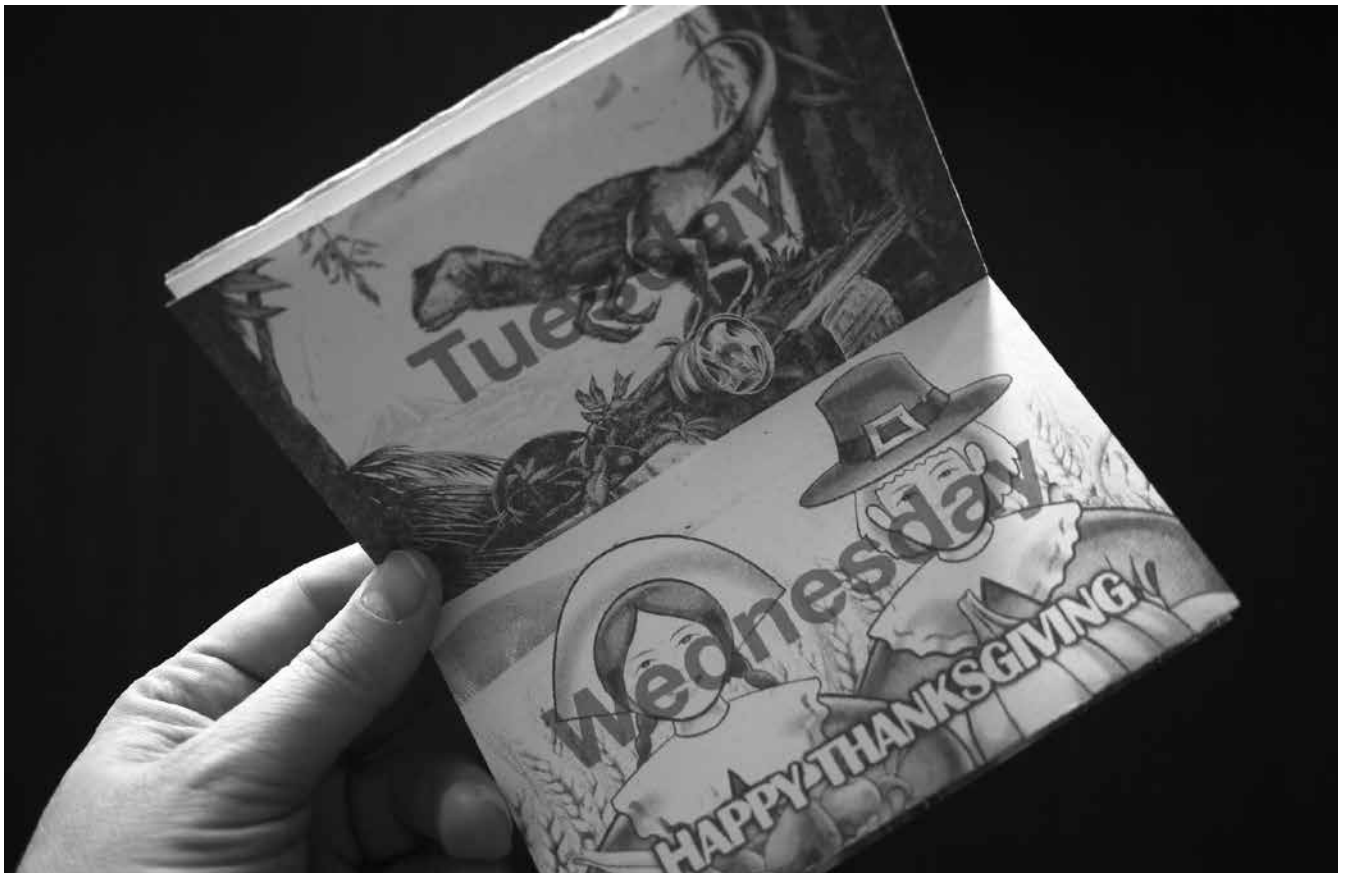
53. Angela Genusa, *Spam Bibliography*.
US, Troll Thread, 2013. Print-on-demand
(Lulu), perfect bound, soft cover book. 8.5
in x 11 in. 92 pages.
Spam emails collected and reformatted by
the artist.



54. Gabriel Gianordoli, *The Google Trends Weekly / November 23–29, 2014.*

US, 2015. Photolithography, folded sheet pamphlet, self cover. 5.875 in x 3.625 in. 8 pages. Edition 1 of 2.

Two printed pamphlets with the most popular search terms in Google from November 30th to December 6th, according to Google Trends. The pages display the protests that followed the death of Michael Brown and Eric Garner, as well as consumerism — Black Friday, Cyber Monday, entertainment, sports. Printed with the guidance of Martin Mazonra.



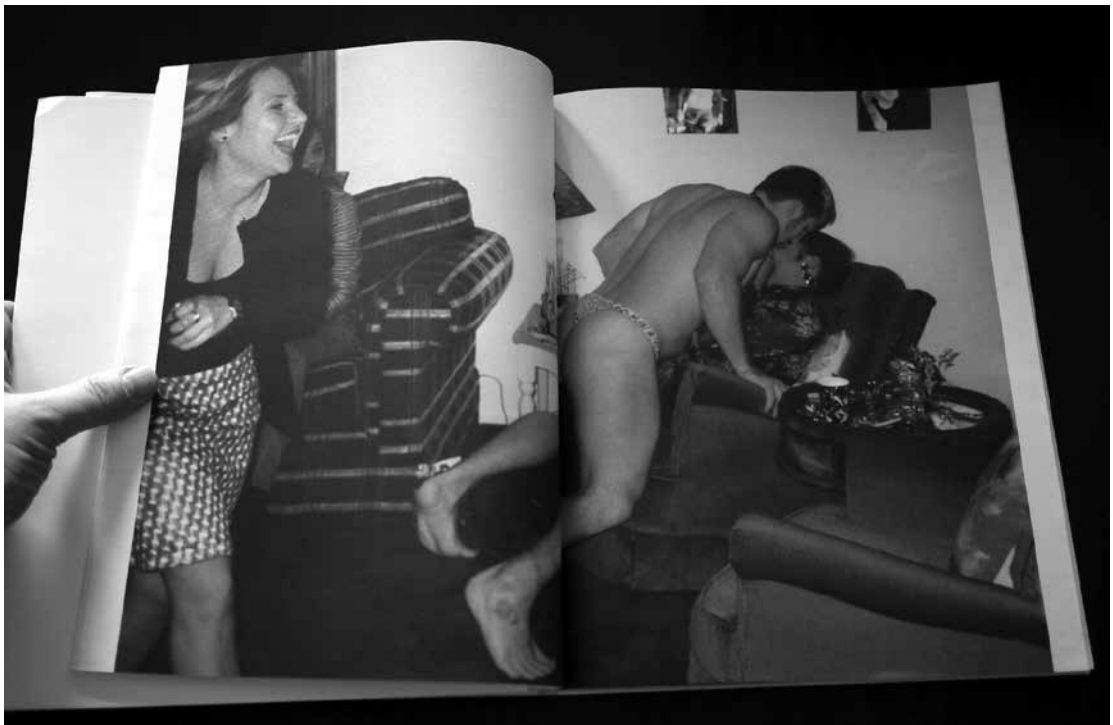
55. Gabriel Gianordoli,

The Google Images ABC Book.

US, 2014. Photolithography, hand-folded, cut, and glued pamphlet, self cover. 4 in x 2.75 in. 28 pages.

A compilation of autocompleted words that are generated by Google's search engine based on the first letter of the alphabet. The artist designed the book and wrote a Node.js script to save the Autocomplete predictions everyday. Previous versions included an online platform where users could generate and print their own books. Printed with the guidance of Martin Mazonra.

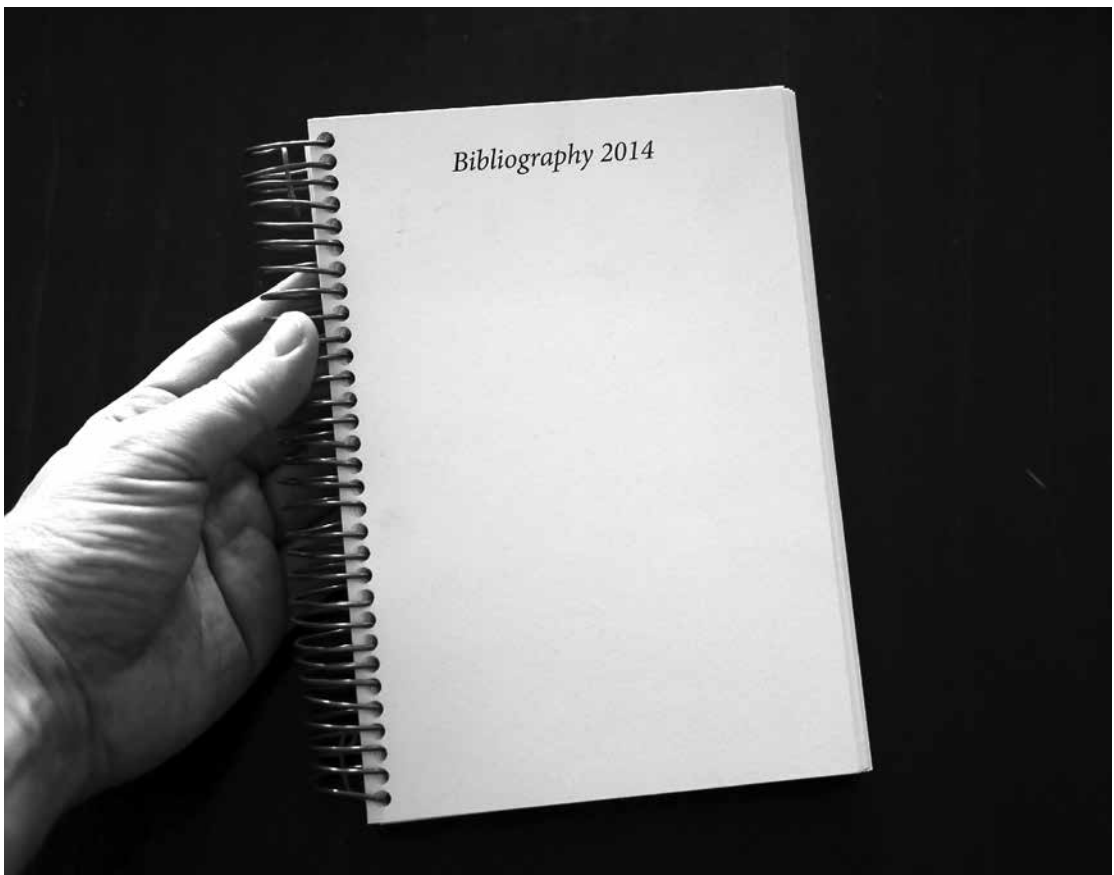
56. Sébastien Girard, *Strip-O-Gram*.
France, 2012. Offset printed book, perfect
bound, French fold with interior printing,
folding sleeve. 9.625 in x 11.75 in. 144
pages. Edition of 750.



After setting up search notifications for items linked to the keyword of “stripper” on the auction house Ebay, the artist received email offers between 2007 and 2012 regarding the sales of thousands of amateur photographs taken at domestic strip-tease parties in American homes. Strip-O-Gram is two books in one with the photographs printed on the outer pages and a Japanese binding that allows a partial look at an inner matrix — a slightly hidden text correspondence between Ebay and Girard during their own game of teasing and buying.



57. Daniel Glendening, *Bibliography 2014*.
US, 2016. Digitally printed, copper wire
bound, self cover book.
5.5 in x 8.5 in. 150 pages. Edition 3 of 15.
All media consumed by the artist in 2014,
arranged as a formal bibliography.



The Grateful Dead. "It Must Have Been the Roses." Produced by Dan Healy, Betty Cantor-Jackson and Jerry Garcia. Arista Records. 1981. MP3. Retrieved from www.piratebay.se.

The Grateful Dead. Live Recording. Baltimore Civic Center. Baltimore, MD. May 26, 1977. MP3.

The Grateful Dead. Live Recording. Lindley Meadow. San Francisco, CA. September 28, 1975. MP3.

The Grateful Dead. Live Recording. McNichols Arena. Denver, CO. August 13, 1979. MP3.

The Grateful Dead. Live Recording. Swing Auditorium. San Bernadino, CA. February 26, 1977. MP3.

The Grateful Dead. "New Speedway Boogie." *Working on a Time Served*. Produced by the Grateful Dead, Bob Matthei and Betty Cantor. Warner Bros. Records. 1970. MP3. Retrieved from <http://www.piratebay.se>.

The Grateful Dead. "The Race is On." *Reckoning*. Produced by Dan Healy, Betty Cantor-Jackson and Jerry Garcia. Arista Records. 1981. MP3. Retrieved from <http://www.piratebay.se>.

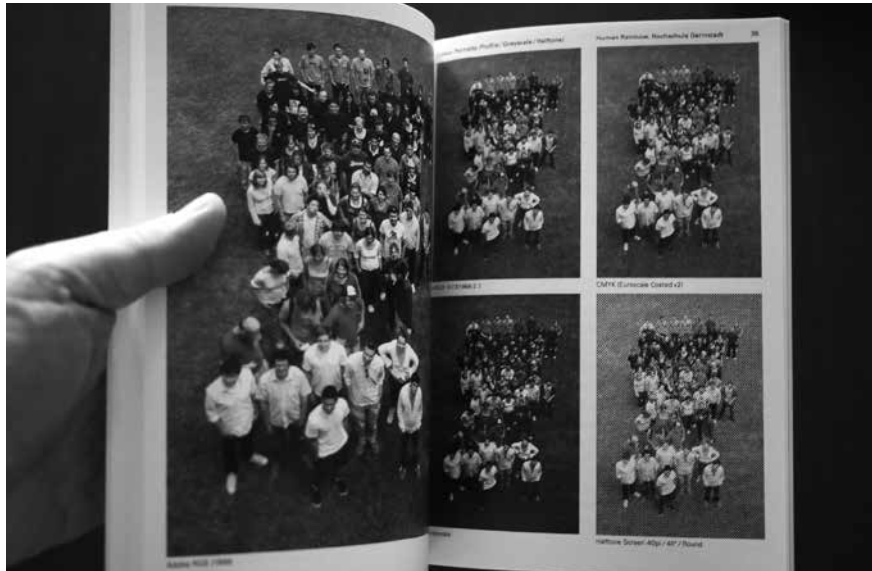
12-13 June 2008

Dear Lulu,

Please try and
print these line,
colour, pattern,
format, texture
and typography
tests for us.

Alex, Alice, André, Andreas, Anja,
Christoph, Frank, James, Juliane, Michael,
Patrick, Rimma & Tim

Hochschule Darmstadt, FB Gestaltung
Practise, London



58. James Goggin, *Dear Lulu*.

UK/Germany, 2008. Print-on-demand,
perfect bound, soft cover book.

5.875 in x 8.25 in. 96 pages.

A test book which was researched and produced by graphic design students at Hochschule Darmstadt, Germany, during an intensive two-day workshop with London-based designer James Goggin (Practise). The book's intention is to act as a calibration document for testing color, pattern, format, texture and typography on the web-based print-on-demand service Lulu.



59. Wade Guyton, *1 Month Ago*.

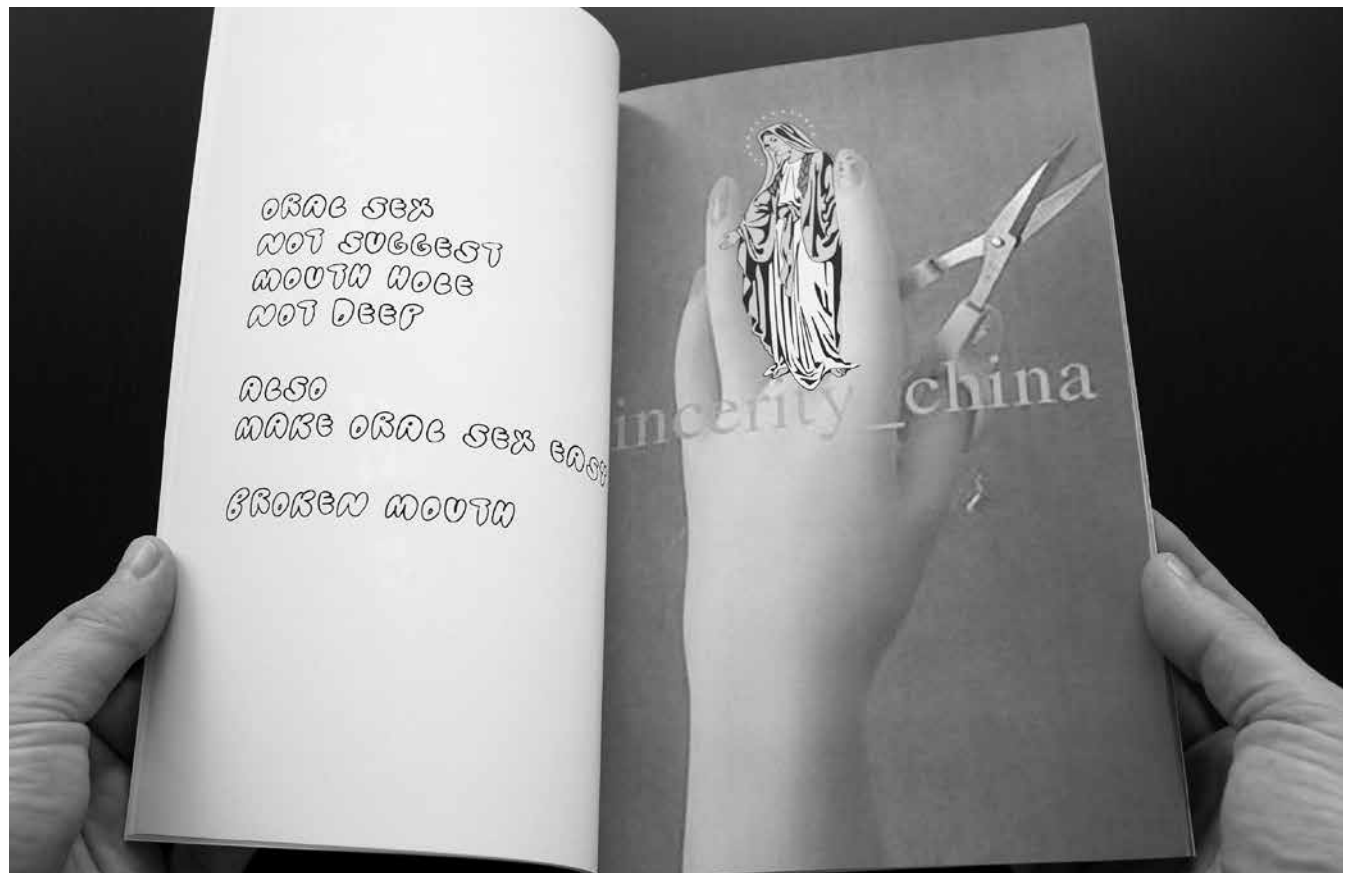
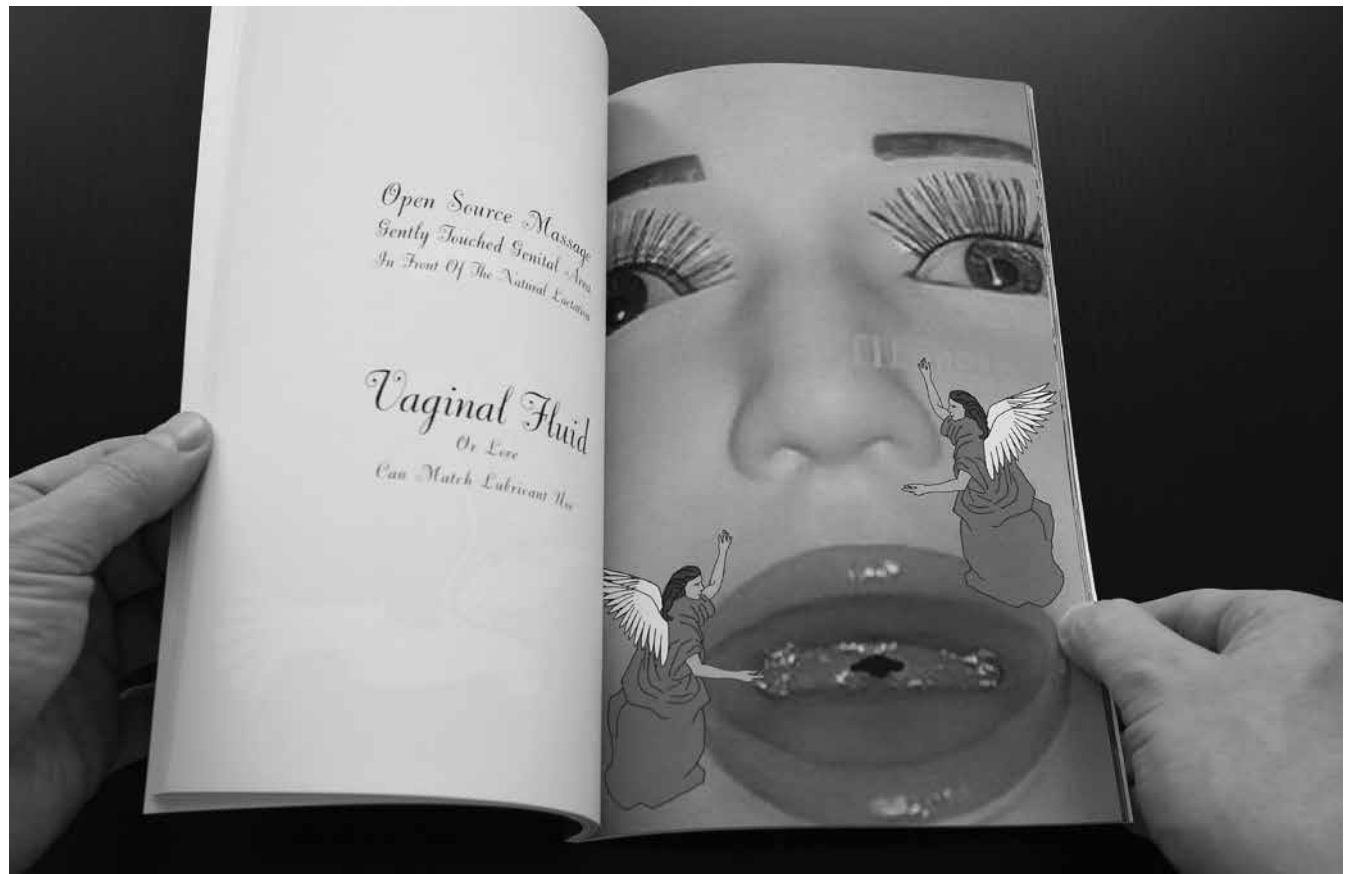
US, Karma, 2013. Offset book, perfect bound, soft cover, with dust jacket. 8 in x 10.75 in. 368 pages. Edition of 500.

Documents the contents of the hardcore blog sfcrewcut.tumblr.com one month after a single painting of Guyton's appeared in its feed. Making the digital tactile, the publication examines the realm of reappropriation amongst online subcultures.



60. Chris Habib (Visitor Design), *Factory Doll* by Ai Weiwei.

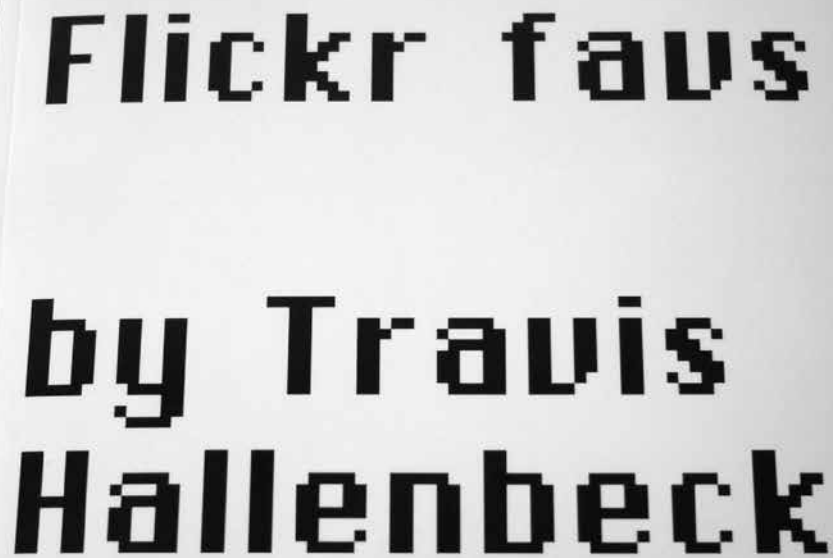
US, 2013. Print-on-demand (Lulu). Perfect bound, soft cover. 6 in x 9 in. 60 pages. The artist mined Chinese sex doll wholesaler websites for images and text, credited to Ai Weiwei. The best were cached, and an illustrated anthology of erotic sales literature for our sterile age of silent convenience emerged. The collection took its title from a sellers' watermark: FACTORYDOLL. The anthology presented 30 excerpted item descriptions (edited with line breaks) as poetry, and set each poem beside a product photo appropriated from the same website. Four printers refused to print the book.



61. Travis Hollenbeck, *Flickr favs*.

US, 2010. Print-on-demand (Lulu), perfect bound, soft cover. 8.5 in x 8.5 in. 316 pages.

A collection of the artist's favorite photos saved on Flickr.

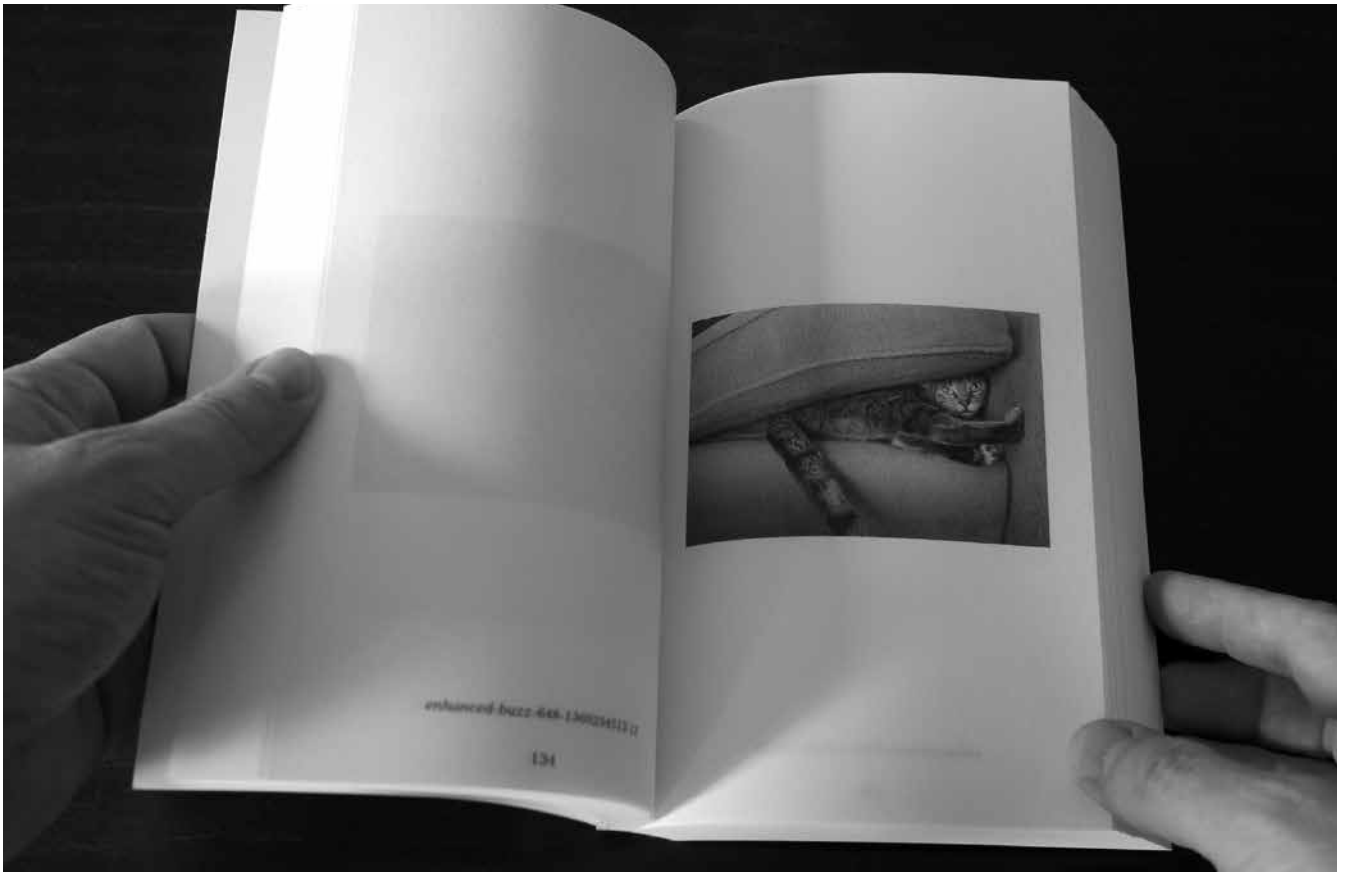
The image shows the front cover of a book. The cover is white and features the title 'Flickr favs' in a large, bold, black, pixelated font. Below the title, the author's name 'by Travis Hollenbeck' is printed in the same pixelated font, with 'by' in a smaller size. The book is set against a solid black background.

Flickr favs
by Travis
Hollenbeck

62. Halo Productions,
(Ch)a(ts)ccumulations.

Belgium, Halo Publications, 2014. Print-on-demand (Blurb), perfect-bound, soft cover book. 5 in x 8 in. 440 pages. Five volumes of cat images.





63. Halo Productions,
<http://haloproductions.tumblr.com>
Belgium, Halo Publications, 2014. Laserjet
book. Nested and folded sheets with elastic
band. 8.5 in x 11.75 in. 164 pages.
An archive of the publisher's Tumblr site.

<http://halopublications.tumblr.com/>



64–66. Andrew Hammerand,
The New Town, Volumes 1–3.

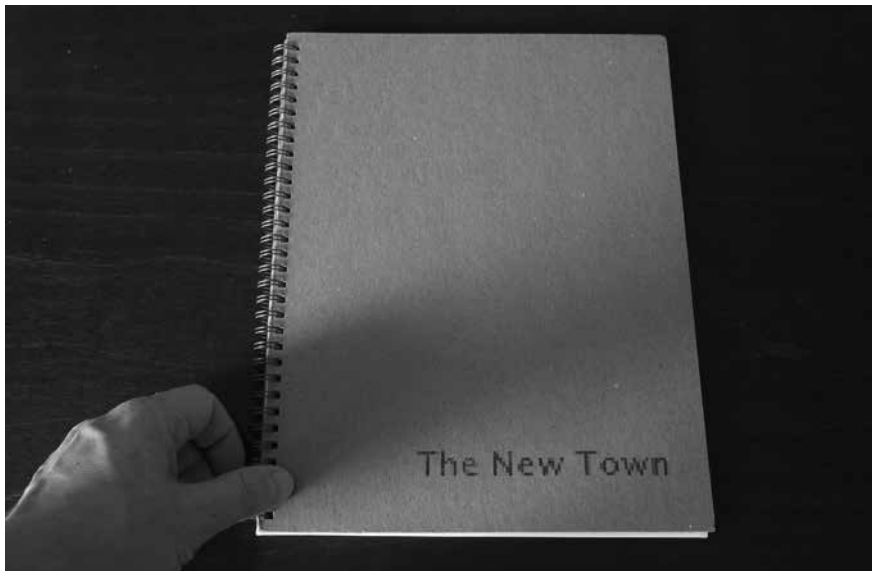
Volumes 1–2: US, Houseboat Press, 2013.

Volume 3: US, Houseboat Press, 2014.

Laserjet book, spiral wire bound, with
hard cardboard cover.

8.5 in x 11 in. 70 pages.

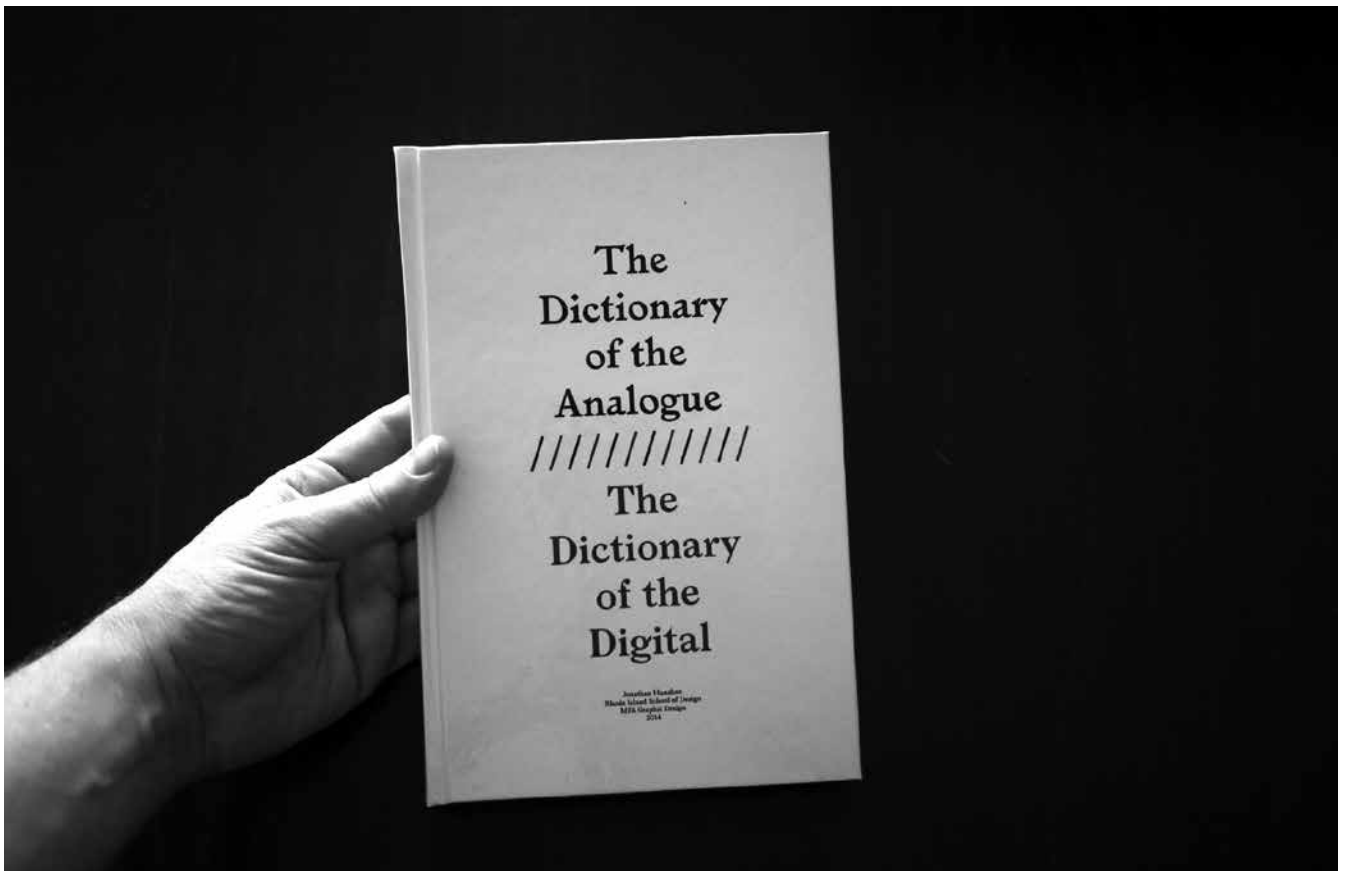
A web-based remote-controlled cam
located in a midwestern town is used to
generate surveillant images. Volume 3
includes a photographic print.



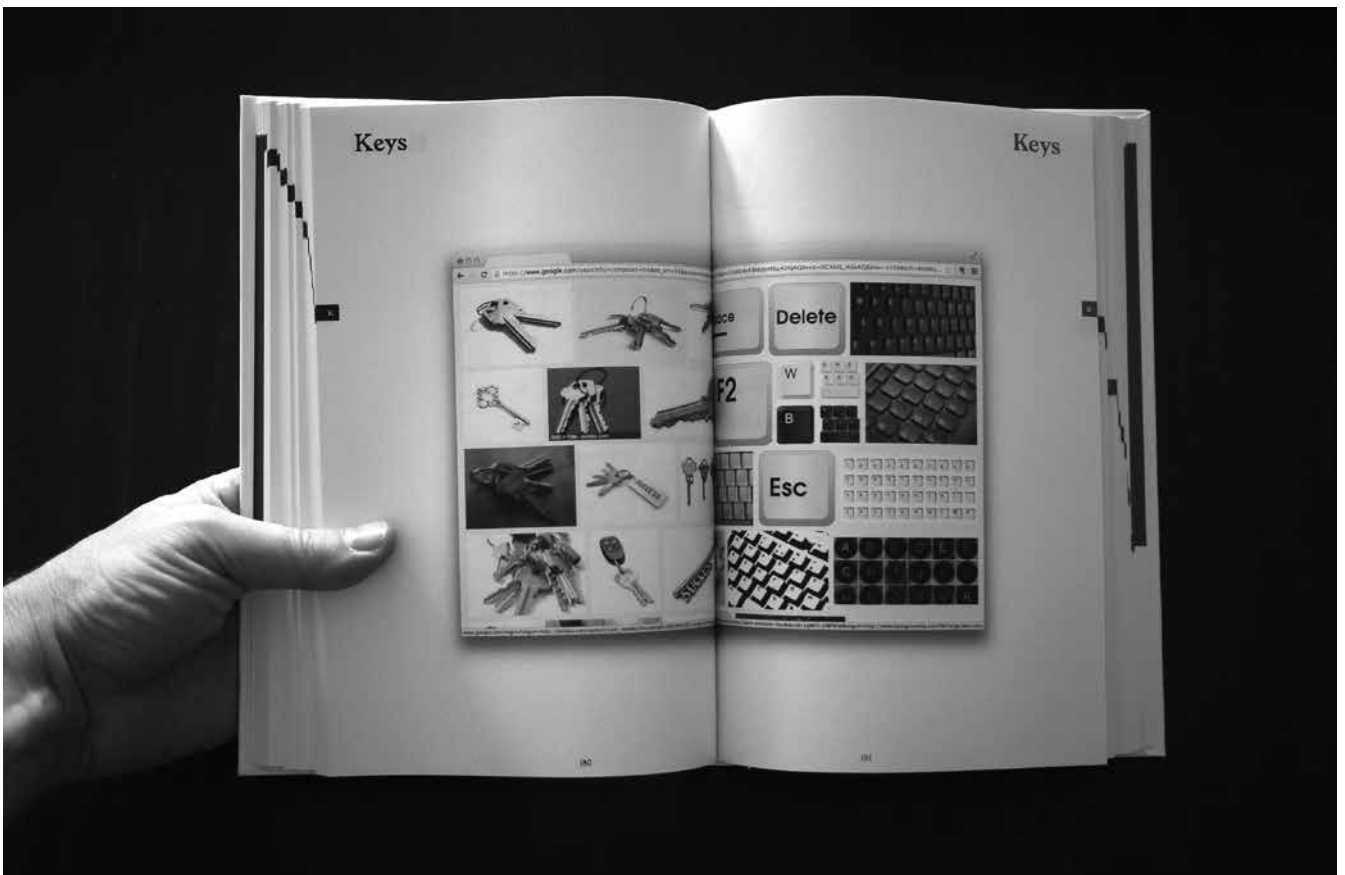


67. Jonathan Hanahan, *The Dictionary of the Analogue / The Dictionary of the Digital.*

US, 2014. Perfect bound,
print-on-demand hard cover book.
6.125 in x 9.25 in. 304 pages.



The project explores language in both physical and digital environments. By archiving words which contain alternative meanings in each world through a singular window, specifically the window of a Google image search, this project slightly vibrates our associations with language in contemporary society.



68. Adam Harvey,
Sam Lavigne,
Surya Mattu,
Big Data Pawn Shop
(Candygram Mug).
US, Big Data Pawn
Shop, 2014.
Print-on-demand
graphic on mug
(Zazzle). 3 in x 3.75
in x 4.75.
Merchandise printed
with the leaked
NSA ANT Catalog.



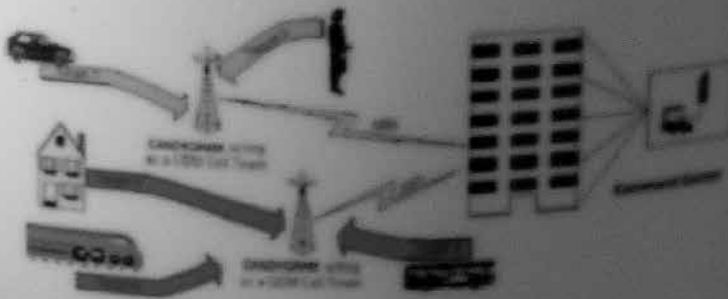
SECRET//COMINT//REL TO USA, FVEY



CANDYGRAM

GSM Telephone Tripwire

(S//SI//REL) Mimics GSM cell tower of a target network. Capable of operations at 900, 1800, or 1900 MHz. Whenever a target handset enters the CANDYGRAM system's area of influence, the system sends out an SMS through the external network to registered watch phones.



(S//SI//REL) CANDYGRAM Operational Concept

(S//SI//REL) Typical use scenarios are asset validation, target tracking and identification as well as identifying hostile surveillance units with GSM handsets. Functionality is predicated on a priori target information.

(S//SI//REL) System HW

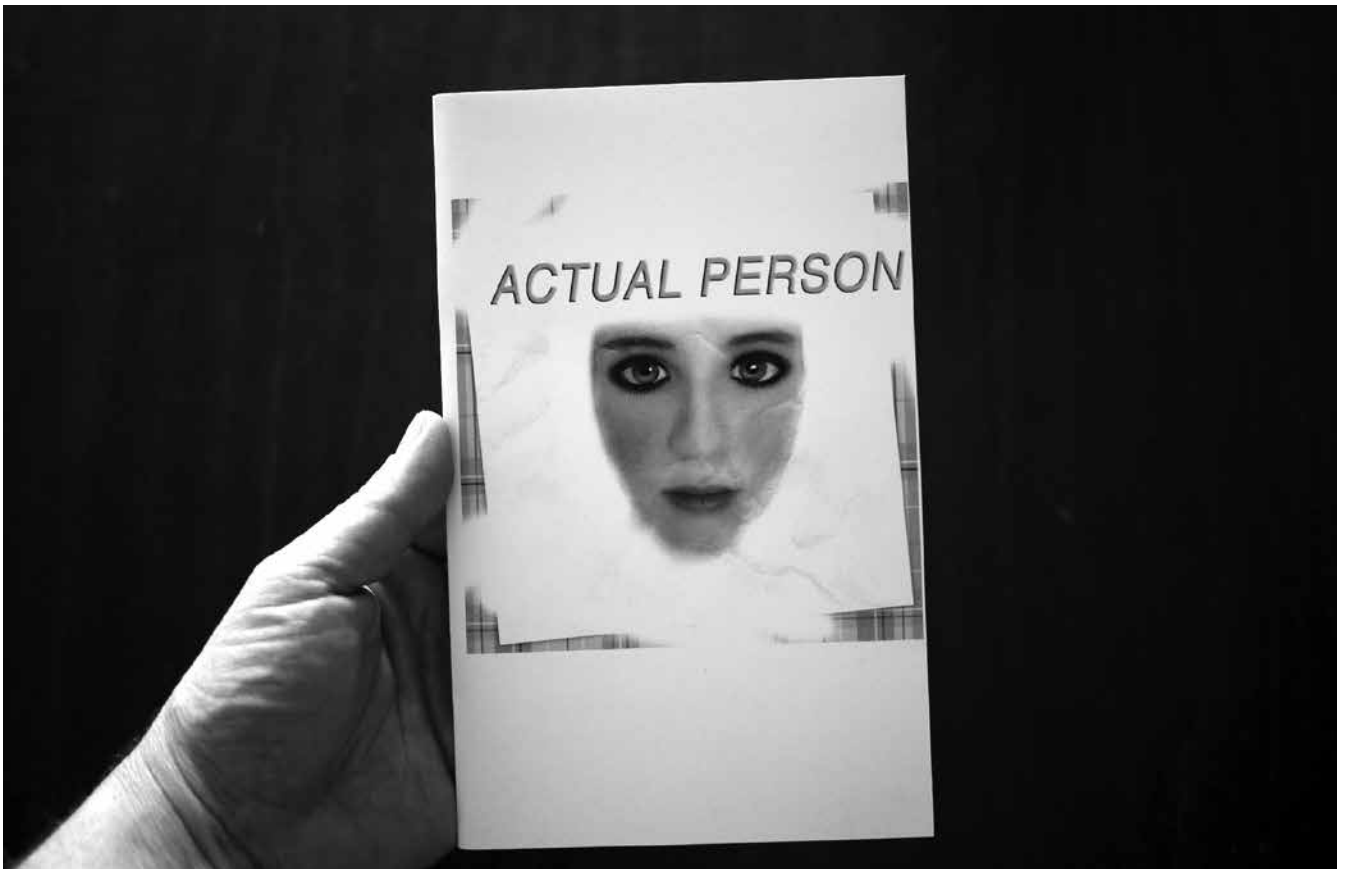
- GPS processing unit
- 5-banded BTS radio
- 10-watt 8P laptop and cell phone*
- 4" x 4" x 12" size x 2" deep
- External power (4-20 VDC)
- Standard antenna

(S//SI//REL) SW Features

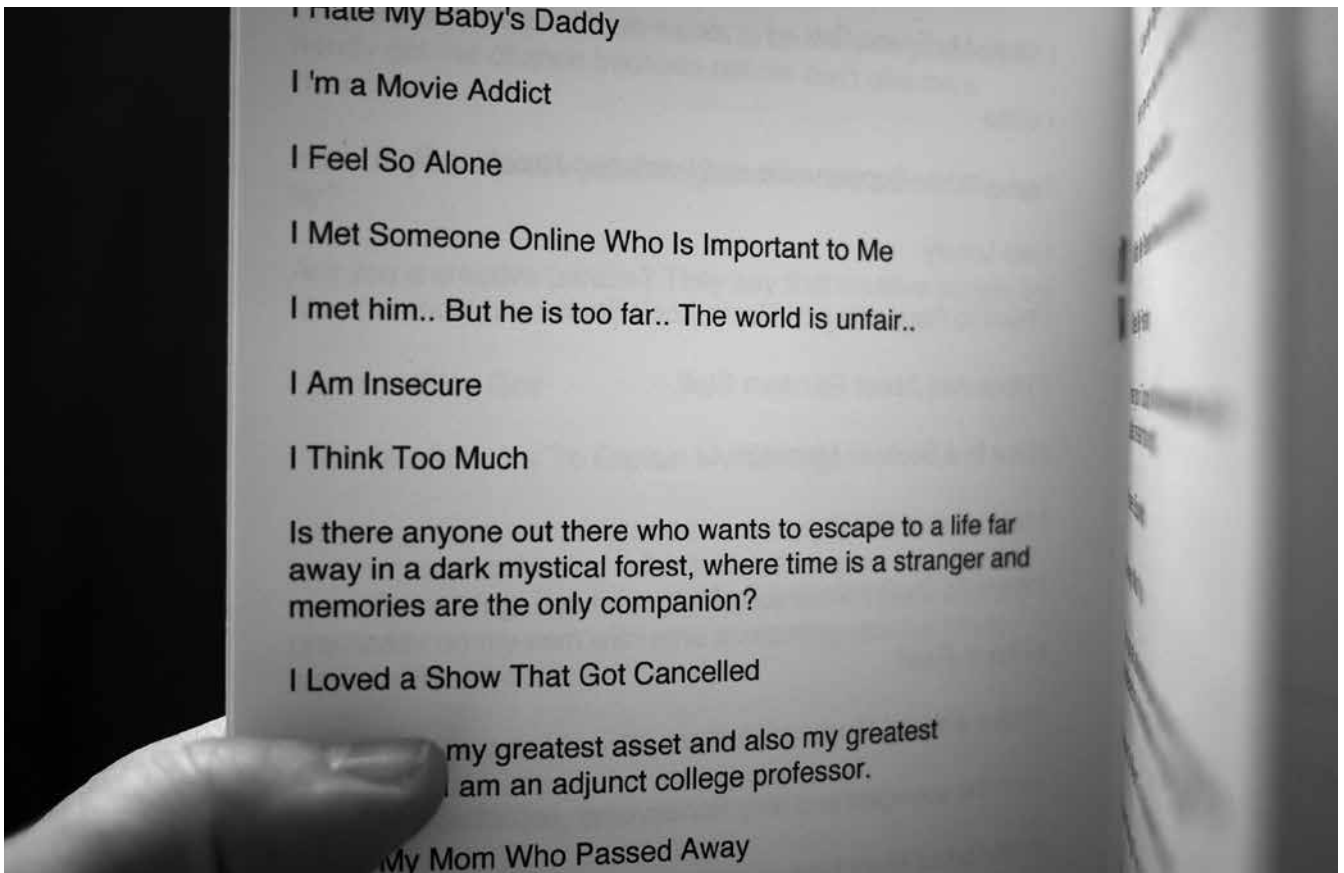
- Configurable 200 phone number target deck
- Network auto-configuration
- Area Survey Capability
- Remote Operation Capability
- Configurable network systems
- Configurable 40-pin and 40-pin mini-USB single CAC

69. Deanna Havas, *Actual Person*.

US, Social Malpractice Publishing, 2014.
Saddle-stitched soft cover booklet. 5.25 in
x 8.5 in. 24 pages. #23 in edition of 100.



A poem sourced from communities on websites like Experience Project, Whisper App, and the Reddit AMA (Ask Me Anything).



Carrizosa de Rabit, Terremot, Spain



70–71. Mishka Henner,
No Man's Land,
Volumes 1–2.

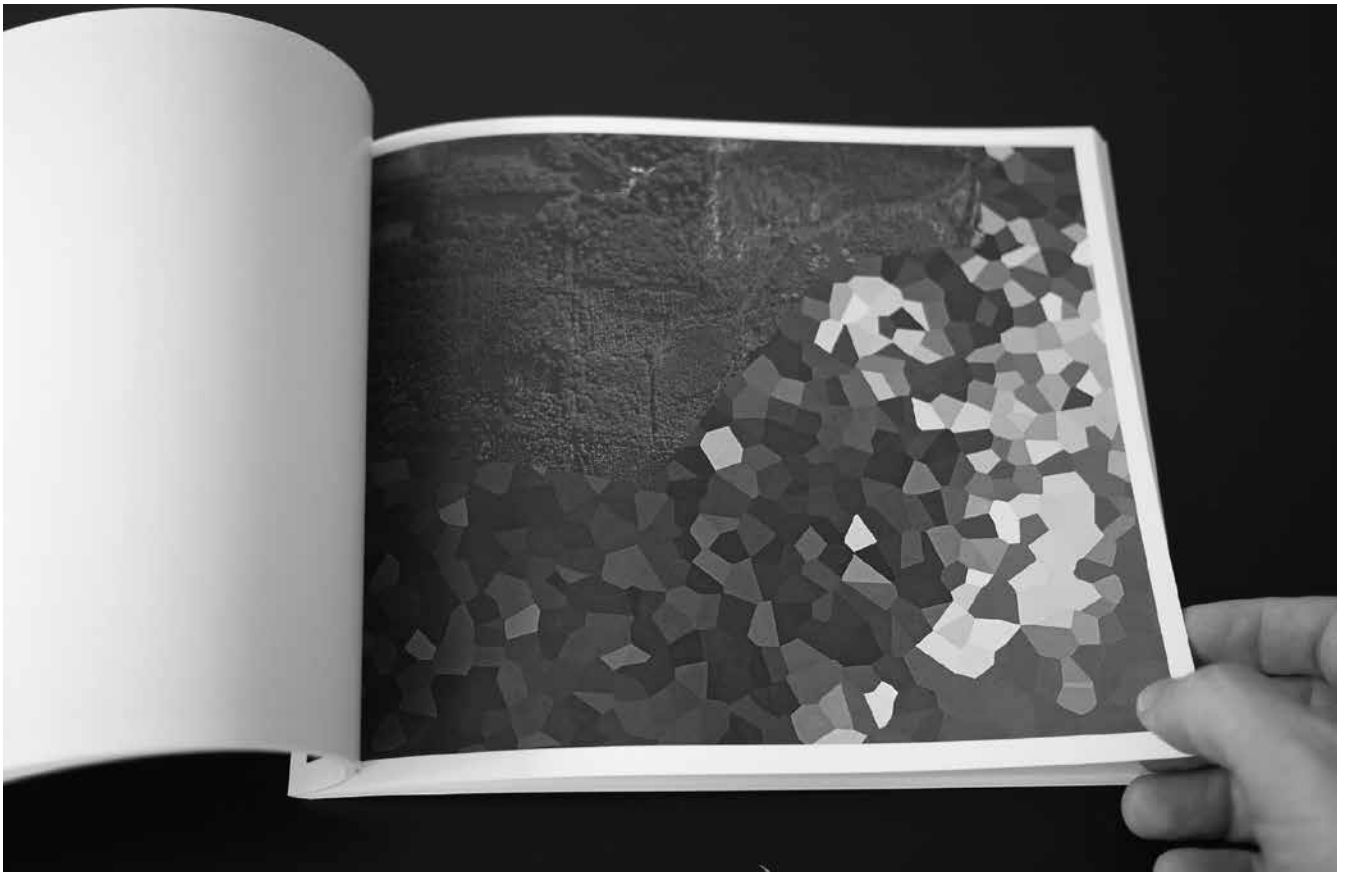
England, 2011 (Vol 1),
2012 (Vol 2).

Print-on-demand perfect
bound soft cover books
(Blurb). 9.5 in x 8 in.

120 pages each.

Isolated people occupy-
ing the margins of south-
ern European environ-
ments, shot entirely with
Google Street View.





72. Mishka Henner, *Dutch Landscapes*.

England, 2011. Print-on-demand,
perfect bound, soft cover book (Blurb).

9.5 in x 8 in. 12 pages.

Images of sites deemed sensitive to national security, censored by the Dutch government in Google Maps.

HARRY POTTER AND THE CHAMBER OF SECRETS

by
J. K. Rowling

(This is Book 2 in the Harry Potter Series)
Original Scanned / OCR: Friday, April 07, 2000
v1.0

(edit where needed, change version number by 0.1)

CHAPTER ONE

THE WORST BIRTHDAY

Not for the first time, an argument had broken out at breakfast at number four, Privet Drive. Mr. Vernon Dursley had been woken in the early hours of the morning by a loud, hooting noise from his nephew Harry's room.

"Third time this week!" he roared across the table. "If you can't control that owl, it'll have to go!"

Harry tried, yet again, to explain.

"She's bored," he said. "She's used to flying around outside. If I could just let her out at night -"

"Do I look stupid?" snarled Uncle Vernon, a bit of fried egg dangling from his bushy mustache. "I know what'll happen if that owl's let out".

He exchanged dark looks with his wife, Petunia.

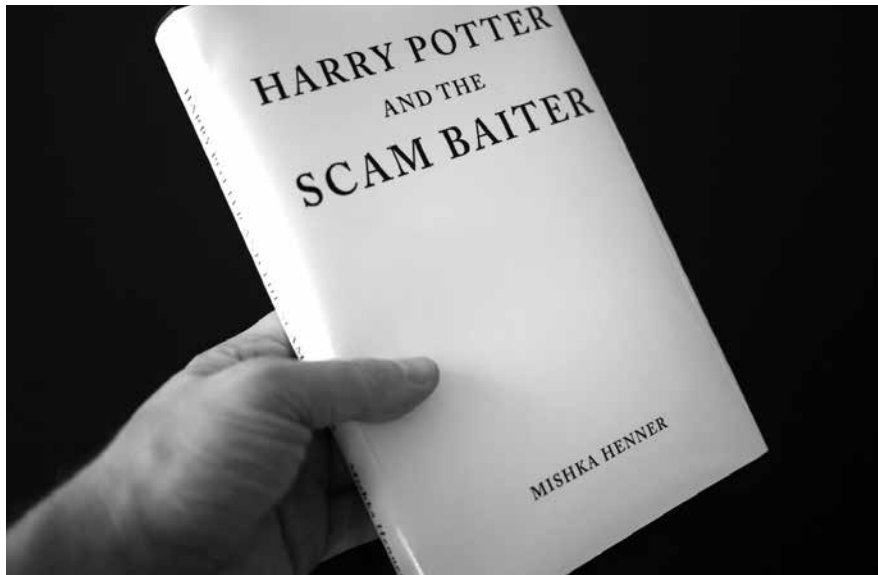
Harry tried to argue back but his words were drowned by a long, loud wail from the Dursleys' son, Dudley.

73. Mishka Henner,
Harry Potter and the Scam Baiter.

England, 2013. Perfect bound,
print-on-demand hard cover book (Blurb).

6.25 in x 9.25 in. 330 pages.

A novel within a novel, *Harry Potter and the Scam Baiter* presents one of the most notorious scam baits in the brief history of web culture; the cross-continental encounter between Barrister Musa Issah, Mrs. Joyce Ozioma, and Arthur Dent.

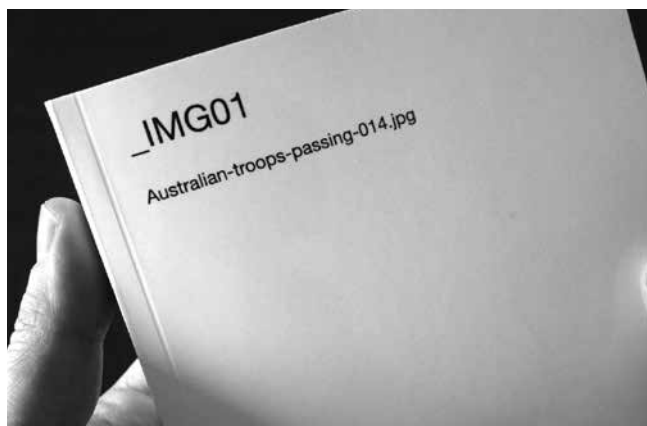


74. Mishka Henner,

IMG01 / Australian-troops-passing-014.jpg.

England, 2014. Print-on-demand perfect bound, soft cover book, with silver gelatin print inserted between last page and back cover. 5.5 in x 8.5 in. 740 pages. #10 of 97 numbered copies.

The code for a digital photograph originally taken by James Francis (Frank) Hurley on 29 October 1917. The book includes a 5x7 inch silver gelatin print of the corresponding photograph, housed in a protective sleeve, tucked into the back cover.



75. Roc Herms,

<YO> <YO> <YO> *Un viaje desde el enchufe hasta el interior del ordenador.*

Spain, 2015. Offset, saddle-stitched book with die-cut cover.

9.25 in x 13.375. 96 pages.

A photobook depicting the Campus Party in Valencia, Spain, featuring online images, computer directories, and desktop screengrabs. Designed with Eloi Gimeno.





76. Roc Herms, *Postcards from Home*.
Spain, Terranova, 2015. Offset, perfect
bound book, soft cover. 7.75 in x 10.875 in.
422 pages. Edition of 750.



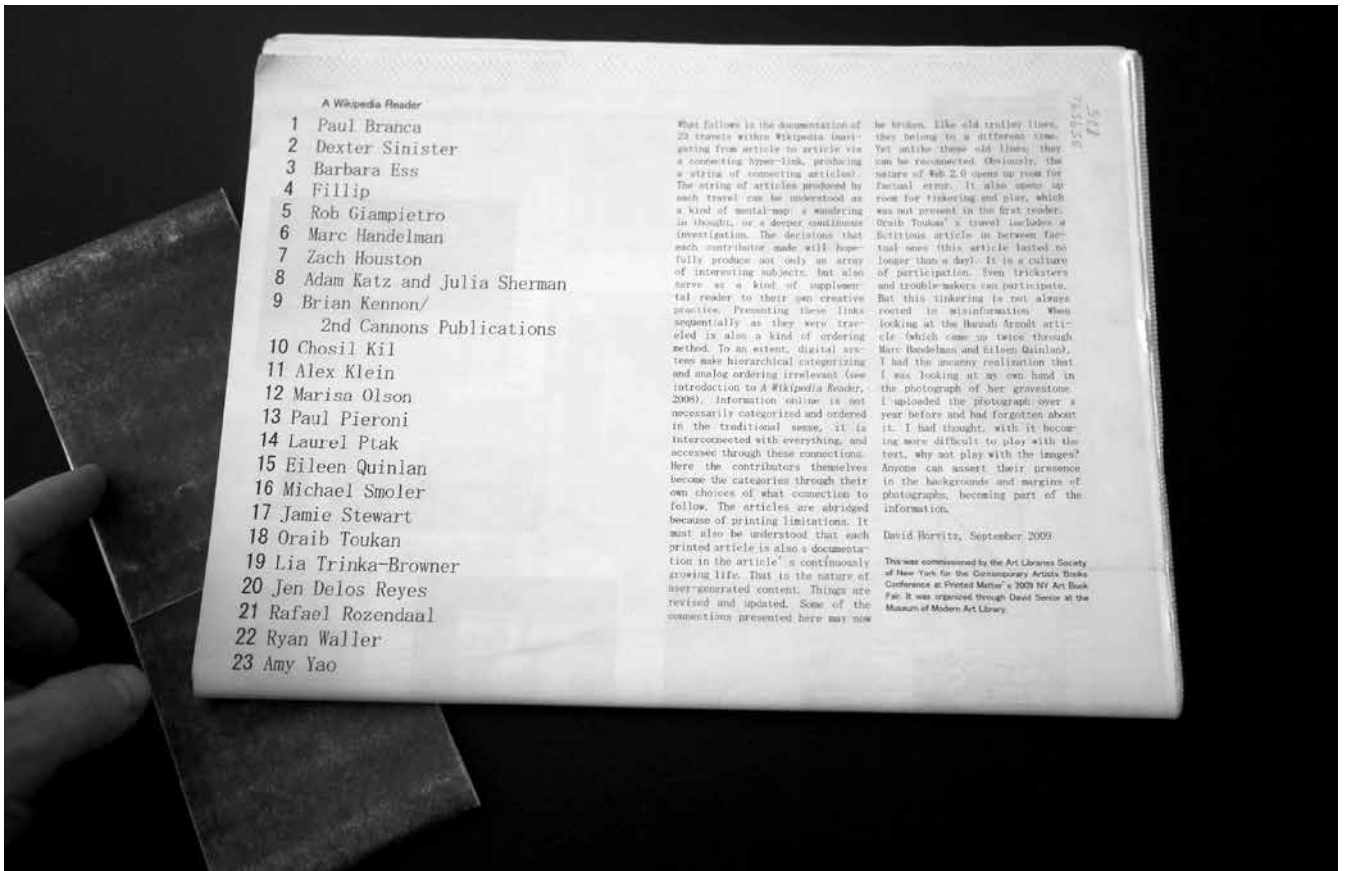
Postcards from Home compiles more than five years photography and chats within Home, a virtual community platform created and managed by Sony for its PlayStation 3 consoles.



77. David Horvitz, *A Wikipedia Reader.*

US, ASDF, 2009. Folio; loose offset newsprint sheets with belly band. 8.5 in x 11 in. 48 pages.

Documentation of 23 travels within Wikipedia (navigating from article to article via hyperlinks, producing a string of connecting articles). Formatted as a newspaper.



A Wikipedia Reader

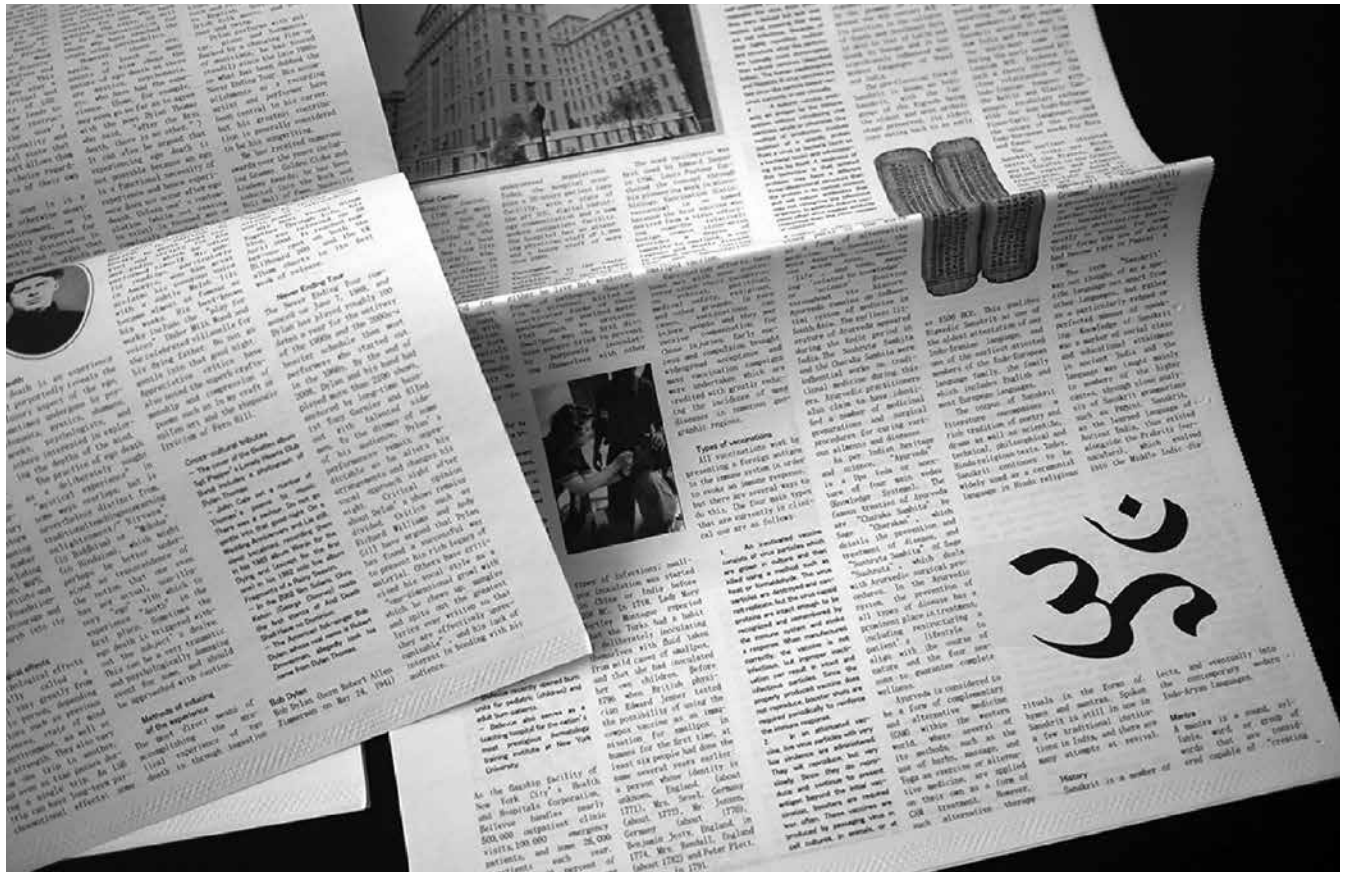
- 1 Paul Branca
- 2 Dexter Sinister
- 3 Barbara Ess
- 4 Phillip
- 5 Rob Giampietro
- 6 Marc Handelman
- 7 Zach Houston
- 8 Adam Katz and Julia Sherman
- 9 Brian Kennon/
2nd Cannons Publications
- 10 Chosil Kil
- 11 Alex Klein
- 12 Marisa Olson
- 13 Paul Pieroni
- 14 Laurel Ptak
- 15 Eileen Quinlan
-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

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

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

David Horvitz, September 2009

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



How Ending Four
 The "How Ending Four" was the name of a book by the late Dr. Robert M. La Follette, Jr., published in 1941. It was a collection of his speeches and writings, and was one of the most popular of his works. The book was published by the American Book Company, and was available in paperback for 50 cents. It was a collection of his speeches and writings, and was one of the most popular of his works. The book was published by the American Book Company, and was available in paperback for 50 cents. It was a collection of his speeches and writings, and was one of the most popular of his works. The book was published by the American Book Company, and was available in paperback for 50 cents.

Types of operations
 All operations work in the same system in order to make an income from the stock. The four main types are: 1. Buy and hold, 2. Day trading, 3. Swing trading, and 4. Scalping. Each type has its own risks and rewards, and investors should choose the one that best fits their goals and risk tolerance.



Methods of inducing
 The most direct method of inducing a reaction is through the use of physical stimuli. This can be done through a variety of means, including heat, cold, light, and sound. The response to these stimuli can be used to study the brain and its functions. This method is often used in psychology and neuroscience to understand how the brain processes information and how it controls behavior.

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78. David Horvitz, *Mood Disorder*.

US, New Documents, 2015. Offset, saddle-stitched book, soft cover. 9.875 in x 13.75 in. 72 pages. Edition of 2,000.

Mood Disorder documents the propagation of a photograph of David Horvitz across the internet. The image—a self portrait of the artist with his head in his hands, ocean waves crashing in the background—was initially uploaded to the Wikimedia Commons, and placed on various Wikipedia pages. From there, the image began to circulate, appearing on over a hundred websites as a “stock” photo to illustrate articles on a wide range of mental health and wellness issues.

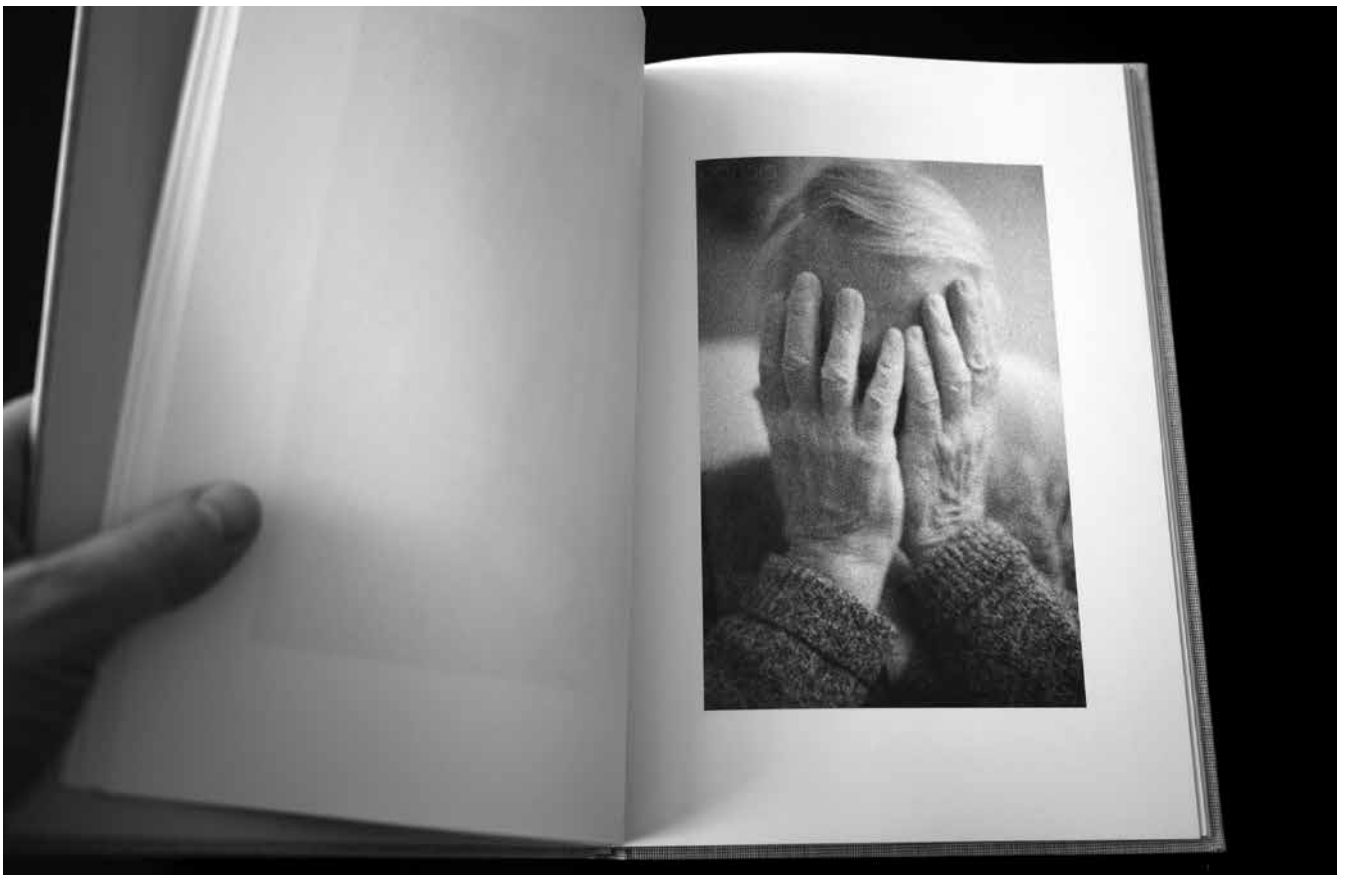


SAD.
DEPRESSED.
PEOPLE

- | | |
|-----------------|-----------------|
| 01. 42-20150291 | 15. 42-25124257 |
| 02. 136148138 | 16. 200259046 |
| 03. 42-18249845 | 17. 87983774 |
| 04. 85569566 | 18. 95896835 |
| 05. 74580429 | 19. 42-15231607 |
| 06. 87843152 | 20. 108355718 |
| 07. 42-17048852 | 21. 42-15477880 |
| 08. 42-26773413 | 22. 89974954 |
| 09. 42-29021537 | 23. 126159066 |
| 10. 42-17546981 | 24. 42-15473887 |
| 11. 42-17546811 | 25. 86518713 |
| 12. 107254740 | 26. 42-19745160 |
| 13. 42-26774668 | 27. 92633910 |
| 14. 42-23778508 | 28. 42-22560487 |

79. David Horvitz, *Sad, Depressed, People.*
US, New Documents, 2015. Offset, saddle-
stitched book, hard cover. 7 in x 9.75. 64
pages. Edition of 800.

A set of images circulating within stock
photography collections. Actors are
photographed holding their heads in their
hands, ostensibly depressed.



80. David Horvitz,
An Impossible Distance.

US, 2012. 26 loose on-demand digital photographic prints (CVSphoto.com). Store envelope and two title/directory prints. 4 in x 6 in.

A distributed exhibition of 24 works by 24 artists contained inside a cheap photo-envelope. Each work is 4 x 6, the US standard size for consumer photographs. The exhibition is distributed using file uploading software found on the photo department web pages of chain drugstores. Artists: Barbara Ess, Nishiko, Duane Linklater, Sena Basoz, Sean Dockray, Daniel Gustav, Marley Freeman, Ian Cheng, Jeanne Liotta, John Sisley, Michaela Gleave, Ed Steck, Natalie Häusler, Toril Johannessen, Antoni Wojtyra, Lisa Rave, Claudia Sola, Gi-

useppe Licari, Oraib Toukan, Penelope Umbrico, Alice Ladenburg, Cameron MacLeod, Frank Heath, Zach Houston.

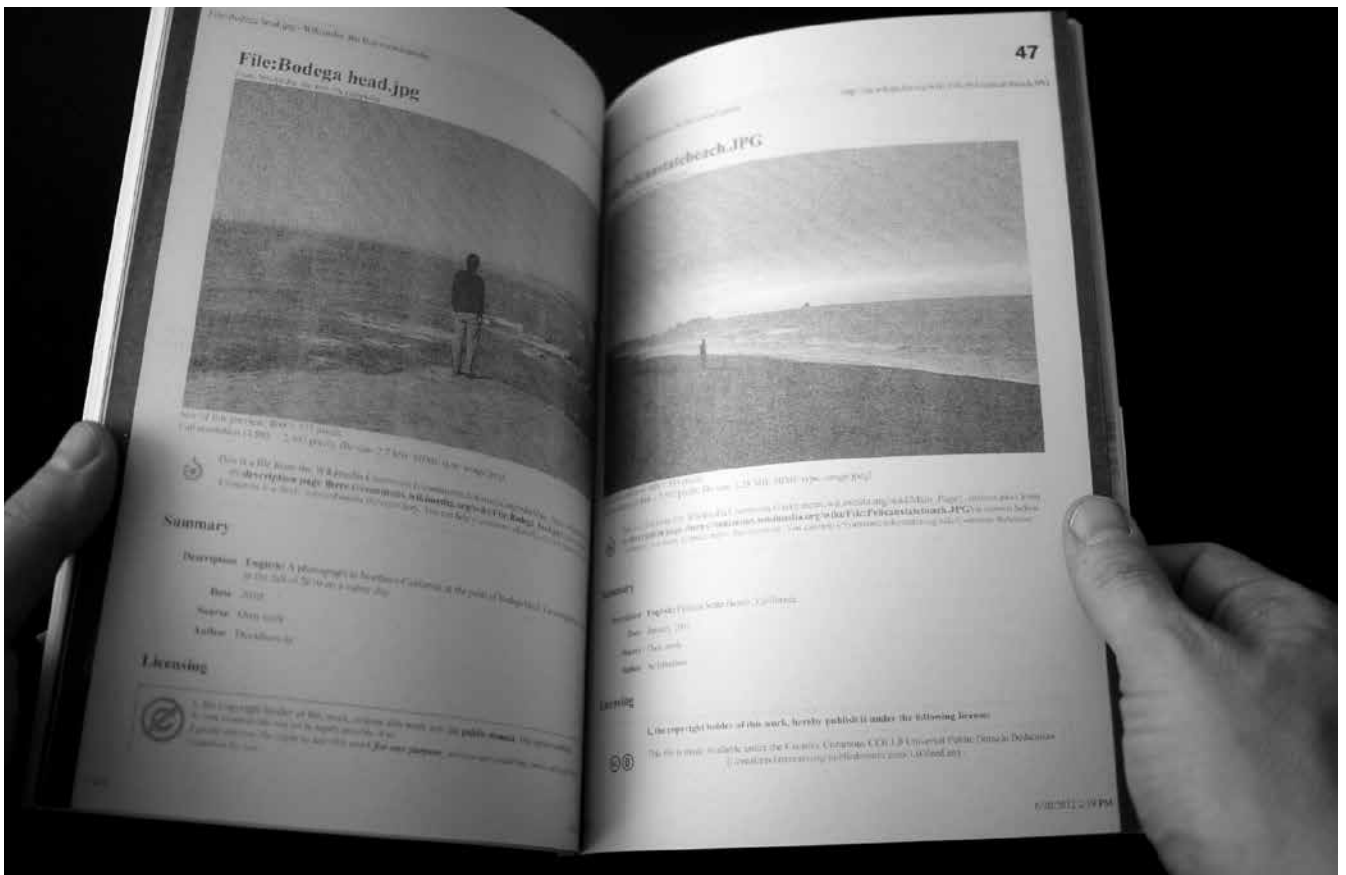


81. David Horvitz, *Public Access*.

US, 2011. Risograph book, stapled, self-cover. 7 in x 9.5 in. 94 pages.

This publication documents David Horvitz's work *Public Access* (2010), which includes photographs of the artist at various public beaches in California, which were uploaded to the Wikimedia Commons and then inserted into the Wikipedia pages, and the subsequent reaction of the Commons and Wikipedia communities to his actions. These actions included criticism of the quality and artistry of the images, suspicion of the uploader's motives, and deletion of most of the images and/or removal of himself from the images. The book contains photographs, scans of Wikipedia articles, and the complete conversation from Wikipedia discussing Horvitz's image. It also contains various

texts written by Horvitz about the project, as well as personal stories about the California coast. This project was originally commissioned by SF Camerawork for an exhibition with the writer Ed Steck (a close friend of Horvitz). This version includes a text by Steck. Designed by Miya Osaki.



Dracula

by Bram Stoker

Lucy

Lucy

Poor dear old man!

“Lucy.

“Van Helsing.”

Poor Lucy! “VAN HELSING”

“VAN HELSING.”

VAN HELSING.

Man!

The Elements of Bacteriological Technique

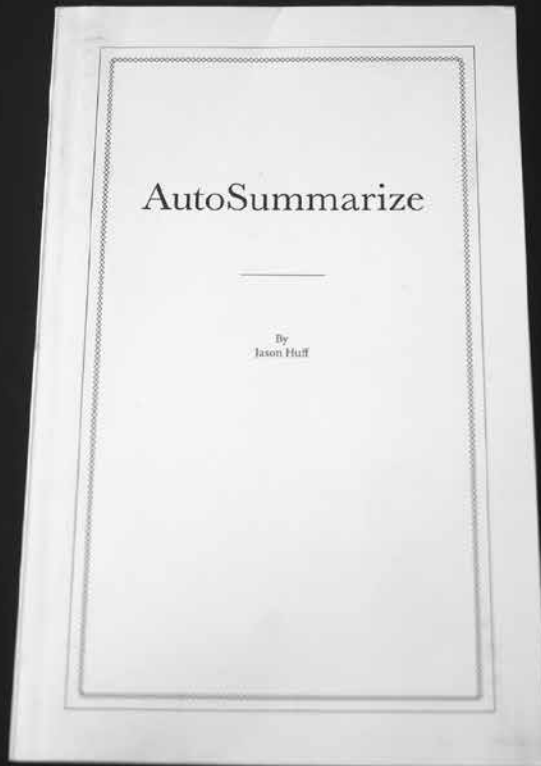
by John William Moore, F.R.S.

1. Water Glass tubing Rubber tubing
along water | n

Directions

1 2 3 4

82. Jason Huff, *AutoSummarize*.
US, 2010. Print-on-demand book, perfect bound, soft cover (Espresso Book Machine). 5 in x 8 in. 114 pages.
The top 100, most downloaded, copyright free books summarized using Microsoft Word 2008's AutoSummarize 10-sentence function.



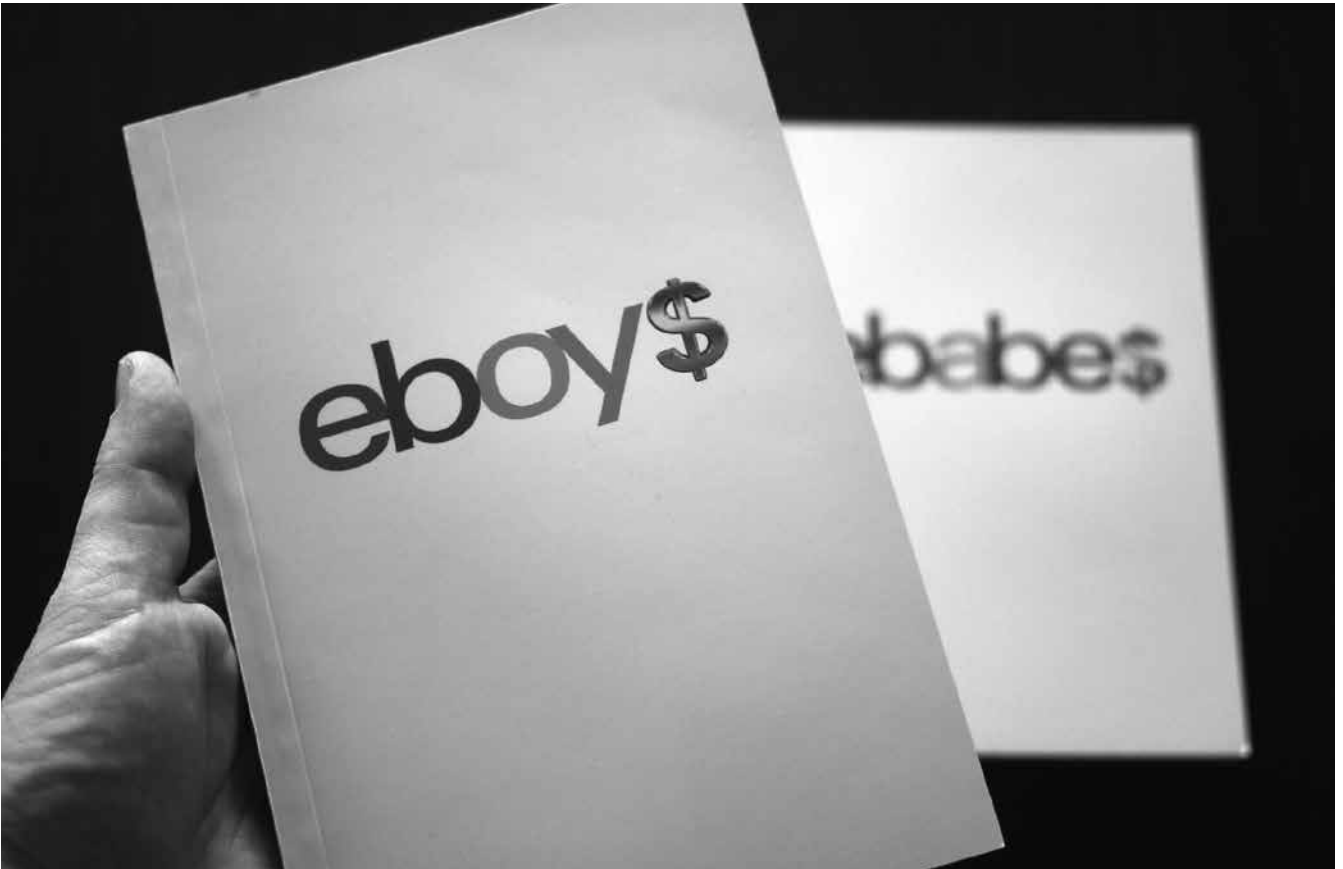


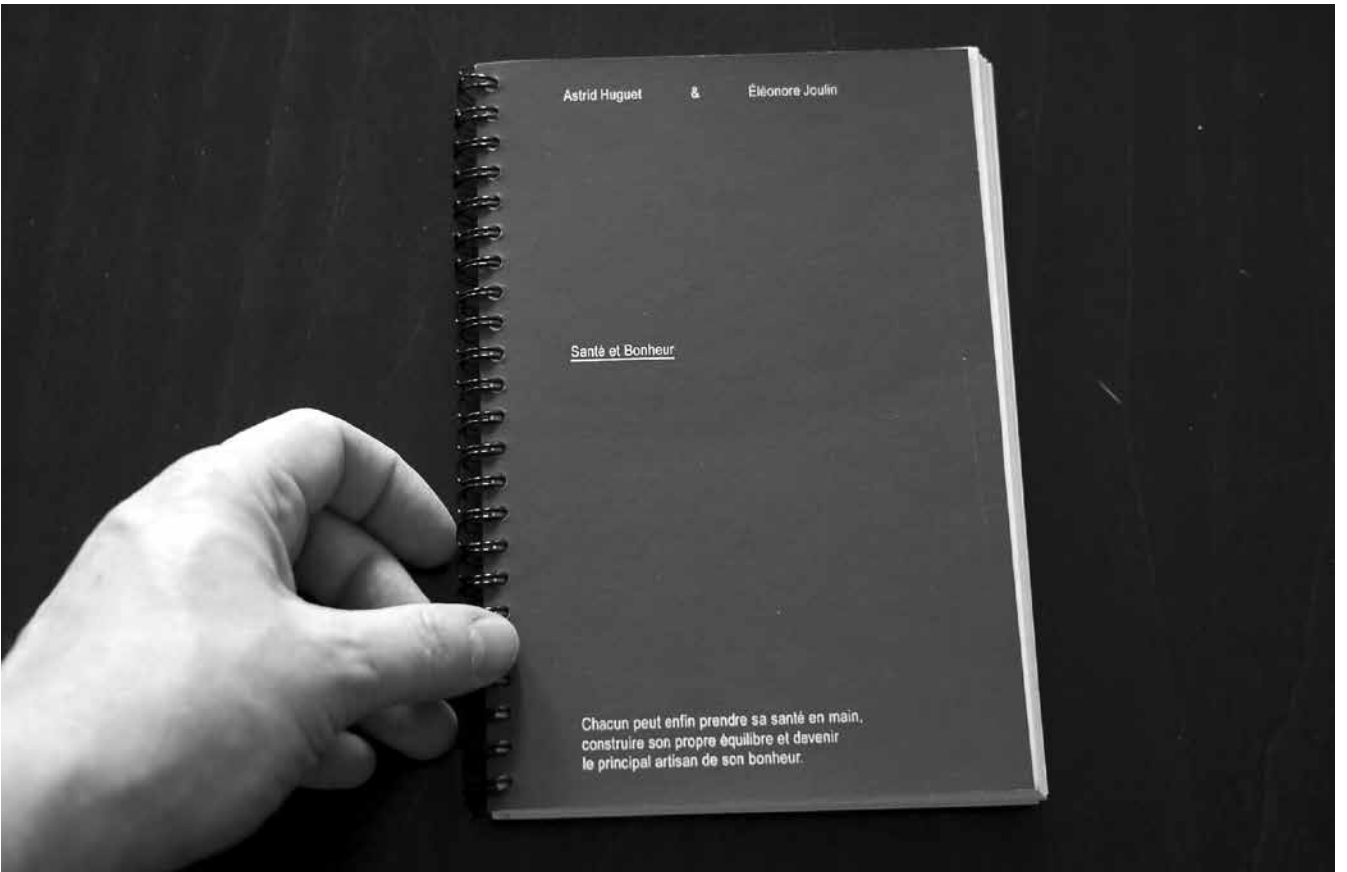
83–84. Callum Leo Hughes,
Eboys, Ebabes.

England, 2012. Two print-on-demand
books, perfect bound, soft cover.

5.875 in x 6.25 in. 200 pages each.

Images of male- and female-appearing
bodies used to sell items on ebay.



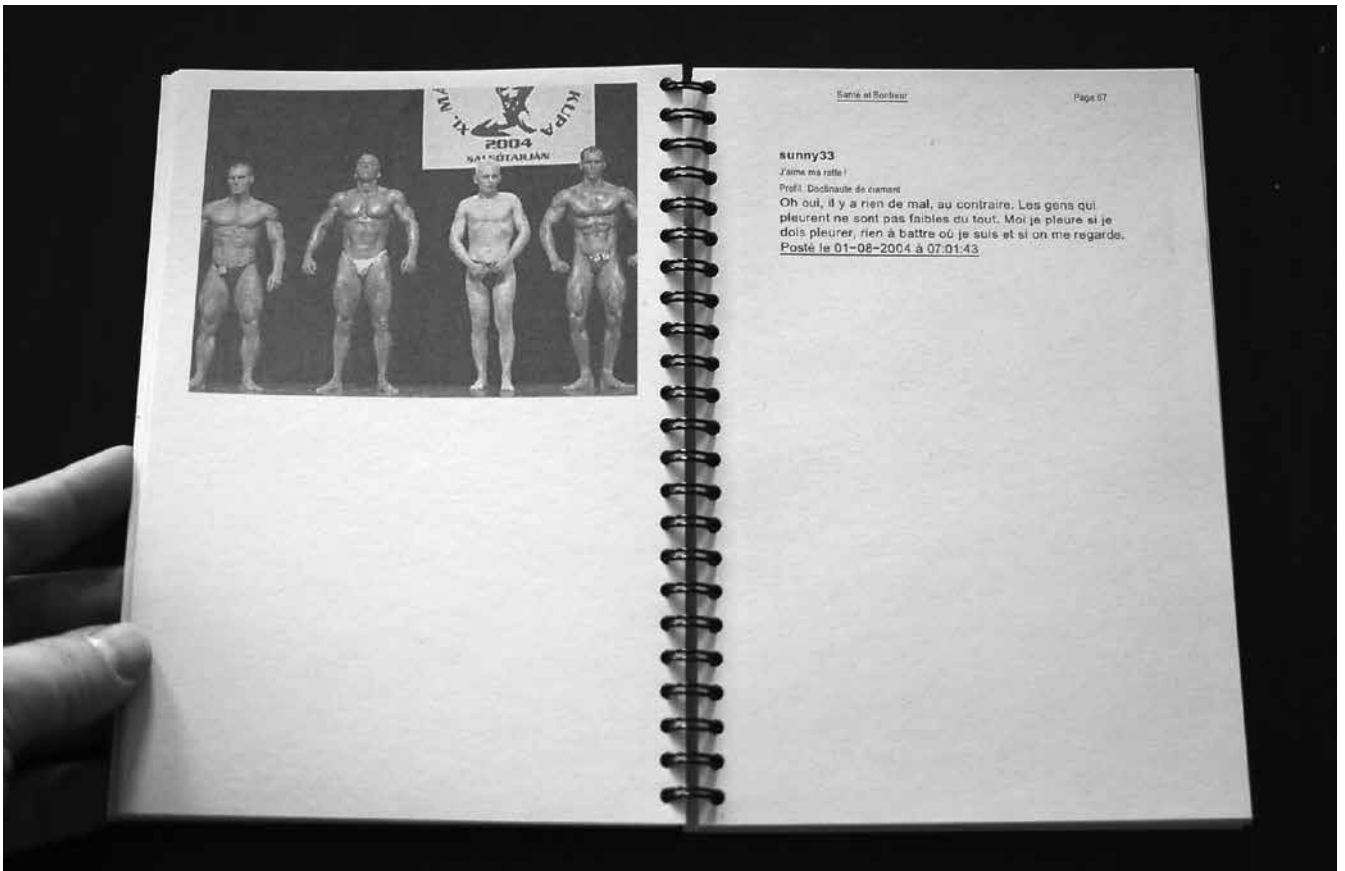


85. Astrid Huguet, Éléonore Joulin,
Santé et Bonheur.

France, 2013. Risograph book with metal spiral, soft cover. 5.25 in x 7.75.

220 pages. Edition of 100.

Images and comments from web forums about health and happiness.

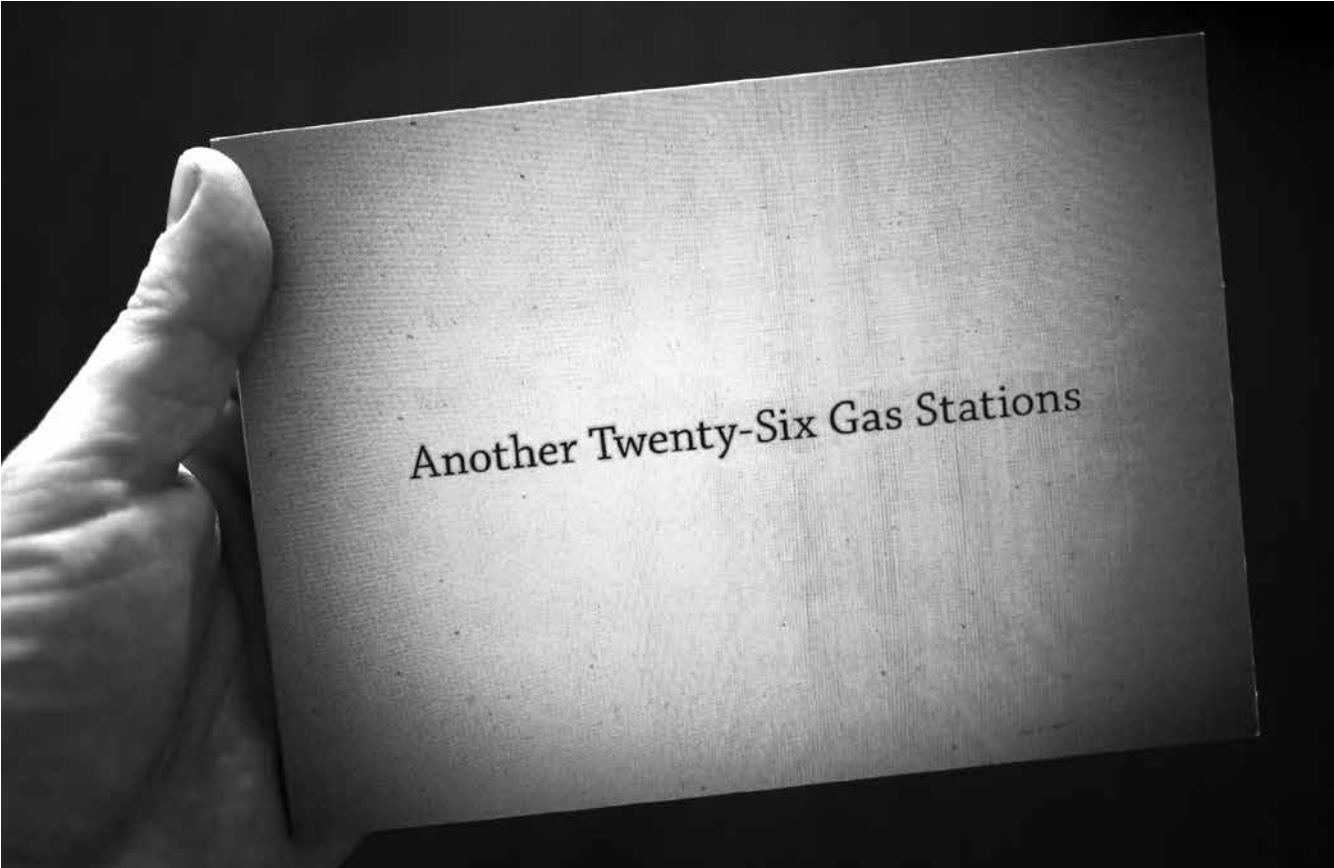


86. Gregory Eddi Jones,

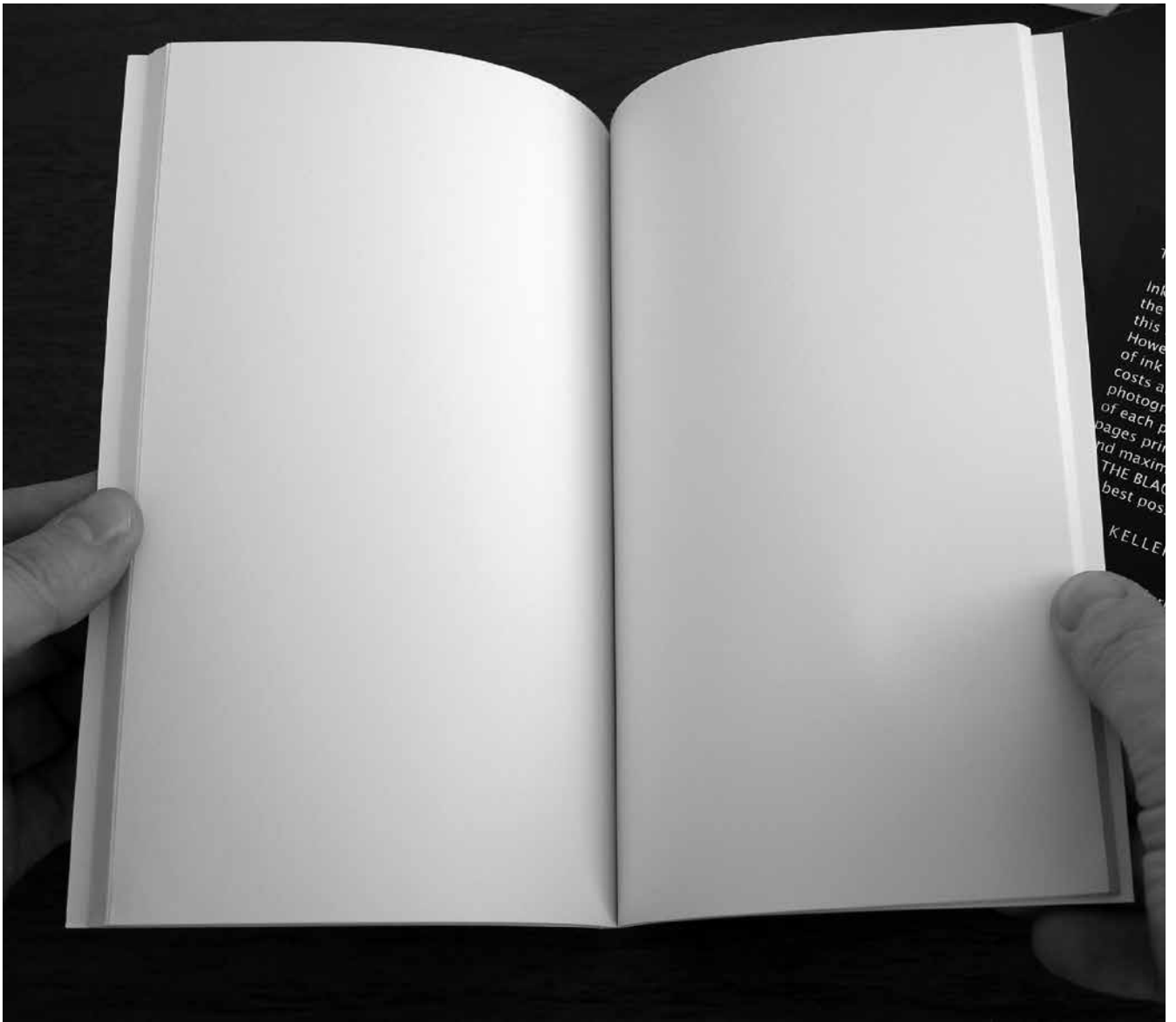
Another Twenty-Six Gas Stations.

US, In the In-Between: Journal of Digital Imaging Artsts, 2014. Digitally printed book, perfect bound, soft cover. 7 in x 5 in, 48 pages. Edition of 450.

Still images of gas station crime scenes captured from YouTube.

A black and white photograph showing a hand holding a book cover. The cover is a light color with a textured surface. The title "Another Twenty-Six Gas Stations" is printed on the cover in a serif font, slanted slightly upwards from left to right. The background is dark.





87. Jean Keller, *Blank*.

France, 2011. Print-on-demand,
perfect bond, soft cover (Blurb). Hand
stamp on inside back cover.

5 in x 8 in. 80 pages.

Print-on-demand blank book.

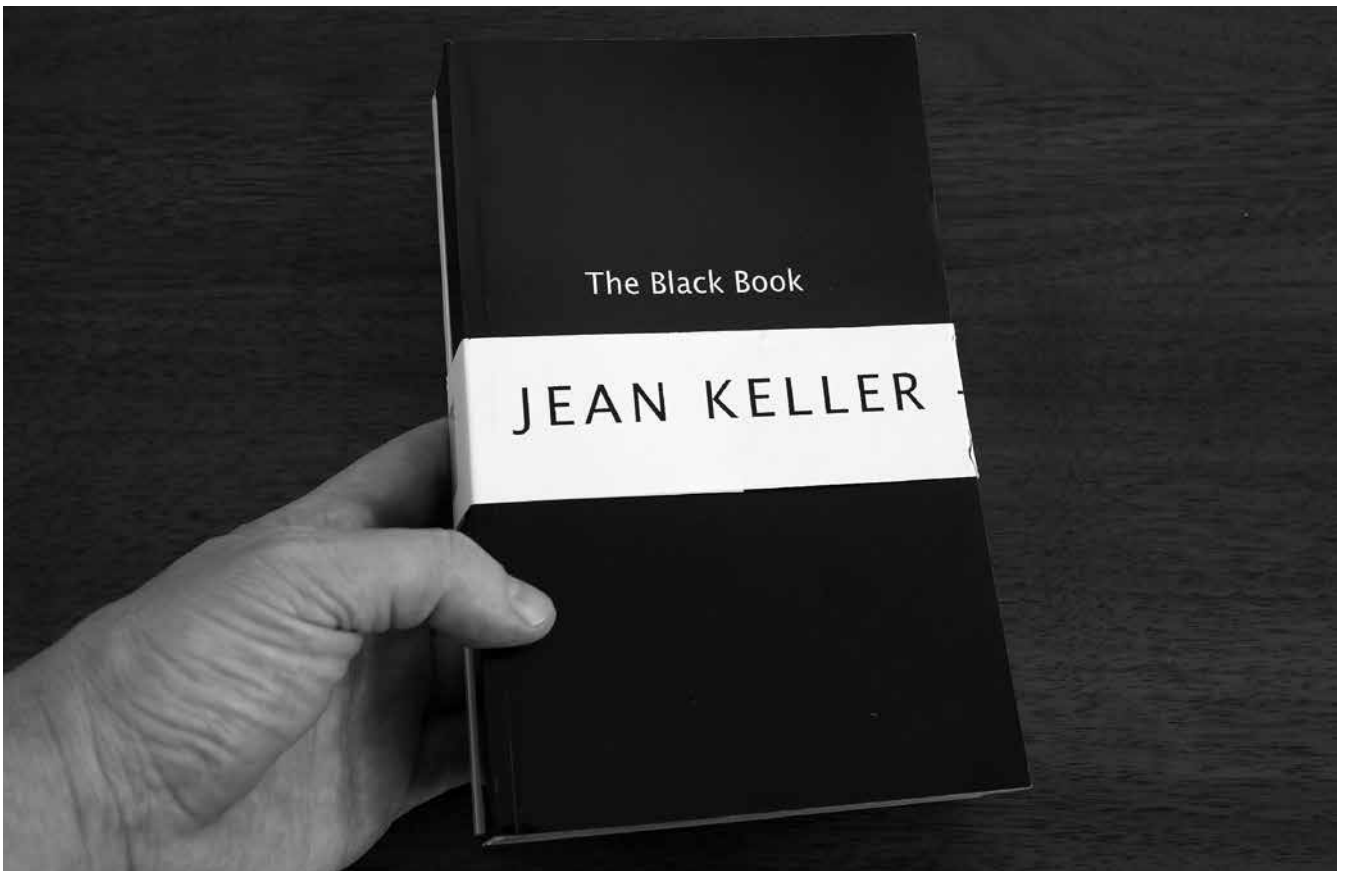


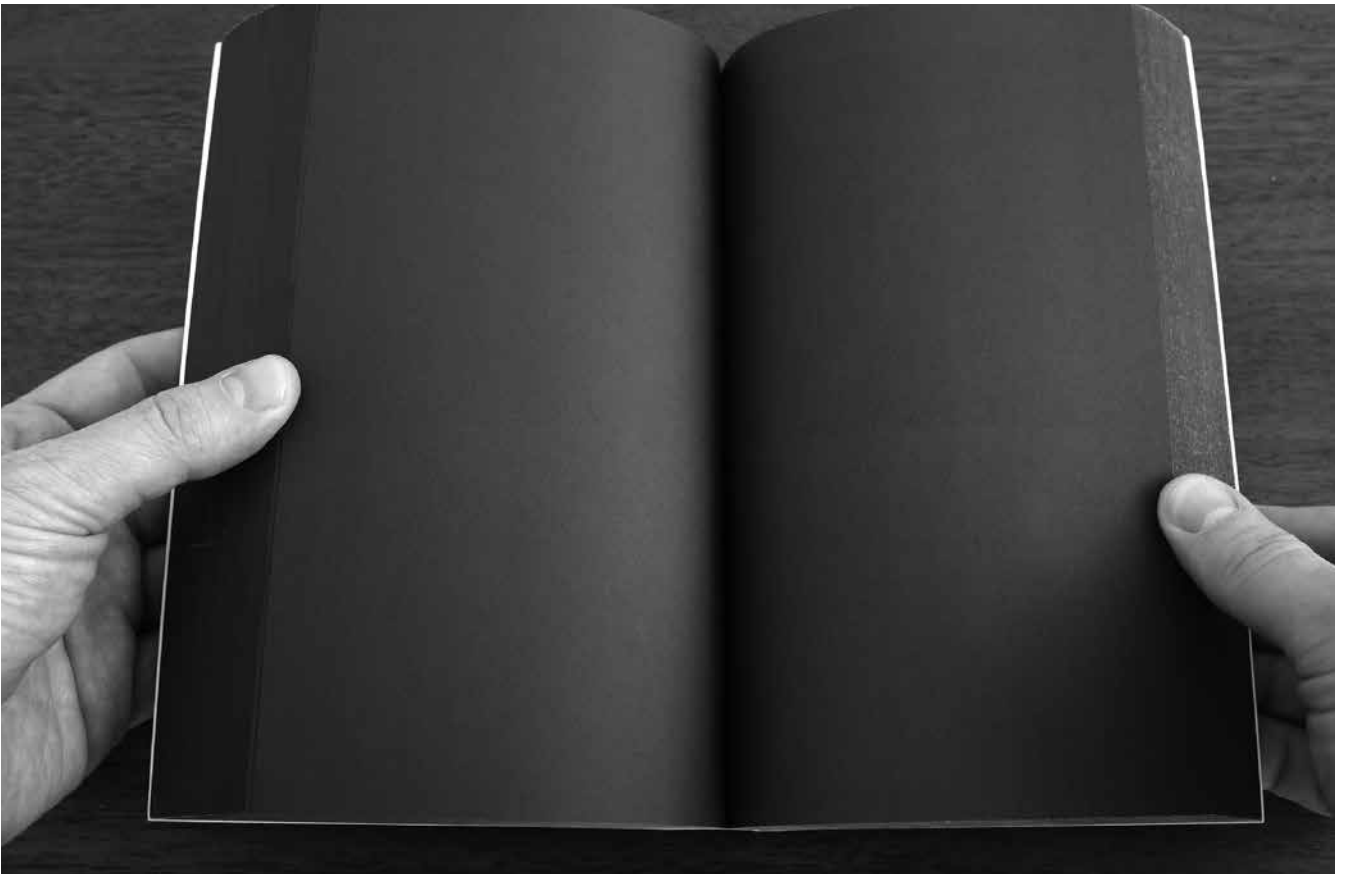
88. Jean Keller, *The Black Book*.
France, 2013. Print-on-demand,
perfect bound, soft cover (Lulu).

5 in x 8 in. 740 pages.

A print-on-demand book containing the
maximum number of pages possible,
printed entirely in black ink.

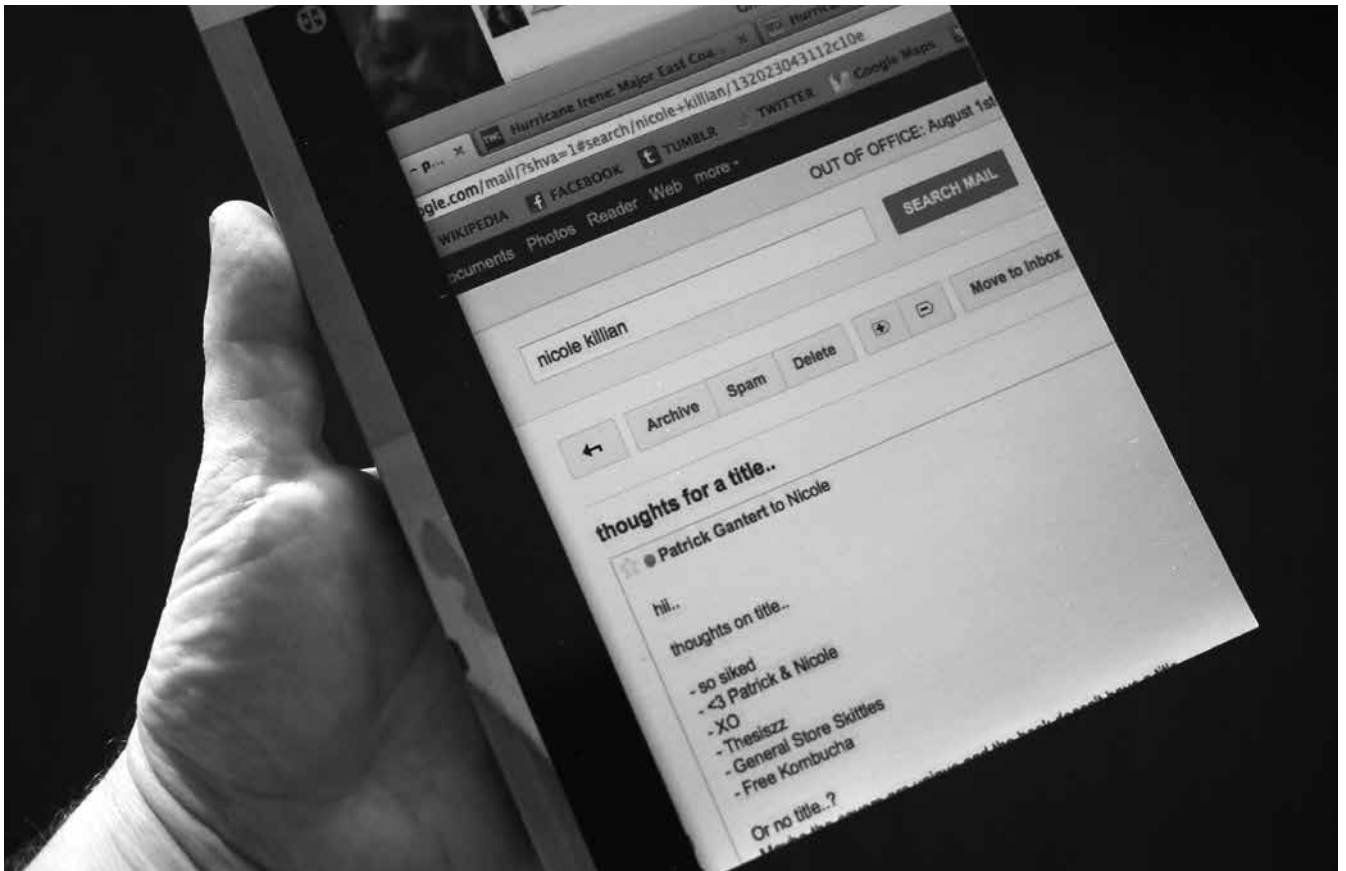
Packaged with *Blank*.

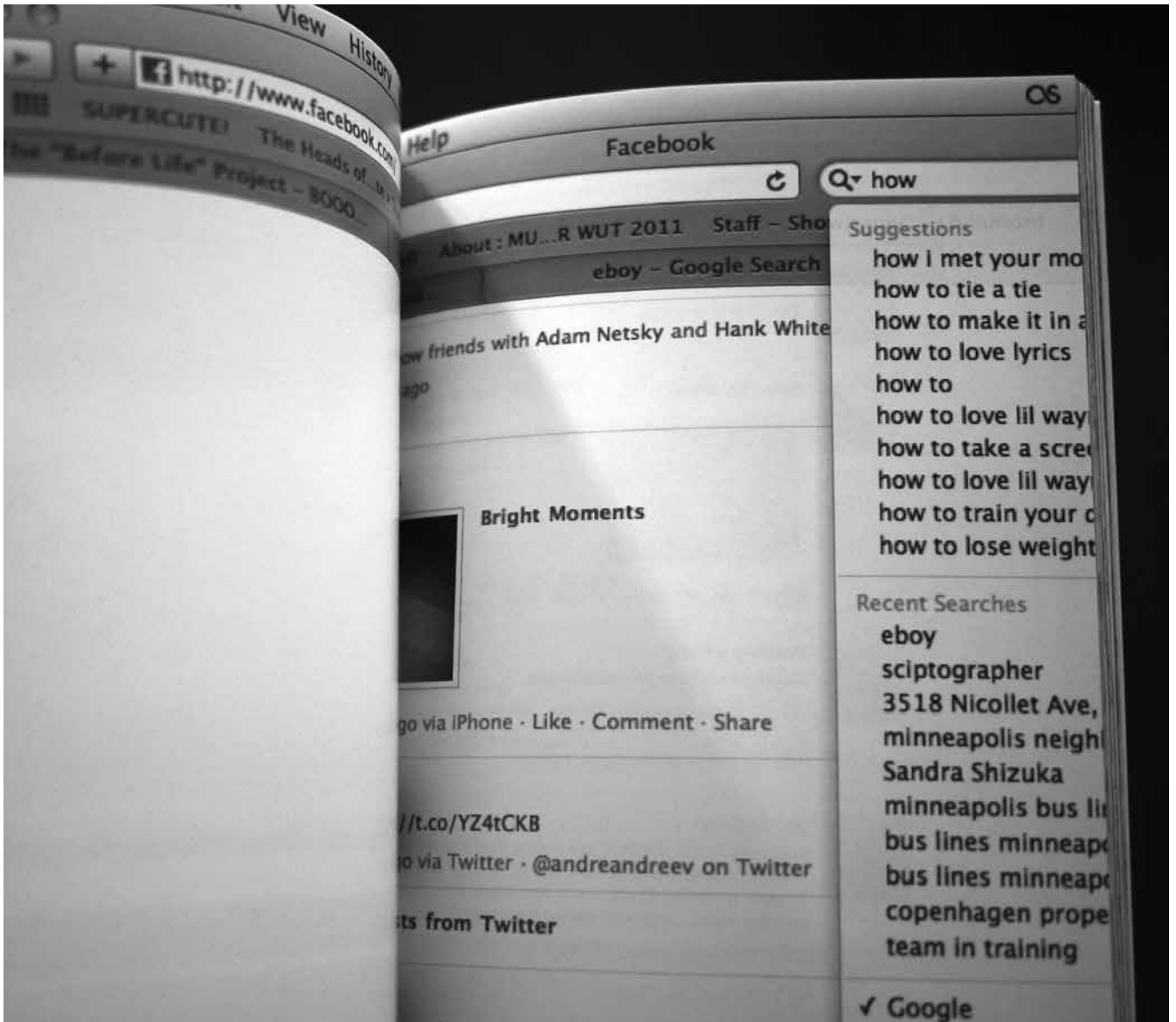




89. Nicole Killian, Patrick Gantert,
untitled (Thoughts for a Title).

US, 2011. Digitally printed book, perfect bound, soft cover. 6 in x 9 in. 214 pages. Collaboration with Patrick Gantert. Web pages, desktop images, text messages and other representations of digital life.





90. Dawn Kim, *Creation.IMG*.

US, 2016. Digitally printed book, plastic spiral, soft cover. 7.75 in x 10 in. 150 pages.
Edition of 50.



**IN THE
BEGINNING**

- ^{1:1} God created the heaven and the earth.
- ² And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.
- ³ And God said, Let there be light: and there was light.
- ⁴ And God saw the light, that it was good: and God divided the light from the darkness.
- ⁵ And God called the light *Day*, and the darkness he called *Night*. And the evening and the morning were the first day.
- ⁶ And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.
- ⁷ And God made the firmament, and divided the waters from the waters, and it was so.

Creation.IMG is a collection of found images, which attempts to visually narrate the seven days of creation as told in the book of Genesis. Guided by Google's visually-similar search algorithm, the sequence explores the visual and thematic connections between disparate elements of Earth and its origins.

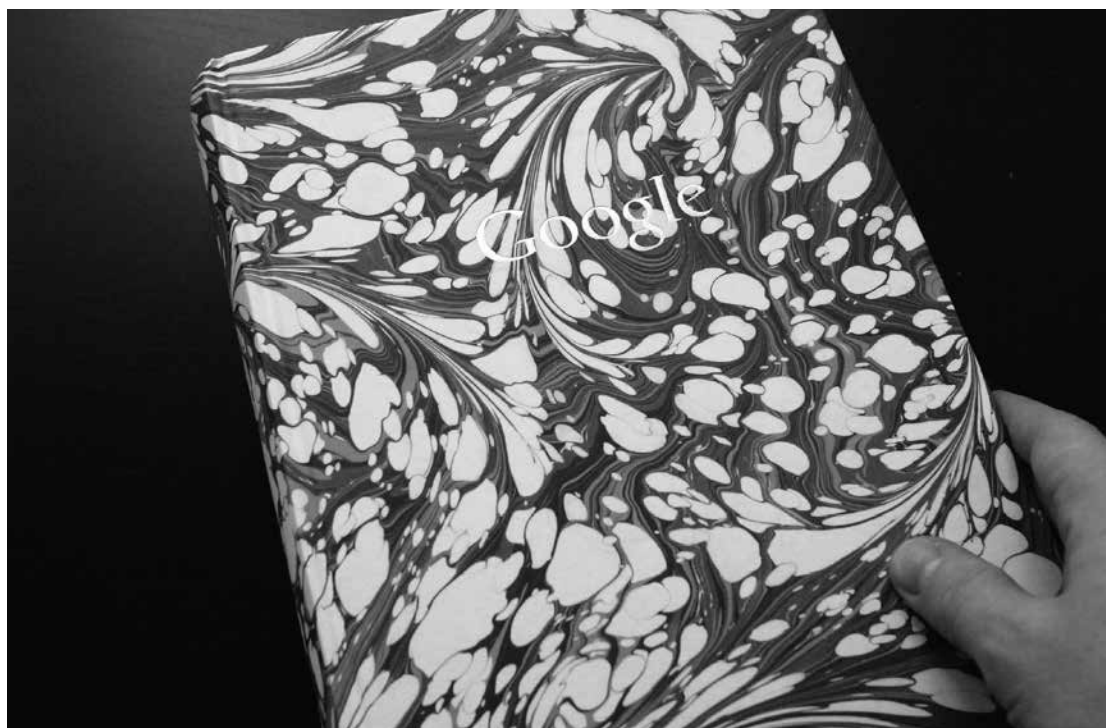




91. King Zog, *Google Volume 1*.

France, Jean Boîte Éditions, 2013. Offset book, perfect bound, hard cover. 8.5 in x 12 in. 1,328 pages. Edition of 1,000.

A complete dictionary of 21,110 words, where each entry has been replaced by the first result for its Google Image search. King Zog is the collaboration of Felix Heyes and Ben West.



92. Karolis Kosas,
Anonymous Press (A–Π)
(set of 15 zines; includes: *Material,*
Captcha, Reflection, Tumblr, Search, Object,
Venice Biennale (2), It Narratives,
Information, Digital, Postal, Internet,
Movement, Circulation).

US, Anonymous Press (A–Π), 2013.
Set of 15 laserjet zines, saddle-stitched,
soft cover. 5.25 in x 8 in.

12 pages each. Ongoing series.

Anonymous Press (A–Π) is a self-sufficient publishing platform. Every publication by A–Π is a byproduct of an individual and a database, i.e. Google Image Search. Human author defines the topic, the content and the form is generated from

Reflection

Captcha

Fake

JPG

Search

Re

CAPTCHA

[captcha]

5

93. Aaron Krach, *JENNIFER*.

US, 2016. Digitally printed book,
saddle-stitched, self cover. 8.5 in x 11 in.
44 pages. Edition of 50.

Dedicated to the actresses and celebrities
named Jennifer. Found images of megastar
Aniston, Hudson, and Lopez to niche-
players such Goodwin, Grey, and Garner.
Companion publication to CHRIS.



**JENNIFER
2016
AARON
KRACH
X/50**



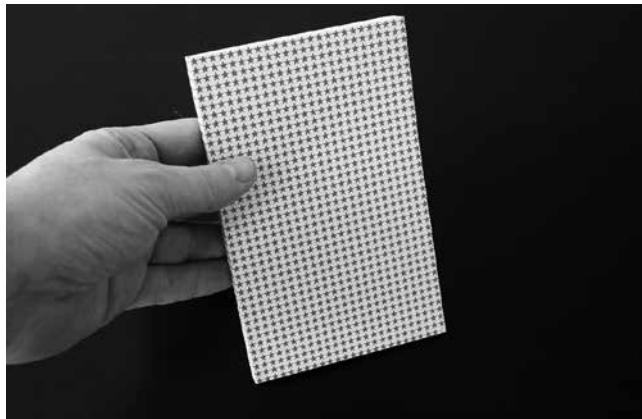
94. Aaron Krach, 4,582 Stars.

US, 2014. Offset book, perfect bound, soft cover. 6.875 in x 4.75 in. 130 pages.

Edition of 500.

Osama Bin Laden was killed May 2, 2011, in Abbottabad, Pakistan, where he lived for six years. Since then, more than 1,465 people have reviewed Bin Laden's "Hideout Compound" on Google Maps rating the location between one and five stars.

Average rating: 3.2 stars. Additionally, 397 people submitted written reviews, which are contained in this book.



4,582 STARS

...with a \$20 bill. Good golfing and schools are nearby. Pizza is 60KM away and they will not deliver.

A Google User

★★★★★ reviewed 2 years ago

The missus and myself were looking forward to our hideaway holiday so were a little disturbed to find the resort was within firing range of the Pakistani Military. Given that we were in such a secure area it seemed a little odd that we had to be surrounded by eight foot high walls topped by barbed wire. We were also surprised to find that our host Mr Bin Layin had not found it necessary to go outside for the past five years. His explanation was that he had connection with the oil and gas industry and that he was fully occupied developing and testing their latest petroleum jellies. Now i don't think we are demanding guests but we were a little disturbed that we were required to burn our own refuse—using some of the jellies as fire starters. We did however really come to appreciate how wonderful it was to be home again!

A Google User

★★★★★ reviewed 2 years ago

Grand opening special! Newly renovated com-

...the bohemian atmosphere of the resort was a little disturbed to find the resort was within firing range of the Pakistani Military. Given that we were in such a secure area it seemed a little odd that we had to be surrounded by eight foot high walls topped by barbed wire. We were also surprised to find that our host Mr Bin Layin had not found it necessary to go outside for the past five years. His explanation was that he had connection with the oil and gas industry and that he was fully occupied developing and testing their latest petroleum jellies. Now i don't think we are demanding guests but we were a little disturbed that we were required to burn our own refuse—using some of the jellies as fire starters. We did however really come to appreciate how wonderful it was to be home again!

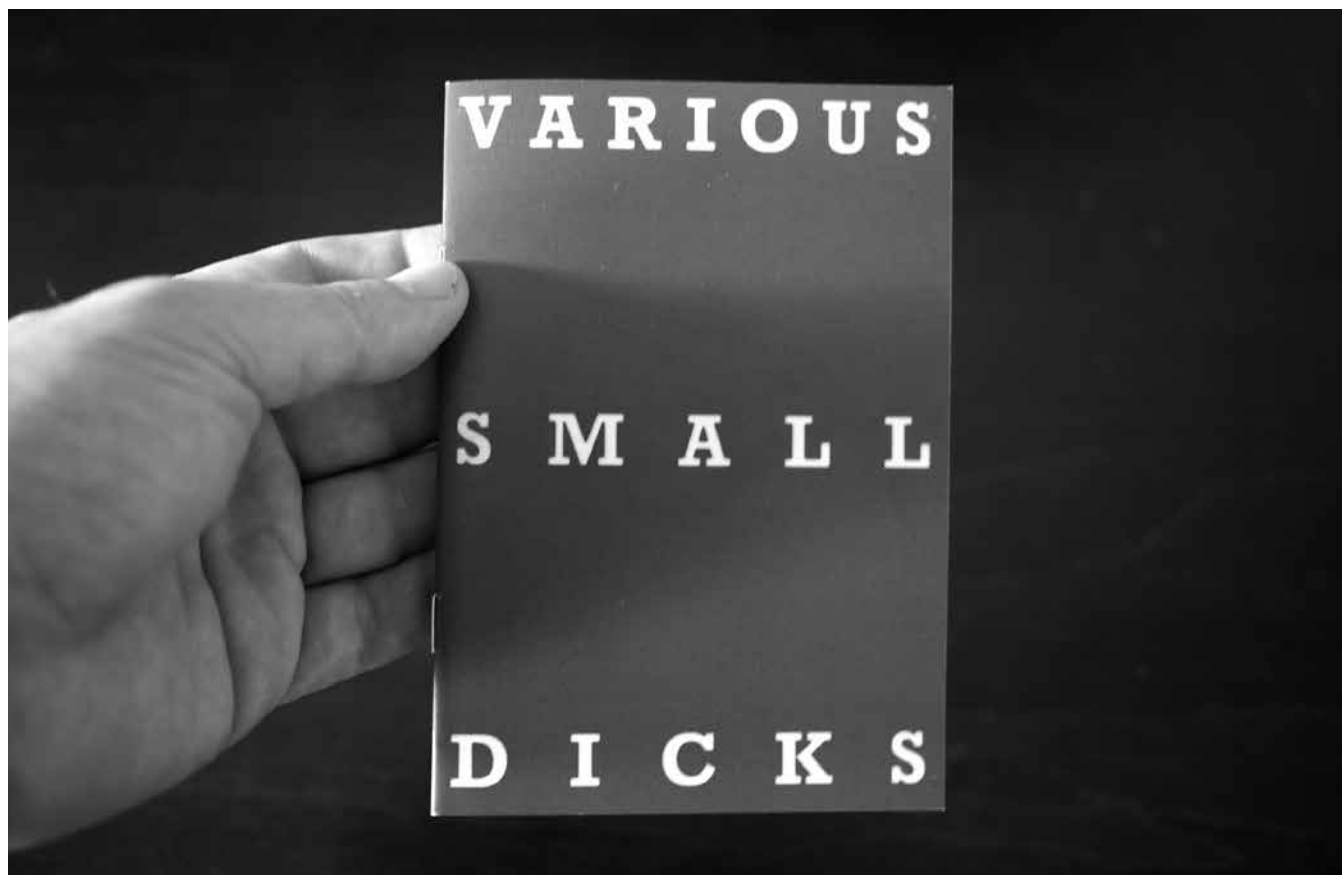
A Google User
★★★★★ reviewed 2 years ago
Great place to get away from it all. Taxi to airport was a chicken truck not appropriate at all. The helicopter pick up on leave was included unlike other resorts for the Continental breakfast was a good pita bread and played COD all night. I got a trophy for winning like a helicopter. I was x Thursdays. The owner's library of goat porn for use. The housekeeping really



95. Hubert Kretschmer,
Various Small Dicks.

Germany, 2013. Digitally printed book,
saddle-stitched, self cover. 4.125 in x 5.875
in. 16 pages. Edition of 1,000.

Found, cropped images of women's
hands making the universal "small"
sign with their fingers. Images are en-
larged and pixelated. Design is in-
spired by Ed Ruscha photobooks.



96. Anouk Kruithof, *Pixel Stress*.

France, RVB Books, 2013.

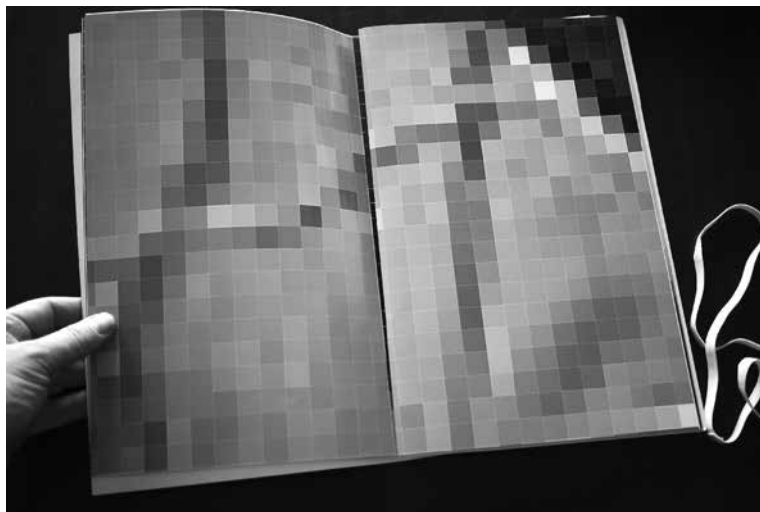
Loose folio of folded sheets and inserts.

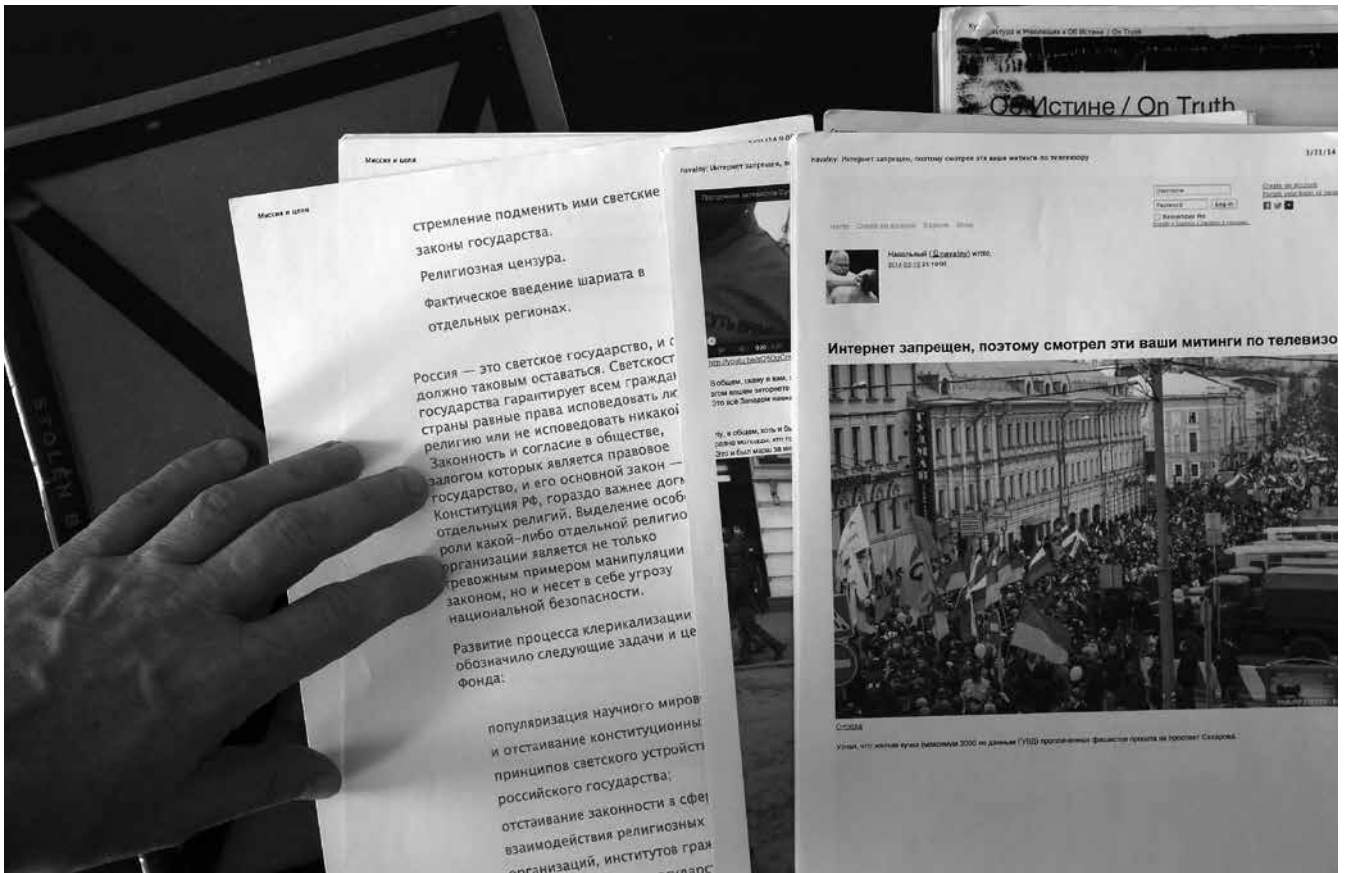
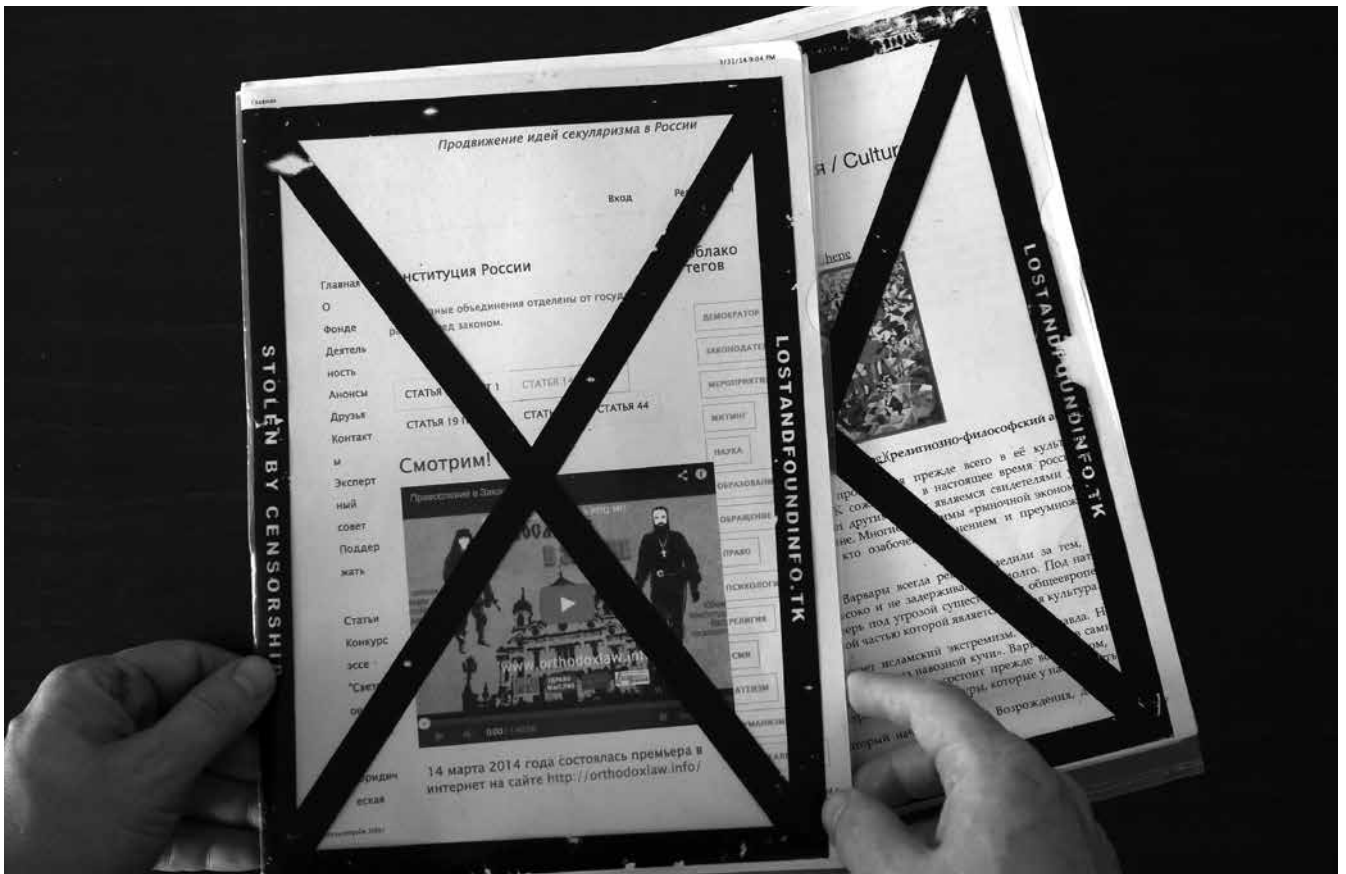
Offset printing with elastic band.

8.5 in x 12.75 in. 100 pages.

On the 18th of April, 2013 Anouk Kruithof and two assistants went to Wall Street in New York City and built a temporary installation of 14 framed prints of different sizes on the edge of the city's pavement. The prints looked like pixelated monochromes, but were in fact illustrations blown up to a maximum size (3200% in Photoshop) of images found by using Google searching the word stress. Anouk Kruithof asked pedestrians to look at the installation and then had conversations about the pixelated monochromes, the meaning of this project and the potential interpretations of the work. Kruithof

asked the people involved if they would like to buy a print, both engaging a commercial gesture and condemning the scarcity of the city dwellers encounterings. She sold 8 of the 14 prints bought by 7 participants when the day's rain warded off further efforts. Kruithof was not allowed to conduct monetary transactions, so that once a participant told her a price for the print, she actually gave it for free, thus creating an imaginary sale transaction.





97. Anastasia Kubrak,
Lost and Found Information.

Netherlands, 2015. Unique assemblage. Stapled, inkjet sheets in printed, plastic folio. 8.5 in x 12 in. Various pages depending on content.

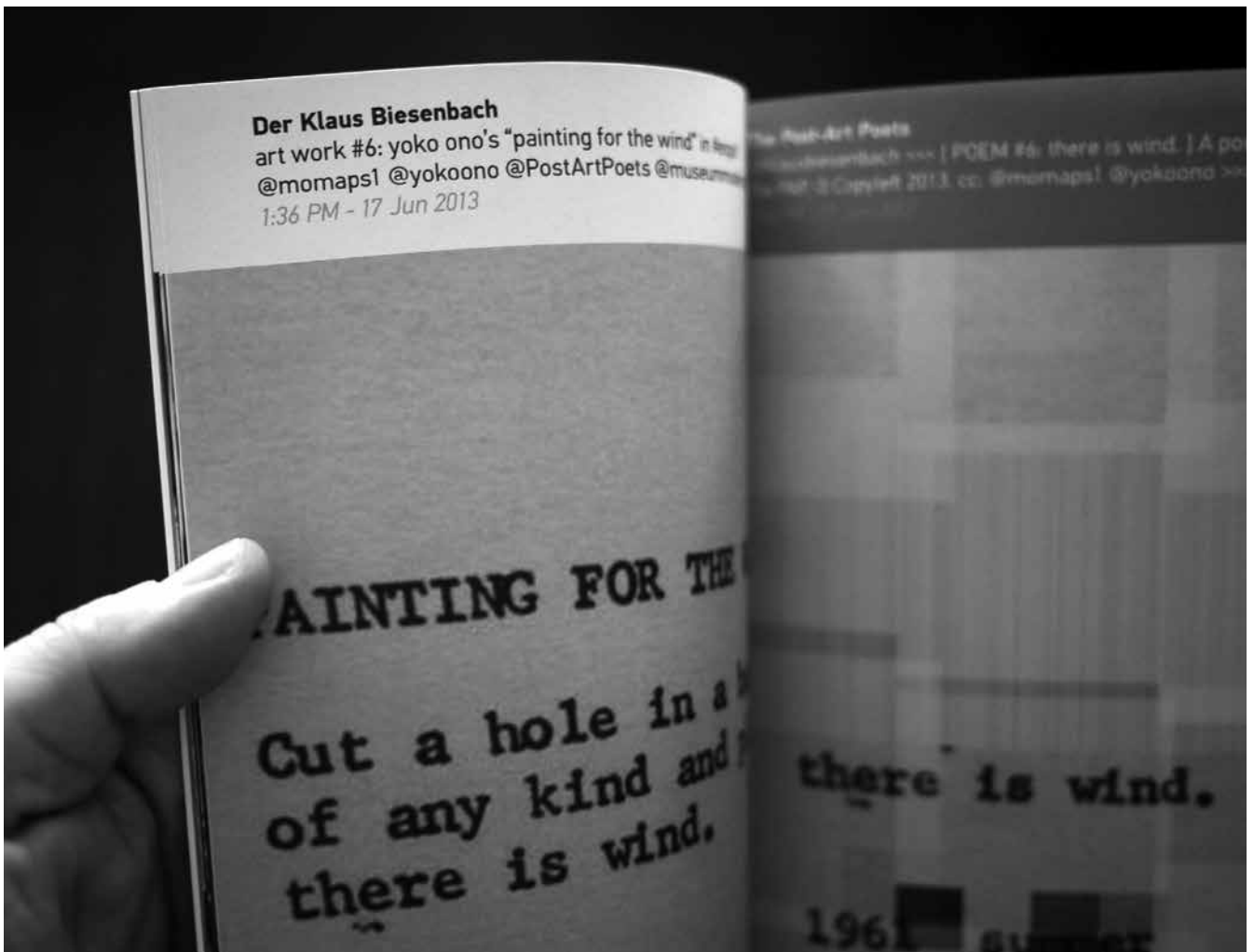
A proposal for readapting the Soviet tactic of secret distribution called samizdat. The artist prototypes a decentralized network of physical places for anonymous peer-to-peer information exchange. Each publication is a collection of censored or sensitive web-based material, printed on ordinary office paper and enclosed in a marked, plastic folio for offline distribution.

98. Brian LaRossa, *Der Klaus*.

US, The Post-Art Poets, 2013. Print-on-demand book, perfect bound, soft cover. 6 in x 9 in. 56 pages.



A singular poem resulting from tweets exchanged by The Post-Art Poets and Klaus Biesenbach between June 12 and September 10, 2013.



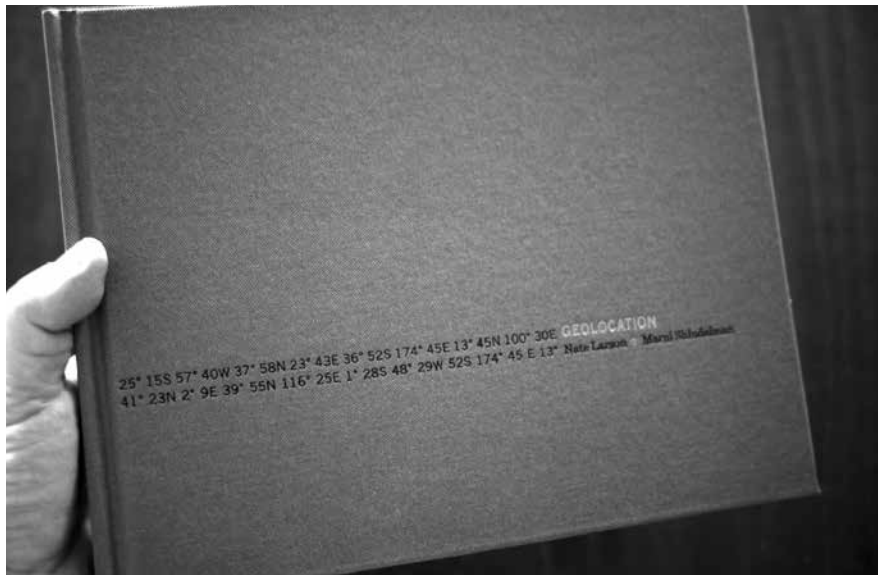
99. Nate Larson, Marni Shindelman,
Geolocation.

US, Flash Powder Projects, 2015. Offset
book, perfect bound, hard cover.

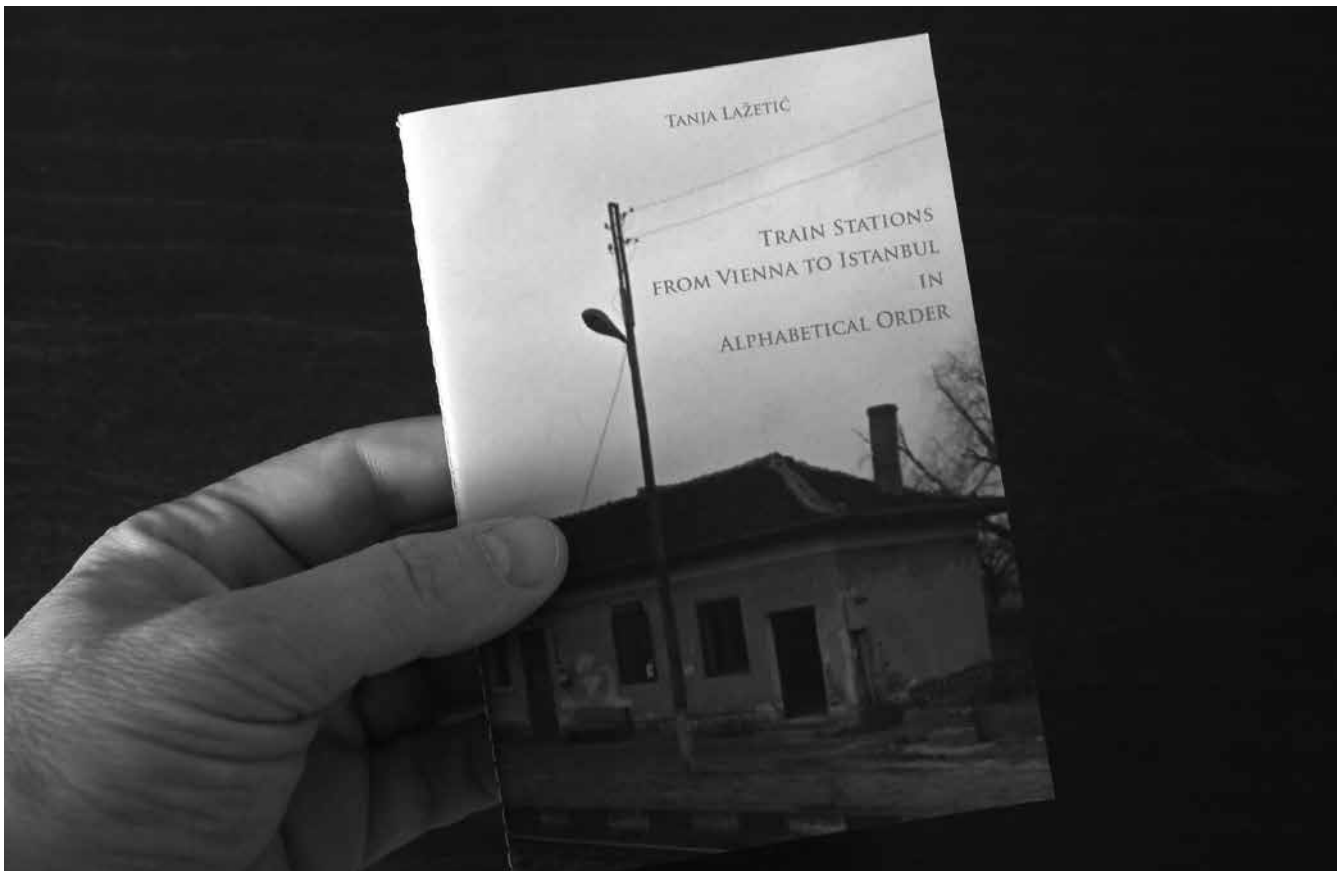
Cardboard sleeve. 10.5 in x 8 in.

128 pages. Edition of 500.

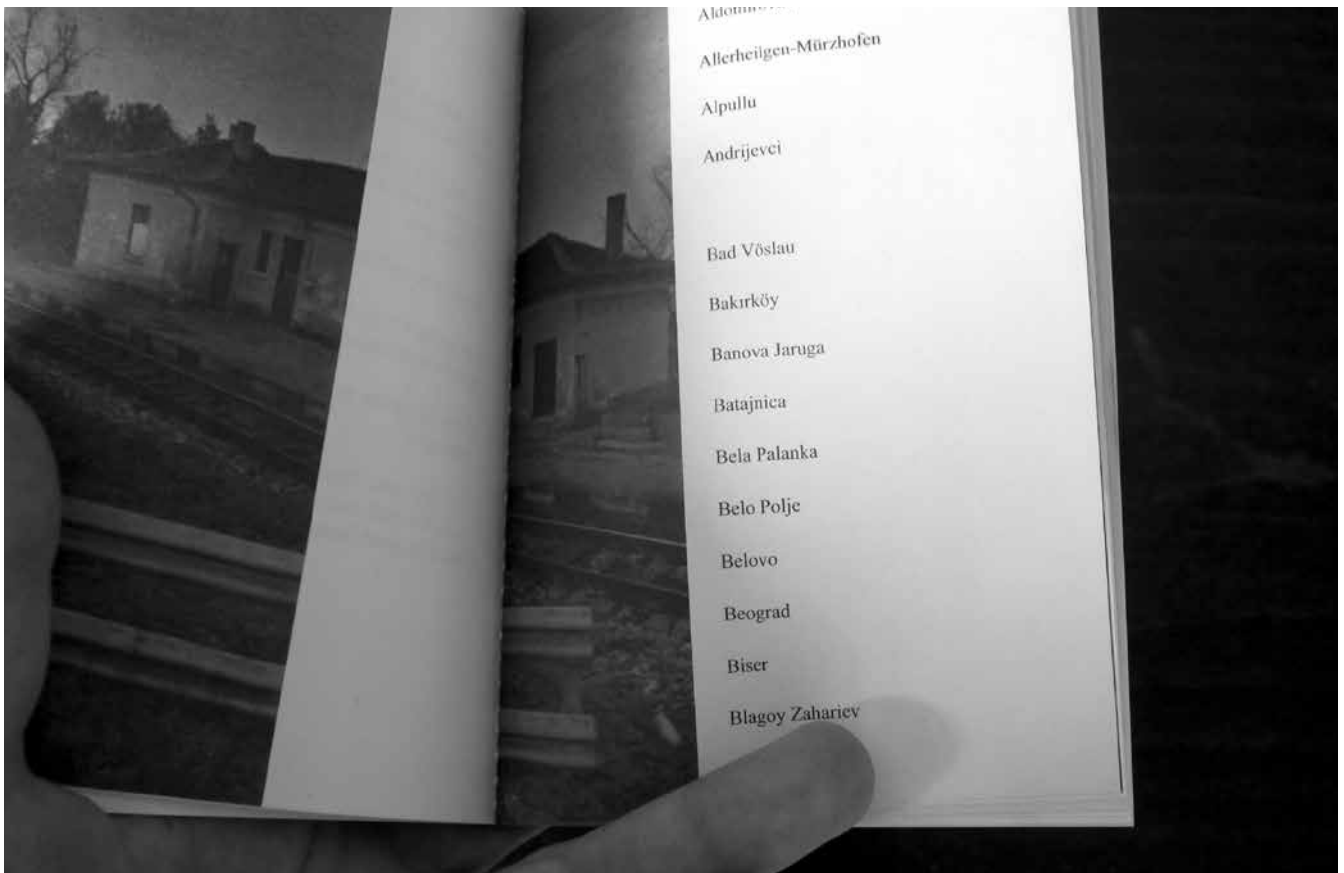
Traces Twitter posts to the point of origin
and makes a photograph to mark the
location in the real world. Texts by Kate
Palmer Albers, Jamie Allen, Chad
Alligood, Julia Dolan, Mark Alice Durant,
Paul Soulellis, Michael Wolf, Natalie Zelt.







100. Tanja Lažetic, *Train Stations from Vienna to Istanbul in Alphabetical Order.*
Slovenia, 2014. Offset book, sewn, soft cover. 4 in x 6 in. 48 pages. Edition of 300.
Google Street View images of the Bulgarian village of Biser, on the railway route between Vienna and Istanbul.



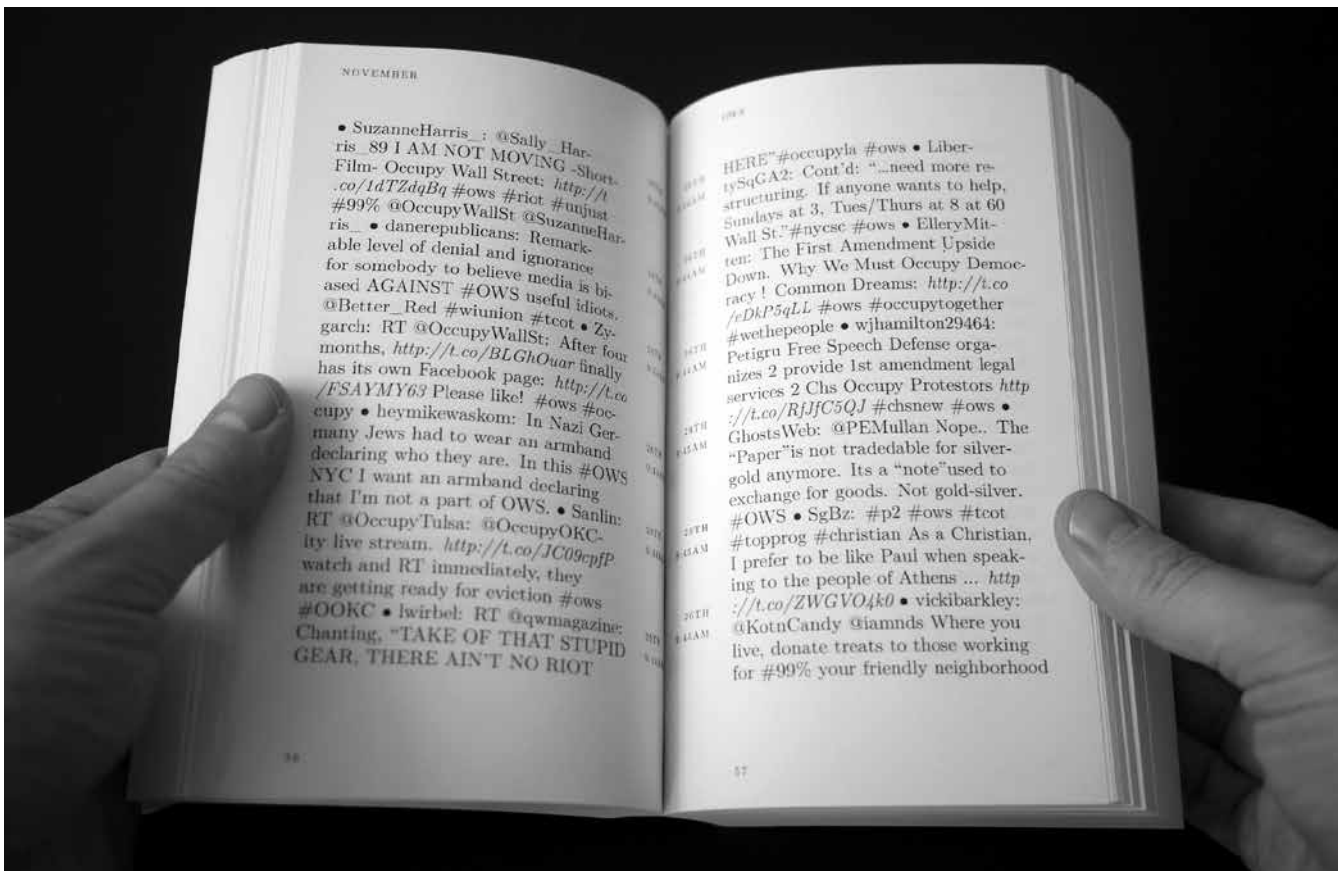
This book contains 3,000 tweets posted to Twitter for OWS from November 26, 2011 to November 29, 2011. It was auto-generated and published on demand by Ether Press on November 29, 2011.



OCCUPY
WALL
STREET

OWS
NOVEMBER 26, 2011
—NOVEMBER 29, 2011

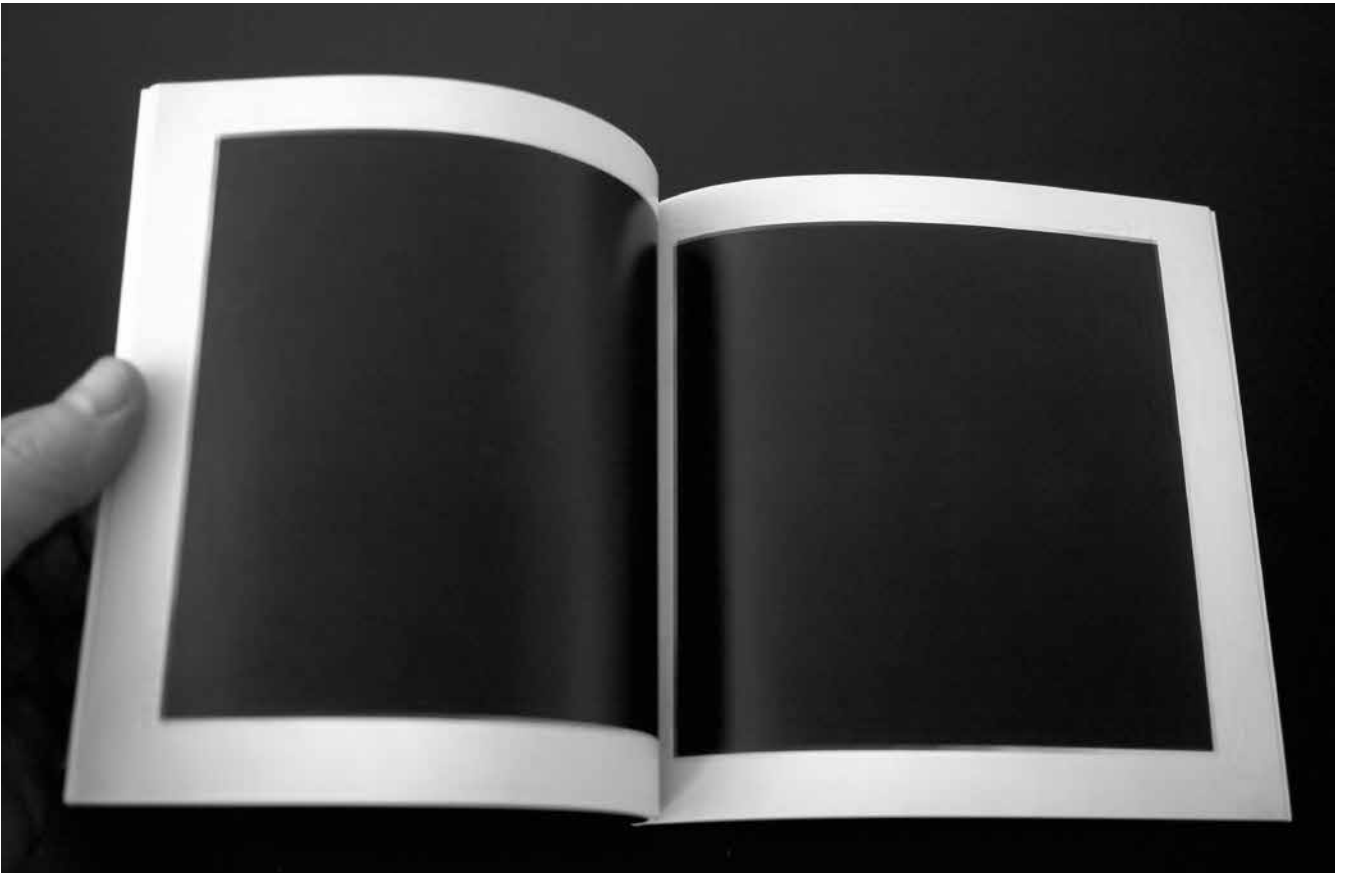
101. Andrew Leclair, *Occupy Wall Street*
November 26, 2011–November 29, 2011.
US, Ether Press, 2011. Unique print-on-demand book, perfect bound, soft cover (Lulu). 4.25 in x 6.875 in. 498 pages.





102. Antoine Lefebvre,
La Bibliothèque Pirate (Collection pirate 1).
France, La Bibliothèque Fantastique,
2013. Set of 18 zines in printed, cardboard
box. Each zine is saddle-stitched,
self cover. 6.5 in x 9 in.

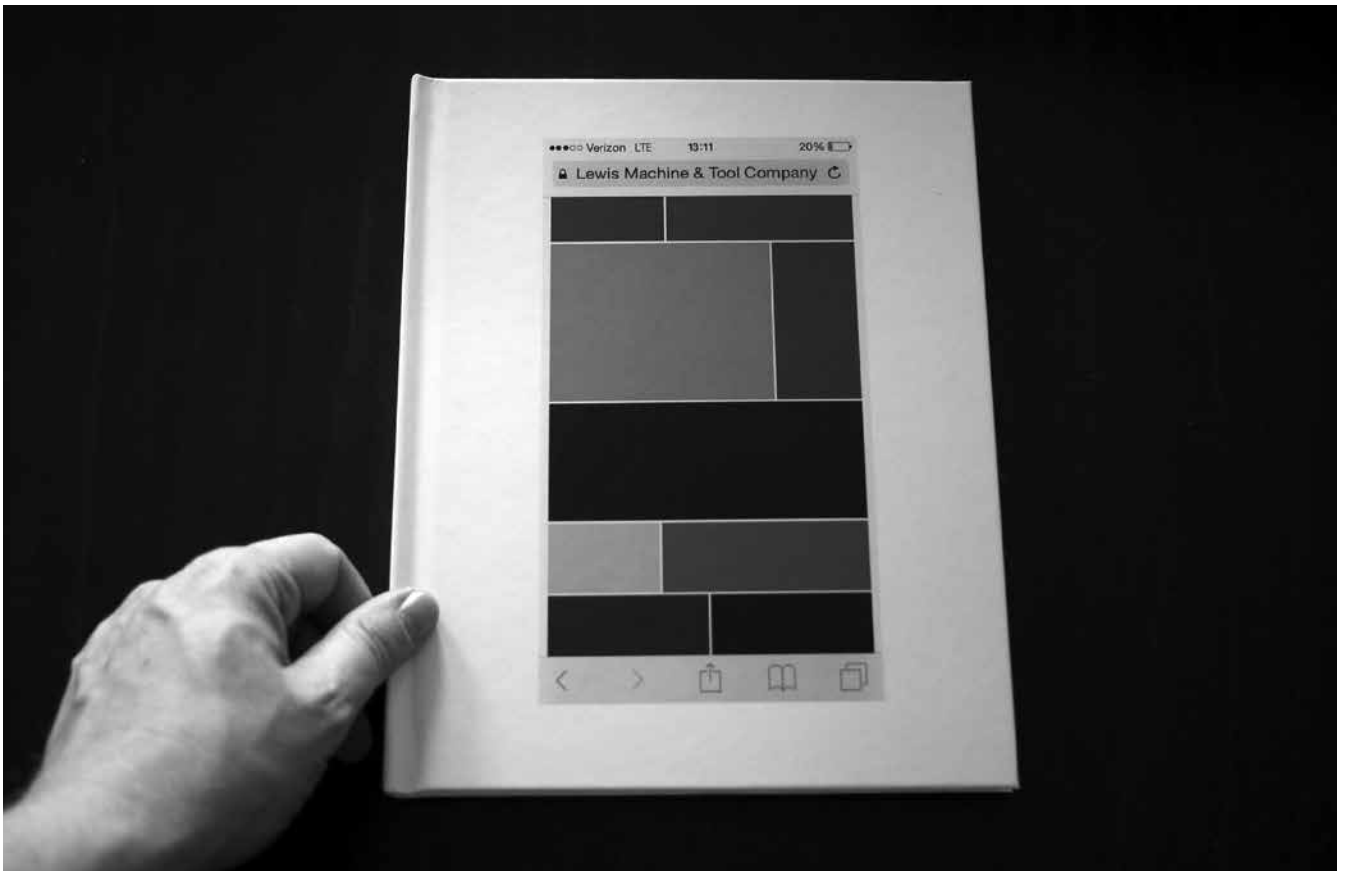
A collection of 18 zines that present significant historical artists' books in photocopy form. PDFs of each zine are distributed online at the artist's project website.

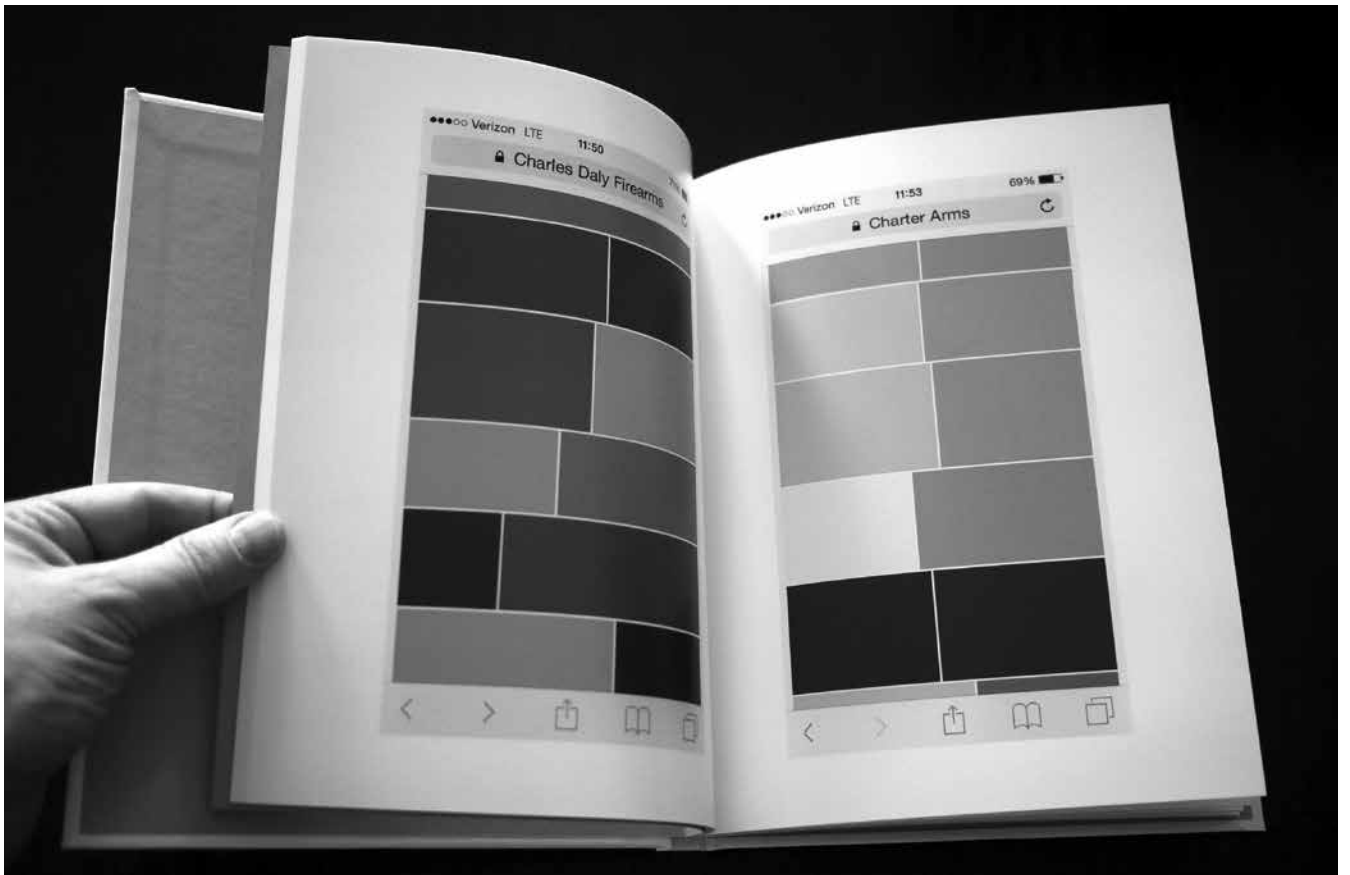


103. Jonathan Lewis, *The End*.
US, 2011. Print-on-demand book,
perfect bound, soft cover (Blurb).
6.75 in x 6.75 in. 28 pages.
Images of Malevich Black Square paintings
collected from Google Image Search.



104. Jonathan Lewis, *Loading*.
US, 2015. Print-on-demand, perfect
bound, hard cover book (Blurb).
8 in x 10 in. 88 pages.
Screenshots from a mobile de-
vice depicting image search results
for gun-related search queries, ren-
dered as solid blocks of color.





105–109. Guthrie Lonergan,
93.1 Jack FM Los Angeles 2008
(Vol I: #–C, Vol II: D–G, Vol III H–M,
Vol IV: N–R, Vol V: S–Z).

US, 2012. Set of 5 print-on-demand,
perfect bound, soft cover books.

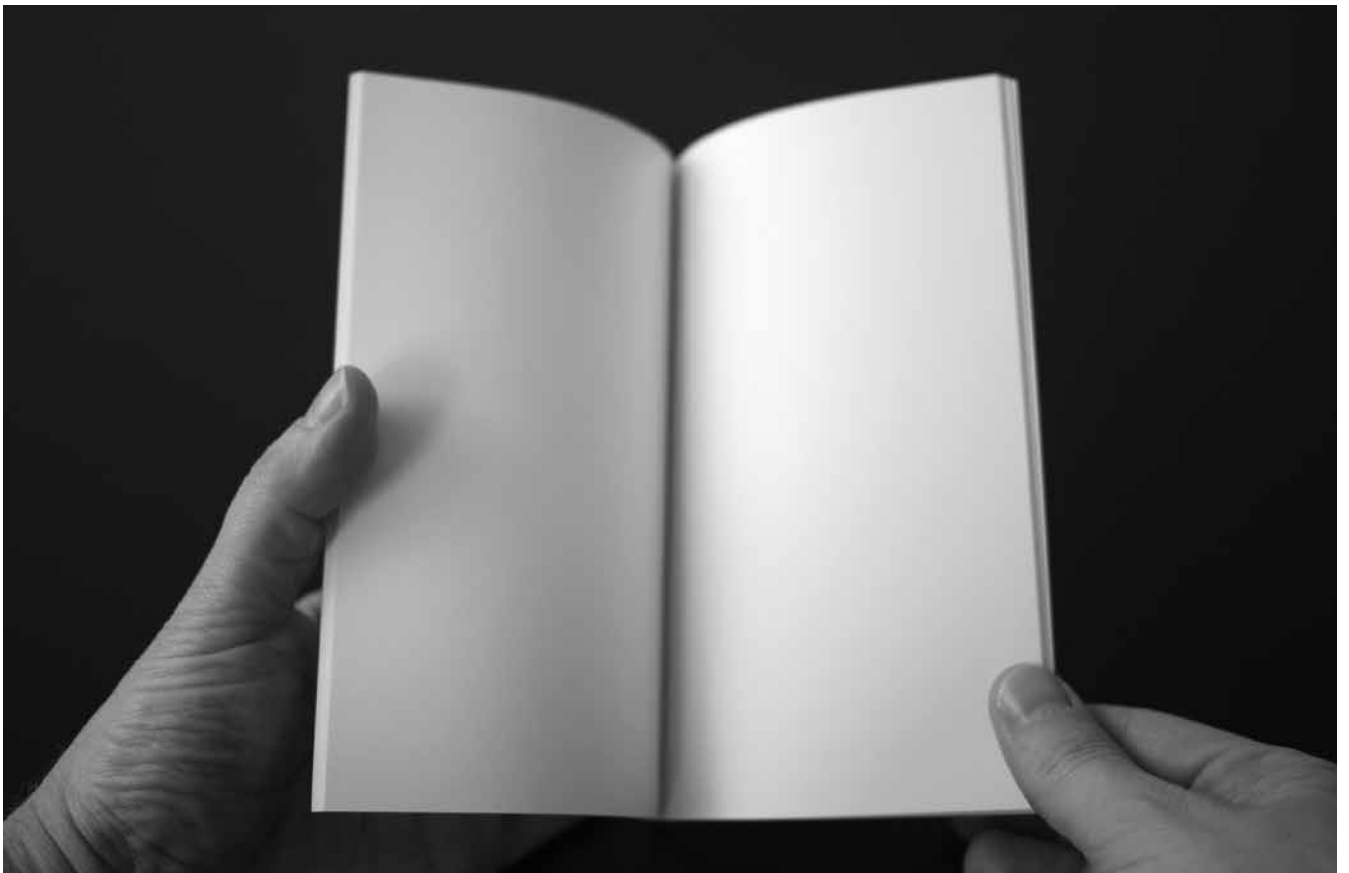
Each is 5.5 in x 8.5 in.

Page counts: 627, 595, 565, 565, 718.
A website-scraping script which down-
loaded the date, time, artist and title
of every track played on 93.1 JACK FM
in Los Angeles in 2008. The 5 volume
book series generated from this data doc-
uments the radio station's entire year,
organized alphabetically by artist.

110. Silvio Lorusso, Giulia Ciliberto,
Blank on Demand.

Italy, 2011. Print-on-demand, perfect bound, soft cover book (Lulu). 4.25 in x 6.875 in. 40 pages.

The two volumes constituting the project are produced through the self-publishing platform Lulu.com. The volumes' formats correspond respectively to the maximum and minimum dimensions currently available for the print; similarly, page amount and price are set according to the limit values allowed by the platform. The two volumes are completely blank, except for the presence of the ISBN code.



111. Silvio Lorusso, Sebastian Schmieg,
56 Broken Kindle Screens.

Italy/Germany, 2012. Print-on-demand perfect bound book, soft cover. 4.25 in x 6.875 in. 80 pages.

A print on demand paperback that consists of found photos depicting broken Kindle screens.



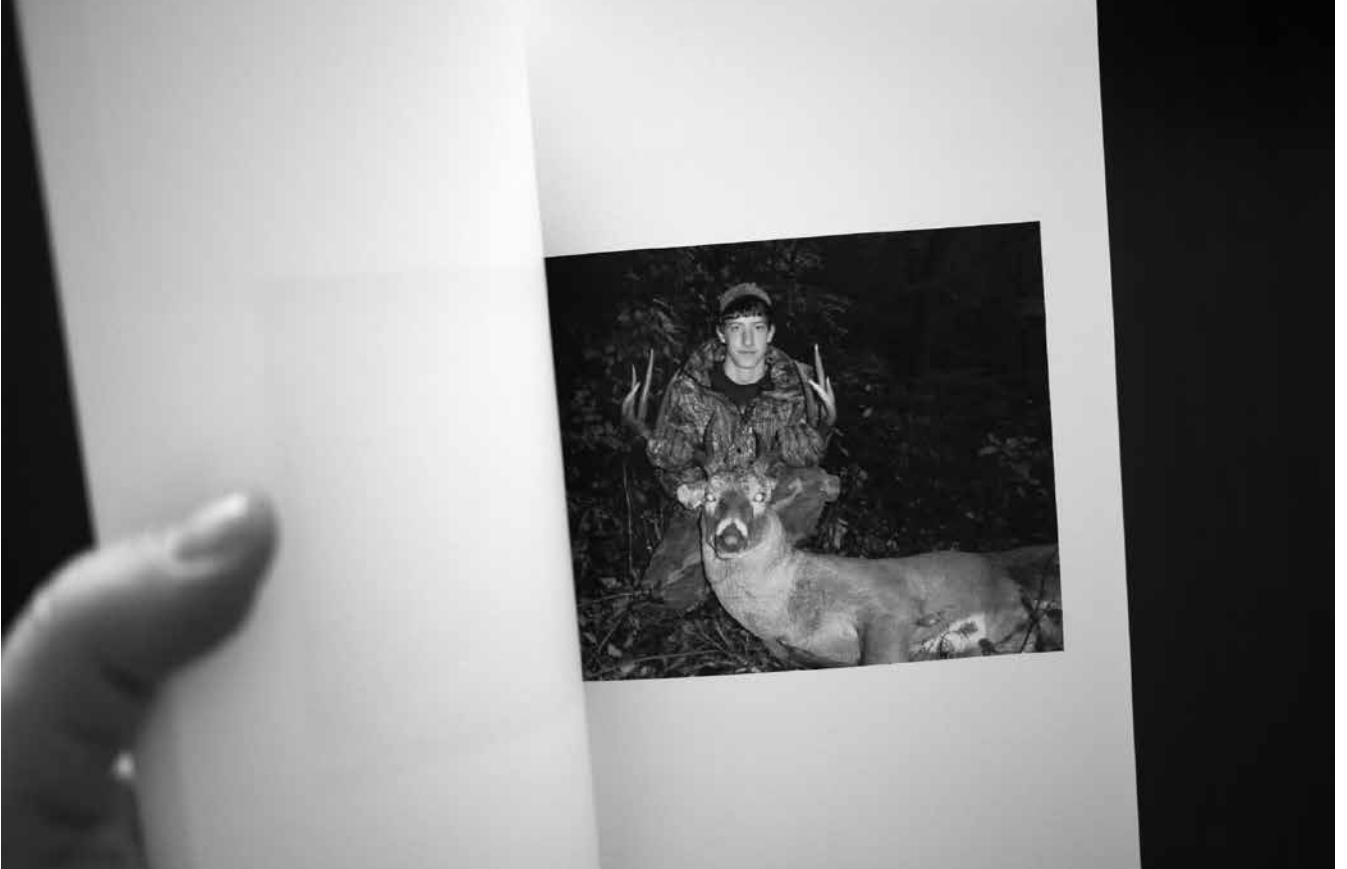


112. Seth Lower, *Hunting Partners*.

US, 2011. Print-on-demand, perfect bound, soft cover book. 5.75 in x 8.25 in. 66 pages.

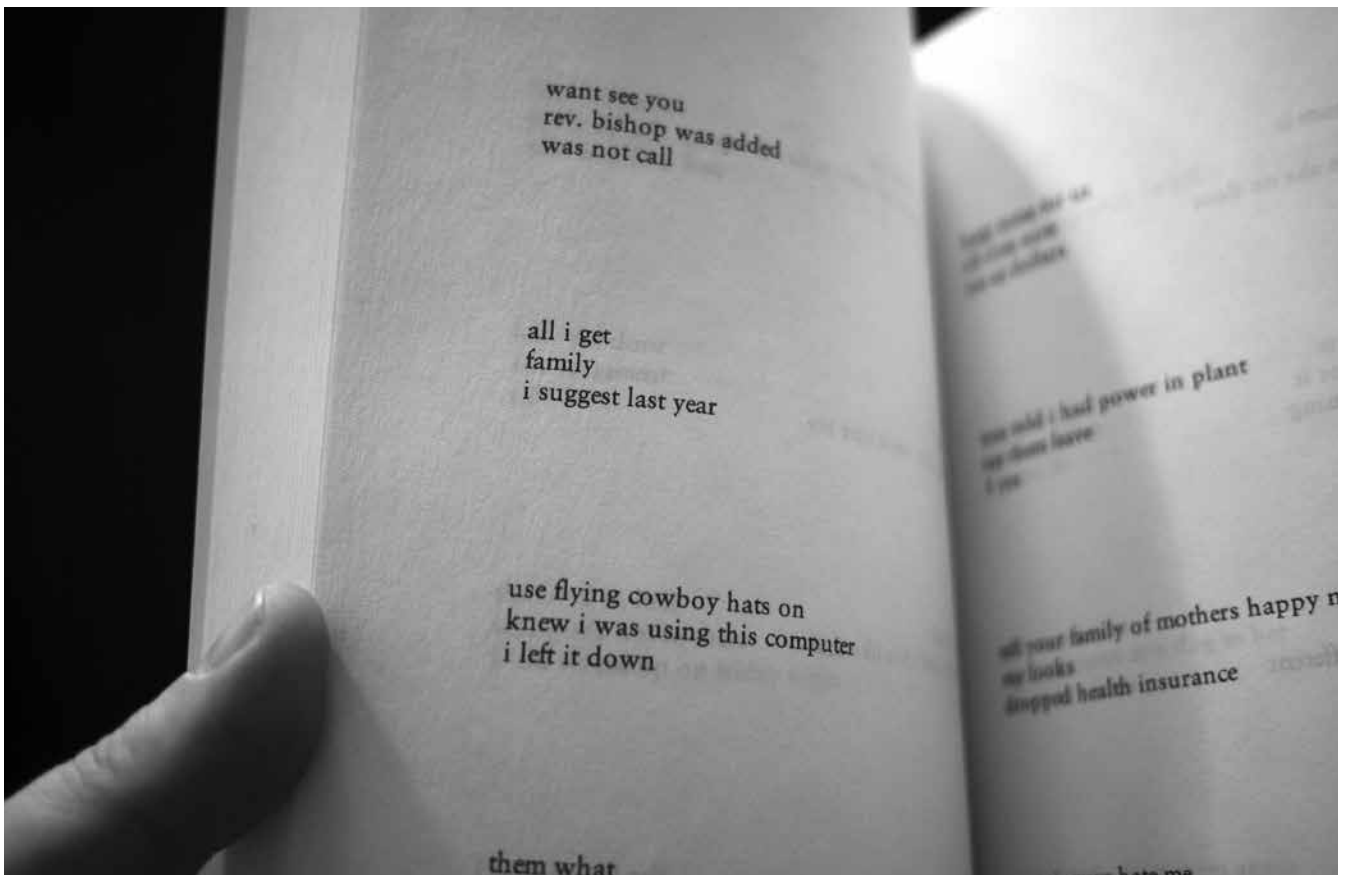
A collection of hunting pictures gleaned from the web in which the hunters look very similar to their prey.





113. Rob Lycett, 23187425 (1000 Haiku).
England, 2013. Print-on-demand, perfect
bound, soft cover book. 5.5 in x 8.5 in.
252 pages. Unique copy.

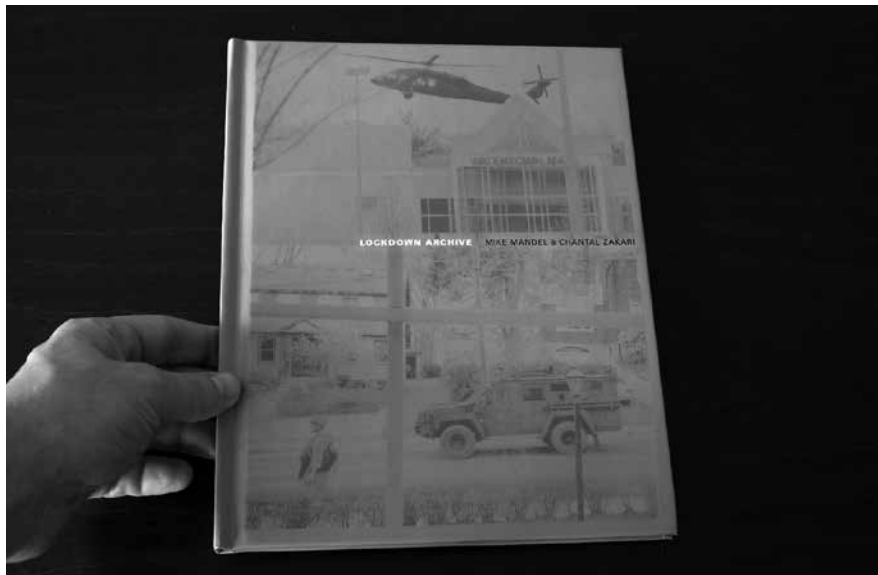
This is a generative book. A poetic representation of the search queries of AOL user 23187425, dating from May 2006. A randomly quoted monologue, by an unknown hand (or machine), originally discovered within the released AOL search queries by Thomas Claburn. Each printed book is a unique impression of the data, and is enabled by print on demand technologies. In July, 2015, a unique copy of this book was purchased for Library of the Printed Web, New York.

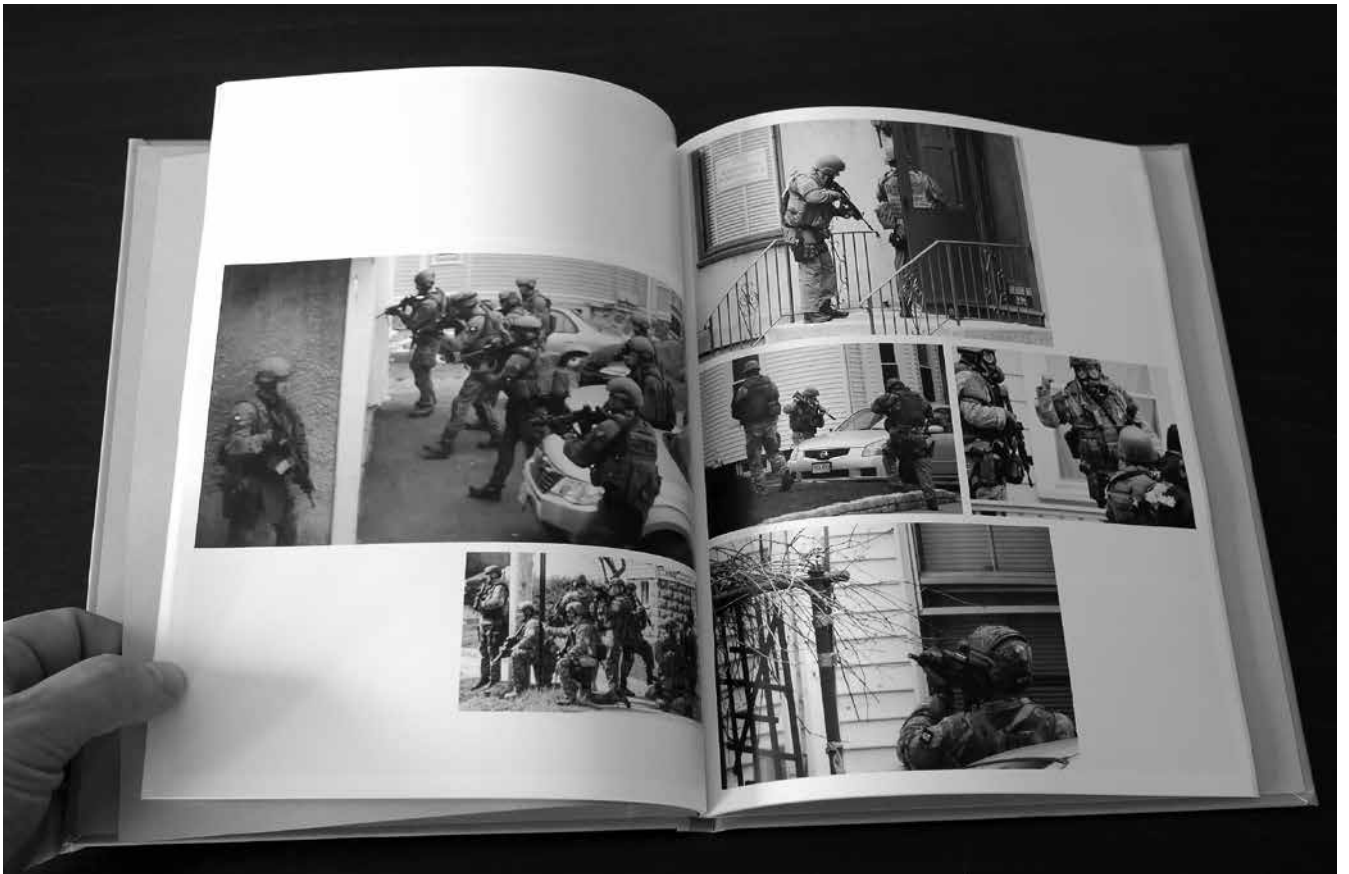


114. Mike Mandel, Chantal Zakari,
Lockdown Archive.

US, Eighteen Publications, 2015. Print-on-demand, perfect bound, hard cover book (Blurb). 8.25 in x 10.25 in. 80 pages. AP.

A collection of images related to the response to the 2013 Boston marathon bombings, all found on the web and reorganized by the artists chronologically, by location, or by various categories in order to create an encyclopedic overview of the manhunt.





Pharm[1] noch bis in die 1980er Jahre etwasliches Fett aus Pflanzen[4], die neben dem vorzüglich gut im erweichenden Fettbestandteil des Mammelkäse auch Hormone und Vitamine enthalten sollte. Die embryonale Herkunft sollte einen verjüngenden Effekt ausstrahlen. Mit der Verwendung dieser „natürlichen“ Substanzen wurde offen geworben was sich auch am Namen der Produkte nachvollziehen ließ. Die Placenta wurden von Heilpraktikern und geburtshilflichen Abergläubigen für industrielle Zwecke gesammelt. Die Verwendung menschlicher Placenten wurde nach der Entdeckung des HI-Virus in den 1980er Jahren aufgrund tierischer Produkte beendet, obwohl aufgrund des Verarbeitungsprozesses zu keiner Zeit eine Infektionsgefährdung bestand, jedoch generell Produkte mit menschlichen Inhaltsstoffen nicht mehr genutzt werden. In Paris wurde 2009 eine als *Pebacco* bezeichnete Bunde bestrickt. Menschenfleisch hergestellt und vertrieben zu haben, der Fall stellt sich als frische Entdeckung der Ermittler heraus.[9][10] Grundlage hierfür war die Querschnitts-Legende vom *Padraku* oder *Nakaj* („Schlichter“), einem

weißen Mönch, der den erkrankten Kaufmann das Fett anbot.[11]

ENZYKLÄDIE

1. Ferdinand Giese: Chemie der Pflanzen- und Tierkörper in pharmazeutischer Hinsicht. Verlag, Hermann, Leipzig, 1811, S. 337.
2. Christiane Wagner, Jutta Falzig: Verfalls auf den Kopf gebauert... Galgen und Scharfrichter in Himm, Naxos, Norderau 2008, ISBN 978-3-940164-17-7.
3. Menschenfleisch war früher ein begehrter Rohstoff. In: Die Welt vom 20. November 2009.
4. Adolf Wanka, Detlef Wagt (Hrsg.): Der deutsche Volkserbe der Gegenwart. Superbia, Leipzig 2006, ISBN 978-3-937534-19-4 (Nachk.: der Entzuges, Hamburg 1860 bei Agnes des Raichen Hauses in Hamburg).
5. Philip Reiger: Die Heilkraft des Todes. In: Der Spiegel, Jg. 63 (2009), Nr. 9 vom 26. Januar 2009.
6. H. Koch: Fettenbolle durch Humaninfektion. In: Deutsche Zeitschrift für Chirurgie, Bd. 186 (1924), S. 273–278 (Tribun).
7. Edmund Schripf: Lehrbuch der Kosmetik. Wien, Bonn 1957, S. 238.
8. Rolf Müller: Die kommerzielle Nutzung menschlicher Körperbestandteile: rechtliche Grundlagen und Grenzen (Band 191 von Schriften zum

Rechtlichen Bereich, Danker 48. Band, München, 2008, ISBN 978-3-7089-2200-2).

9. Die Legende vom Menschenfleisch, Jg. 33 (2009) vom 23. Dezember 2009.

10. Menschenfleisch war eine Idee, die vom 2. Dezember 2009 (Anzahl: Quelle: spanischer Überwachen) auf http://recht.com/Artikel/1874_A_25_06.htm (mit Clicker-Overlook) <http://www.recht.com/aktuell.htm>

WEBLINKS

- Apothekergelübde für „Achtung, heilige“
- Exzentrikerprodukt
- Medizinisches Museum on-line

MENSCHENFLEISCH

Siehe: Groszahn

MENSCHENFLEISCH

Siehe: Kannibalisierung

MENSCHENFLEISCHMASCHINE

Siehe: Renato Souto

MENSCHENFLEISCHSUCHE

Siehe: Renato Souto

MENSCHENFLEISCH

Das Menschenfleisch (Polax) ist ein pflanzliches Produkt der Kultur der Hülle (Diphospora).

INHALT

- Merkmale
- Vorkommen
- Ernährung
- Eiweißgehalt
- Eiweißgehalt
- Junglarven
- Schwabewirkung
- Menschenfleisch als Kanibalisierung
- Ernährung

MERKMALE

Das Menschenfleisch ist ca. 1,0 bis 1,2 mm groß und flügellos. Seine stark ausgebildeten Hinterbeine ermöglichen ihm Sprünge bis zu 30 cm hoch und 50 cm weit. Als Außenhaut besitzt er eine sehr widerstandsfähige Schicht aus Chitin, die dunkelbraun gefärbt ist. Wie aus dem Namen schon erkennbar, ist diese Flohlarve in erster Linie auf den Menschen gerichtet, d. h. sie hat im Vergleich zu anderen Floharten eine hohe Wirtsspezifität. Allerdings

befallen sie gelegentlich auch dem Menschen nahe Tiere, wie Hunde und Katzen.

VORKOMMEN

Das Menschenfleisch ist ursprünglich ein „Schwefel“, ein Parasit bei Schweinen in Amerika. Von dort aus hat er sich vor etwa 14.000 Jahren über Asien nach Europa

ausgebreitet und kommt mittlerweile weltweit vor [1]. In Mitteleuropa ist der Menschenfleisch selten geworden. Viel häufiger werden Menschen vom Katzenfloh (Ctenocephalides felis) oder auch vom Hundefloh (Ctenocephalides canis) befallen.

ERNÄHRUNG

Als Nahrung saugt er Blut, kann jedoch auch bis zu einem Jahr ohne eine Mahlzeit auskommen. Für den Stich werden

frischwarme Regionen am Körper bevorzugt. Ein einziger Floh kann meist zur Nacht in kurzer Zeit den ganzen Körper mit Stichen überziehen. Normalerweise nimmt der Floh pro Tag eine Blutmahlzeit zu sich. Dabei nimmt er wenn möglich öfters das Zwanzigfache seines Eigengewichtes auf. Ein Teil des angesaugten Blutes wird kurz danach wieder ausgeschieden. Die Flohstiche sind gelegentlich in einer Reihe angeordnet; man spricht auch

von Flohstich [2]

ENTWICKLUNG

Die Entwicklung des Menschenfleisches verläuft über die Stadien I, Larve, Puppe und Imago. Ein solches Zyklen dauert meist von einigen Wochen bis hin zu sechs Monaten.

ERBLAG

Die erste Begattung erfolgt etwa 8 bis 24 Stunden nach einer Nahrungsaufnahme. Erwa einen Tag nach der Begattung beginnen die weiblichen Floh mit der Eiablage. Ein Weibchen legt pro Tag jeweils etwa 50 Eier, die schlüpfen auf dem Wirtstier. Die abgelegten Eier werden, sie sind weiß, oval, hell, nur etwa 0,5 mm groß und besitzen keine lebhafte Außenhülle, weshalb sie jederzeit vom Wirtskörper abfallen können.

JUNGLARVEN

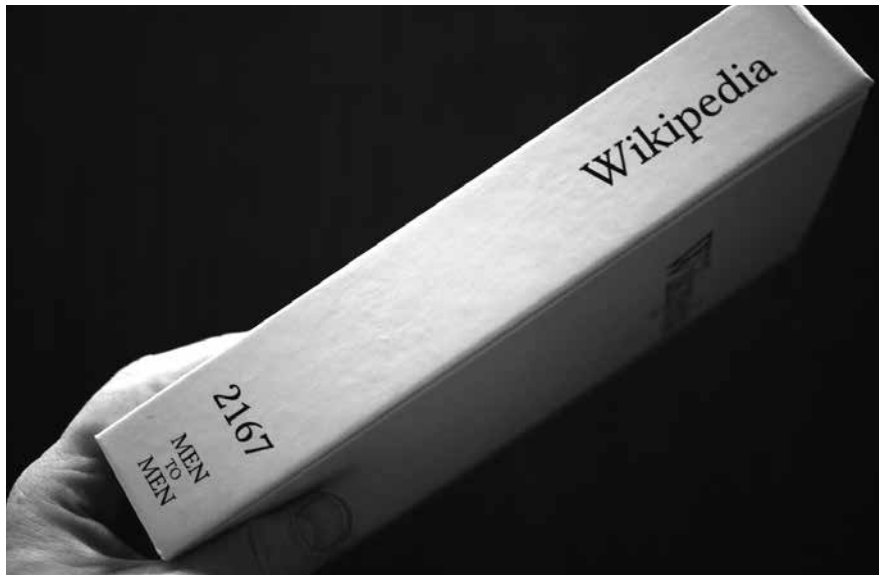
Die Junglarven schlüpfen etwa 2 bis 14 Tage nach der Eiablage und verrecken sich vorzugsweise in Teppichen, auf Fußböden vor allem an den Ecken und den Wandfugen in der Nähe der Heizung, in Polstermöbeln, Kissen, Maten und Matratzen. Da von einem Floh abgelegte Eier auf Teppichen und in Polstermöbeln, Kissen, Maten und Matratzen abgelegt werden, fälschlicherweise Blut dient den 3 mm langen, weißen, fadenförmigen Larven als Futter, da sie noch nicht ausgen können.

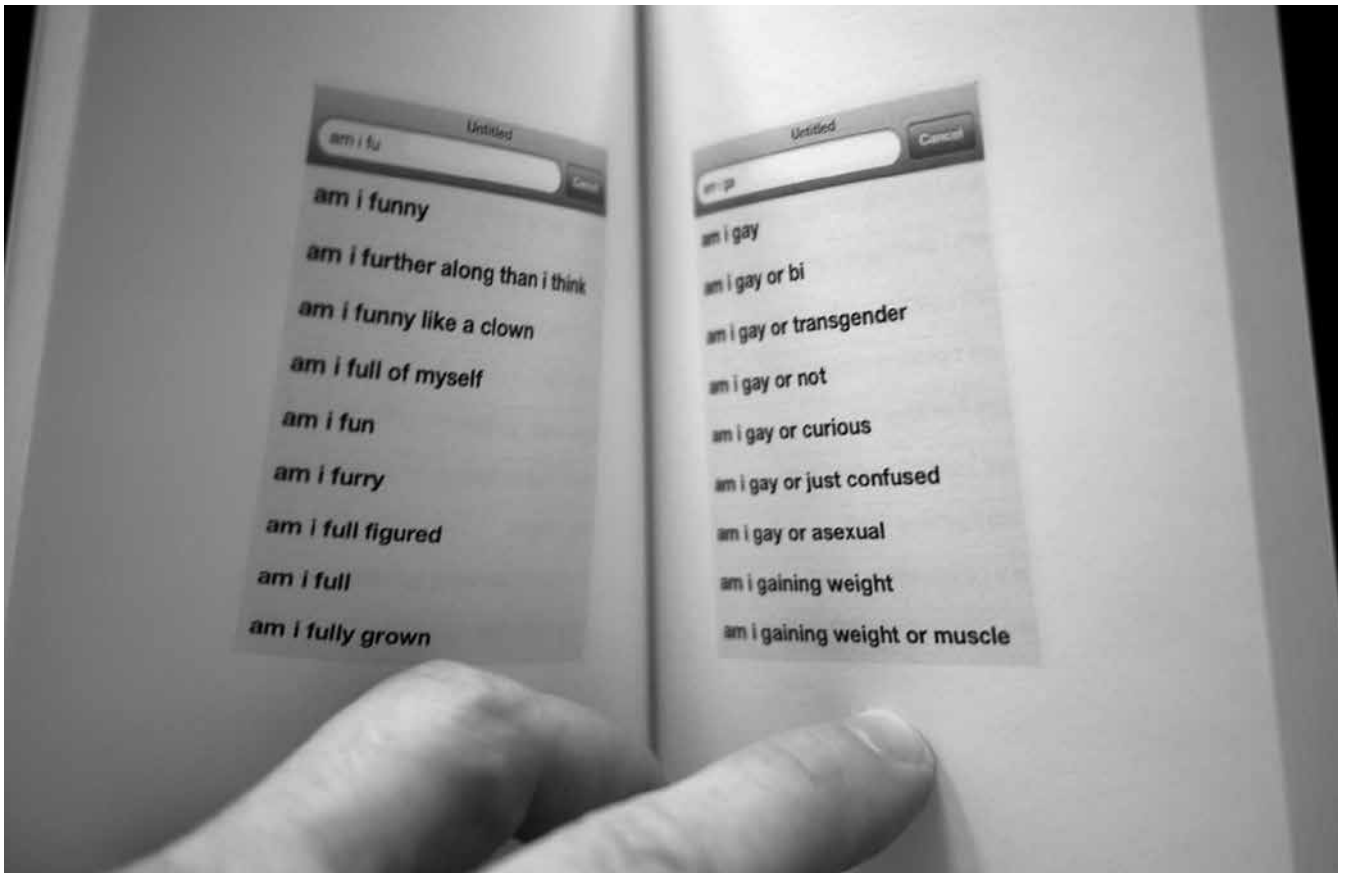
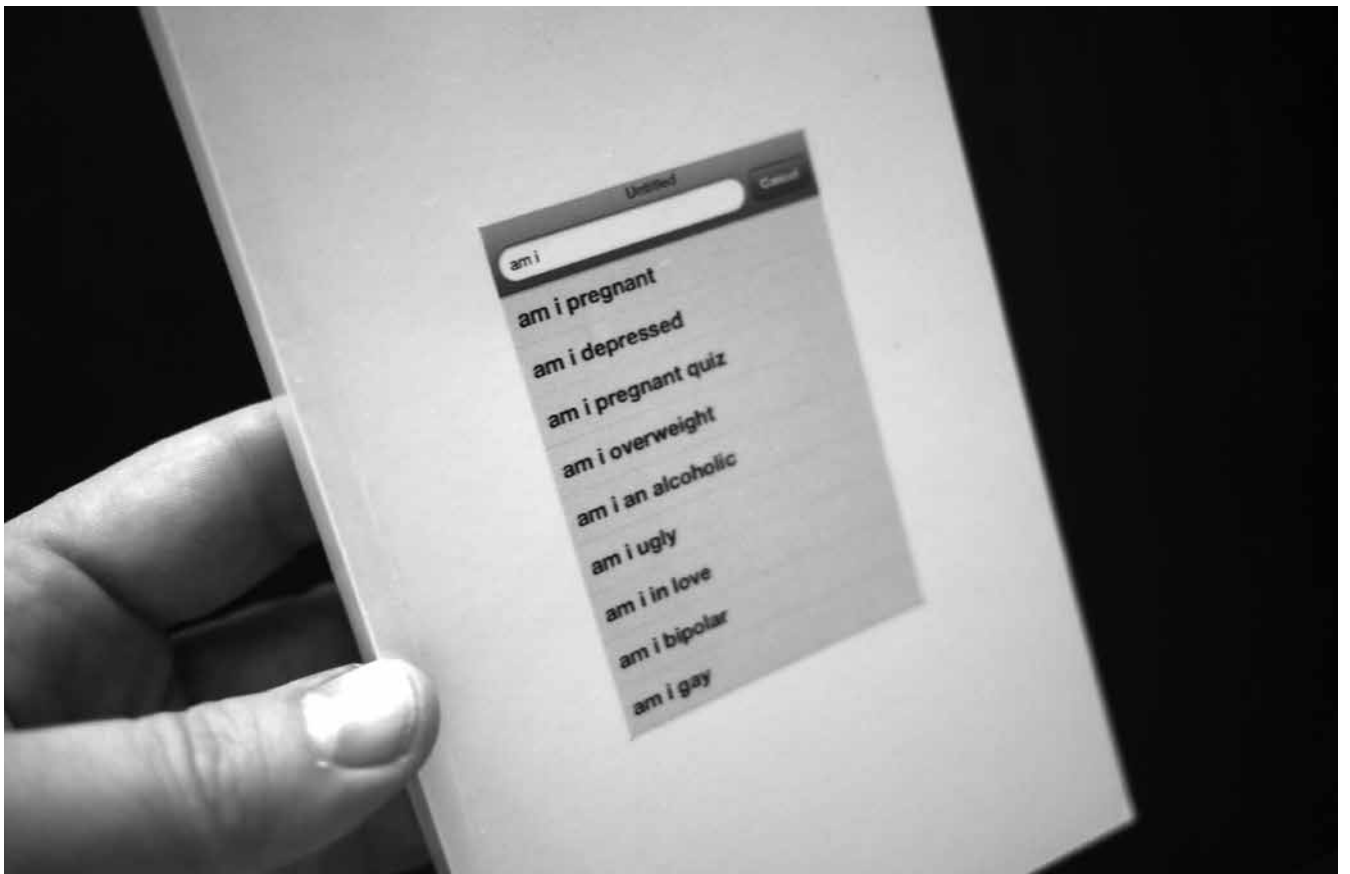
115. Michael Mandiberg,
Print Wikipedia, German version /
Volume 2167 (MEN to MEN).

US, 2016. Print-on-demand, perfect bound, hard cover book (Lulu). 6.25 in x 9.25 in.

700 pages. Volume #2,167.

Print Wikipedia is an art project that creates print versions of Wikipedia. The German version is comprised of part of the supposed 3,406 volumes of DE Wikipedia as it existed on March 5, 2016.





116. Sarah Marshall, *Am I.*

US, 2013. Digitally printed, perfect bound, soft cover book. 4.25 in x 6.875 in.

184 pages. Open edition.

An alphabetical collection of popular Google search suggestions for the phrase “am I...” that explores the way in which contemporary culture uses the search engine as a type of oracle.

December 8, 2013

Searched for anything and everything
 Searched for criterion
 Searched for junot diaz drown
 Searched for J|||||||090000000000-----=p...|||
 Searched for open-ended thesaurus
 Searched for open-ended
 Searched for revamp
 Searched for robocop
 Searched for can you have multiple websites on one hosting account
 Searched for most legible print typefaces
 Searched for poetry book
 Searched for book design and layout services
 Searched for book design services
 Searched for how to make your own perfect bownd book
 Searched for bloom aluminum

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December 5, 2013

Searched for fit nyc
 Searched for design comp
 Searched for bloom aluminum
 Searched for bramble magazine
 Searched for land fuzz
 Searched for bloomag
 Searched for bloom magazine
 Searched for bloom magazine
 Searched for fm
 Searched for dreamweaver trial
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 1:04pm
 1:03pm
 1:02pm
 1:01pm
 1:00pm
 12:59pm

December 6, 2013

Searched for Clea DuVal
 Searched for but I'm a ch
 Searched for orange is
 Searched for benefit d

117. Sarah Marshall,
Searches: 2007–2013

(Weeks 2, 29, 68, 135, 183, 257, 320).

US, 2013. Set of 7 zines. Digitally printed, saddle stitched, card stock covers.

5.5 in x 8.5 in. 8 pages each.

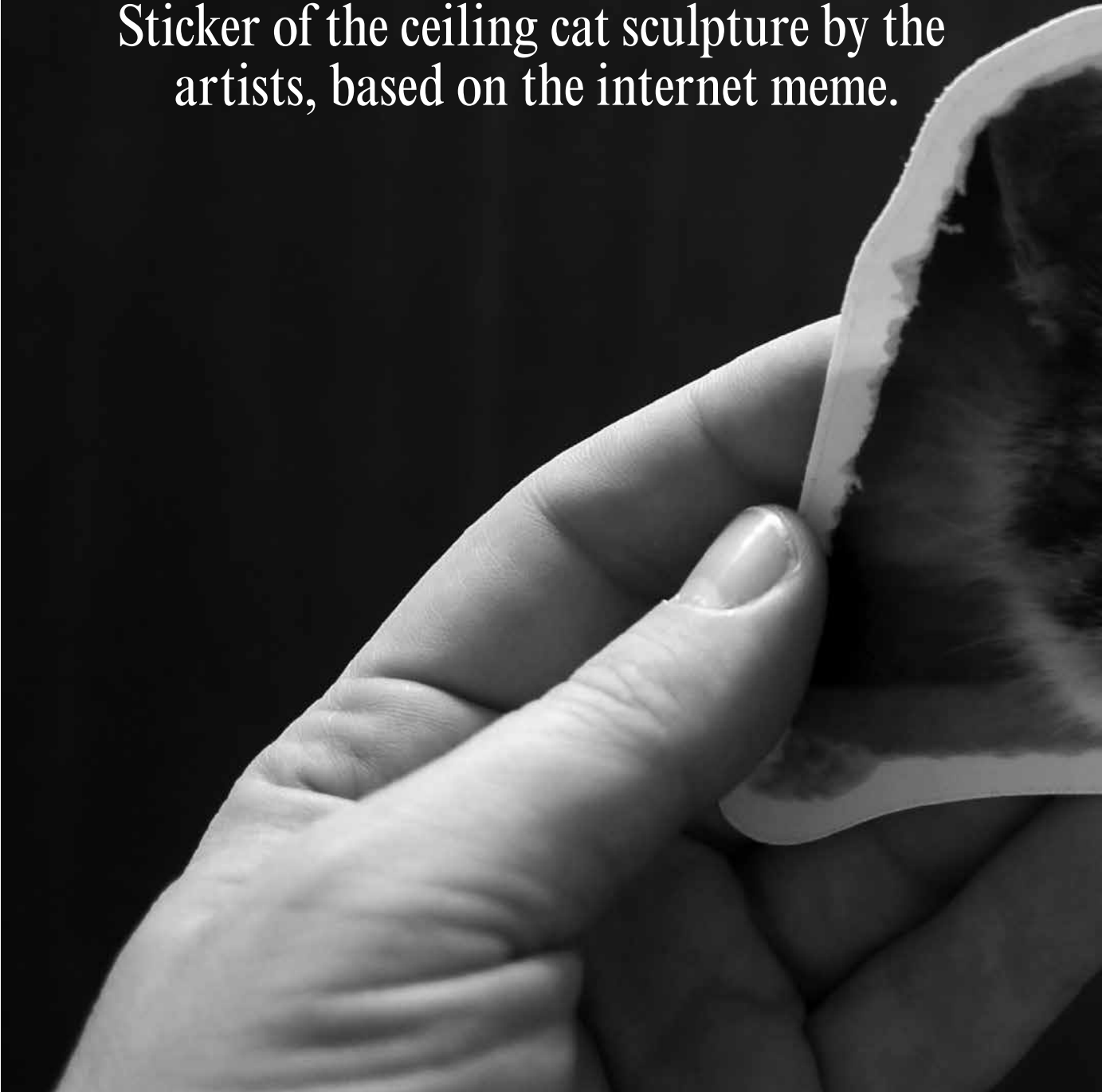
Seven year archive of the artist's weekly Google search history (approximately 37,000 searches) transcribed into a collection of books and zines.



118. Eva Mattes, Franco Mattes,
Ceiling Cat.

US, 2016. Digitally printed sticker.
7 in x 4 in.

Sticker of the ceiling cat sculpture by the
artists, based on the internet meme.





119. Albertine Meunier,
My Google Search History.

France, l'air de rien, 2011. Offset printed book, perfect bound with French folds.

Soft cover. 5.5 in x 8 in. 168 pages.

First edition, unnumbered.

In 2006, Google launched the Web Search History function and began saving users' search criteria. Since that very first day, Albertine Meunier has been scrupulously compiling her Google searches and publishing them online. More than three years later, Albertine's successive searches tell a story—not just her own, but also the story of the Web.

albertine meunier

My Google Search History

Jan 07, 2011 . Nov 06, 2006

Postfaces
de Margherita Balzerani, Milad Doueithi,
Étienne Gatti, Julien Levesque, Annick Rivore

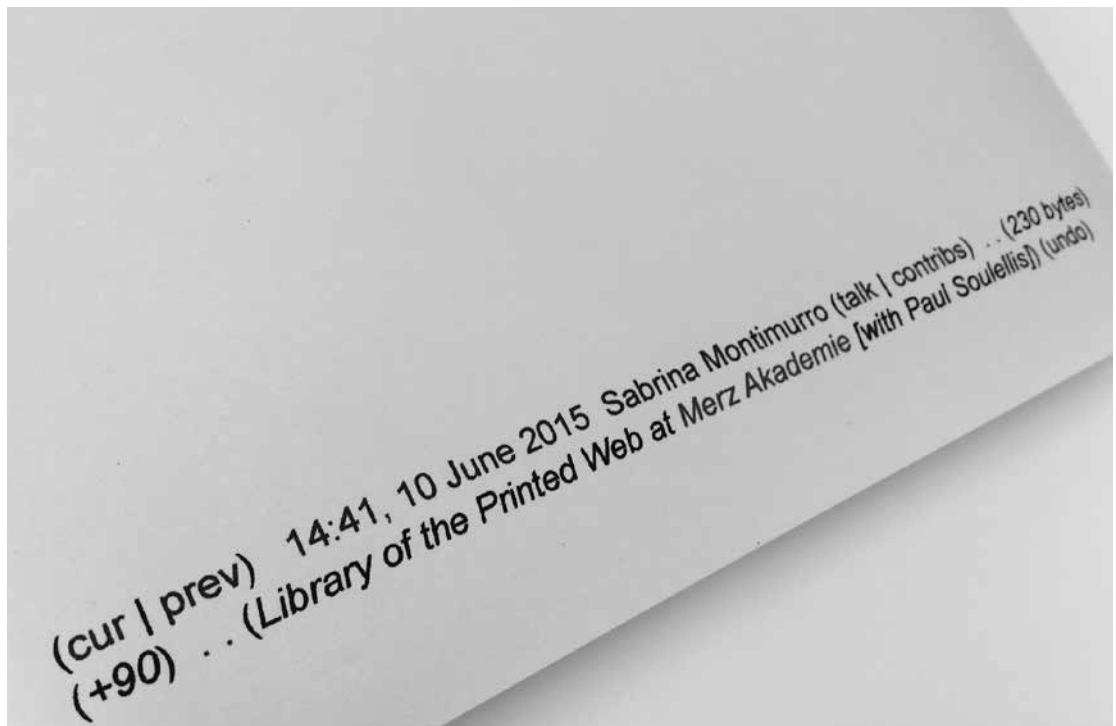


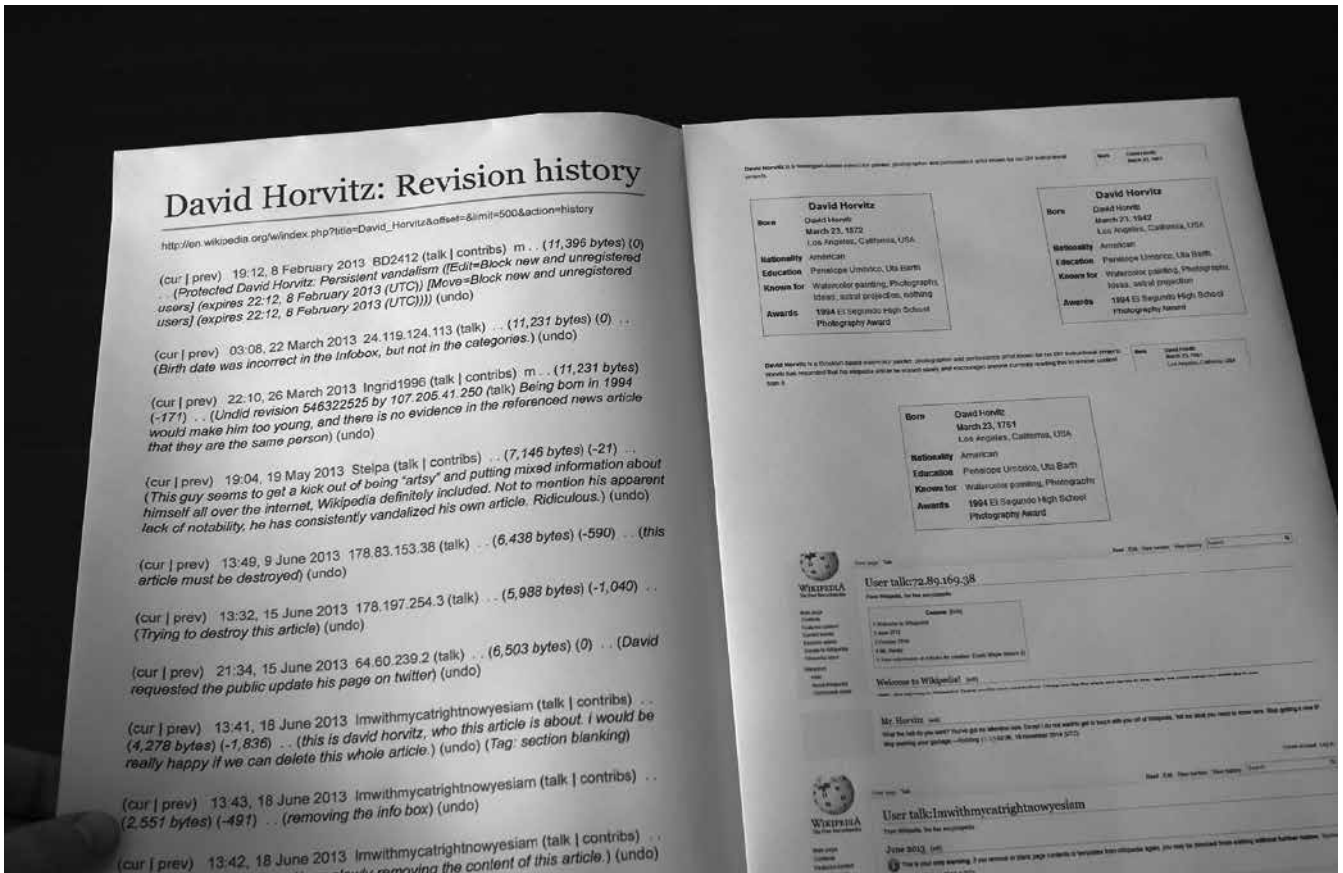
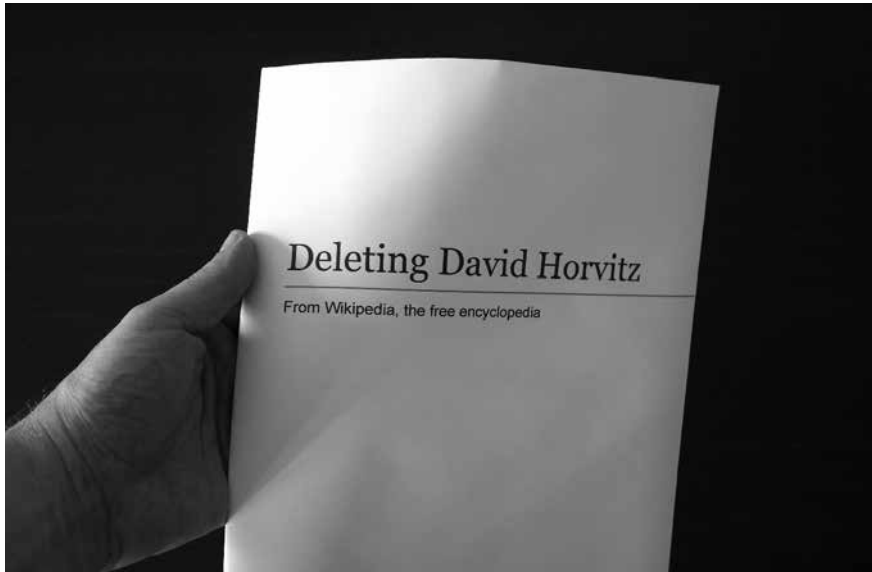
I kiss life

December 31, 2008 . exemple frameset . frameset . js twitter
api search . script twitter aip search . create pop up book .
mairie de vitry . paper engineering . pop up paper engineering
. auto entrepreneurs . autoentrepreneurs . hyper tête . agessa .
SimpleXMLElement . livres animés imprimer doc . December
30, 2008 . innovation bazar . Vatican . function foo (twitter)
. foo twitter . twitterCallback2 . JSONP results foo afficher
twitter . JSONP results foo afficher result . JSONP results
foo . JSONP format results foo . JSONP format . twitter
query callback foo results twitter . query callback foo results
twitter . query callback foo results . twitter search.json query
callback foo results . twitter search.json query callback foo .
search.twitter.com/search.json callback foo . search.twitter.
com/search.json callback . search.twitter.com/search.json
. json twitter search query . appel json twitter search query
. Vatican . Myrl . dans la nuit, des image . December 29,
2008 . metaball . wall . meta . tweet hash tag . tweethem .
tweetmem . Joaquin Phoenix . December 28, 2008 . taux
de change . barbapapa gif animé . bibliothèque gif animé .
image ready export gif animé . image ready . rendre gif animé
transparent avec image ready . rendre gif animé transparent
. gif transparent animé . gif animé . gif transparent . google
history . latitude longitude panoid . latitude longitude .
google street view code api . google street viewcode ani

120. Sabrina Montimurro,
Deleting David Horvitz.

Germany, 2015. Digitally printed folded sheet/zine. 9 in x 12.625 in. 8 pages. A collection of messages and screenshots from Wikipedia related to the deletion of David Horvitz's Wikipedia profile. Created for Library of the Printed Web workshop at Merz Akademie, Stuttgart.

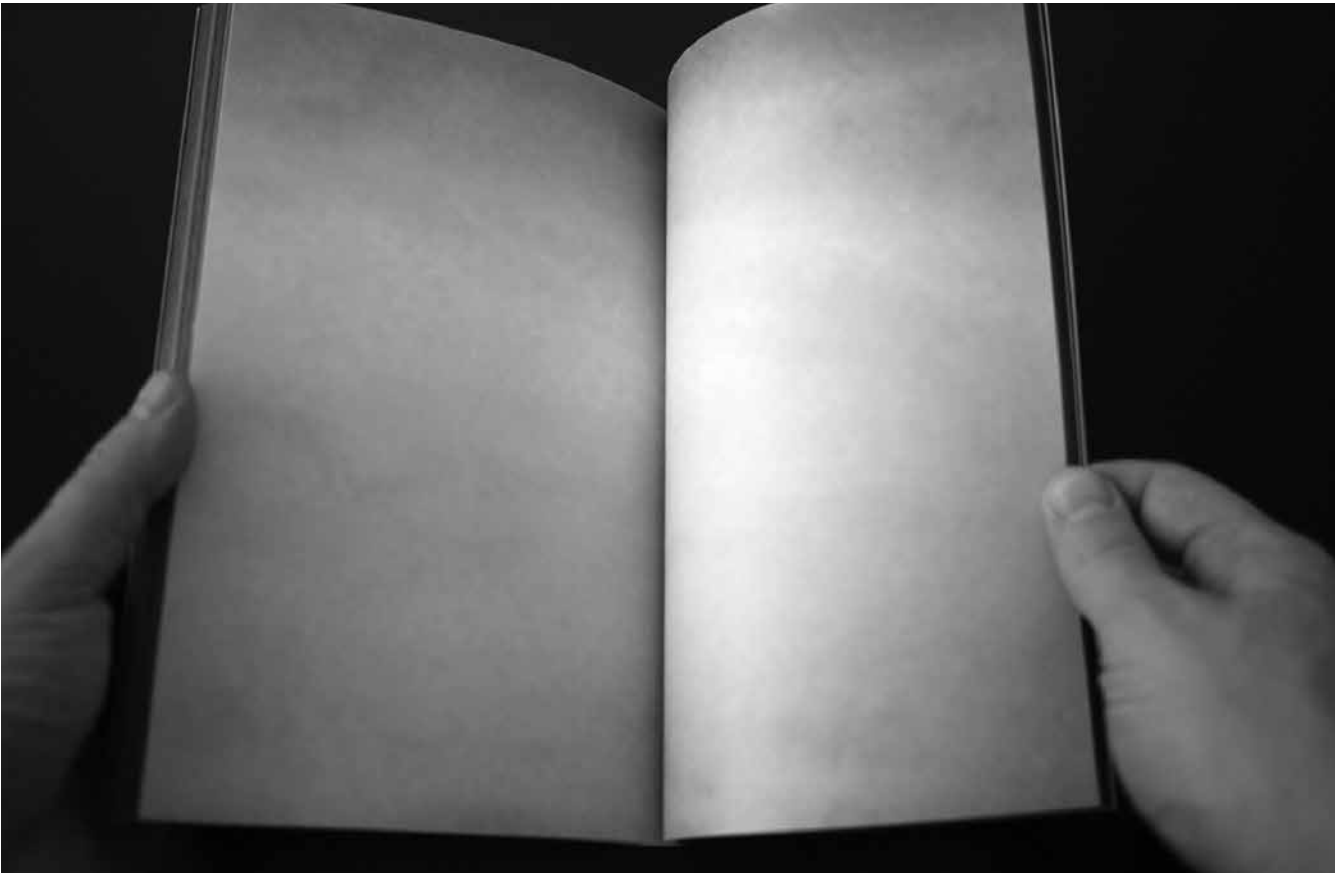




Contains the most plain, uninteresting detail areas from the one hundred least popular images in the Hubble Space Telescope image gallery, in order with the least popular first. Accessed on November 12, 2012, the gallery contained 1,298 images.



121. Heidi Neilson,
Details from the Least Popular.
US, 2013. Print-on-demand, perfect
bound, soft cover. 6 in x 9 in.
208 pages. Edition of 50.





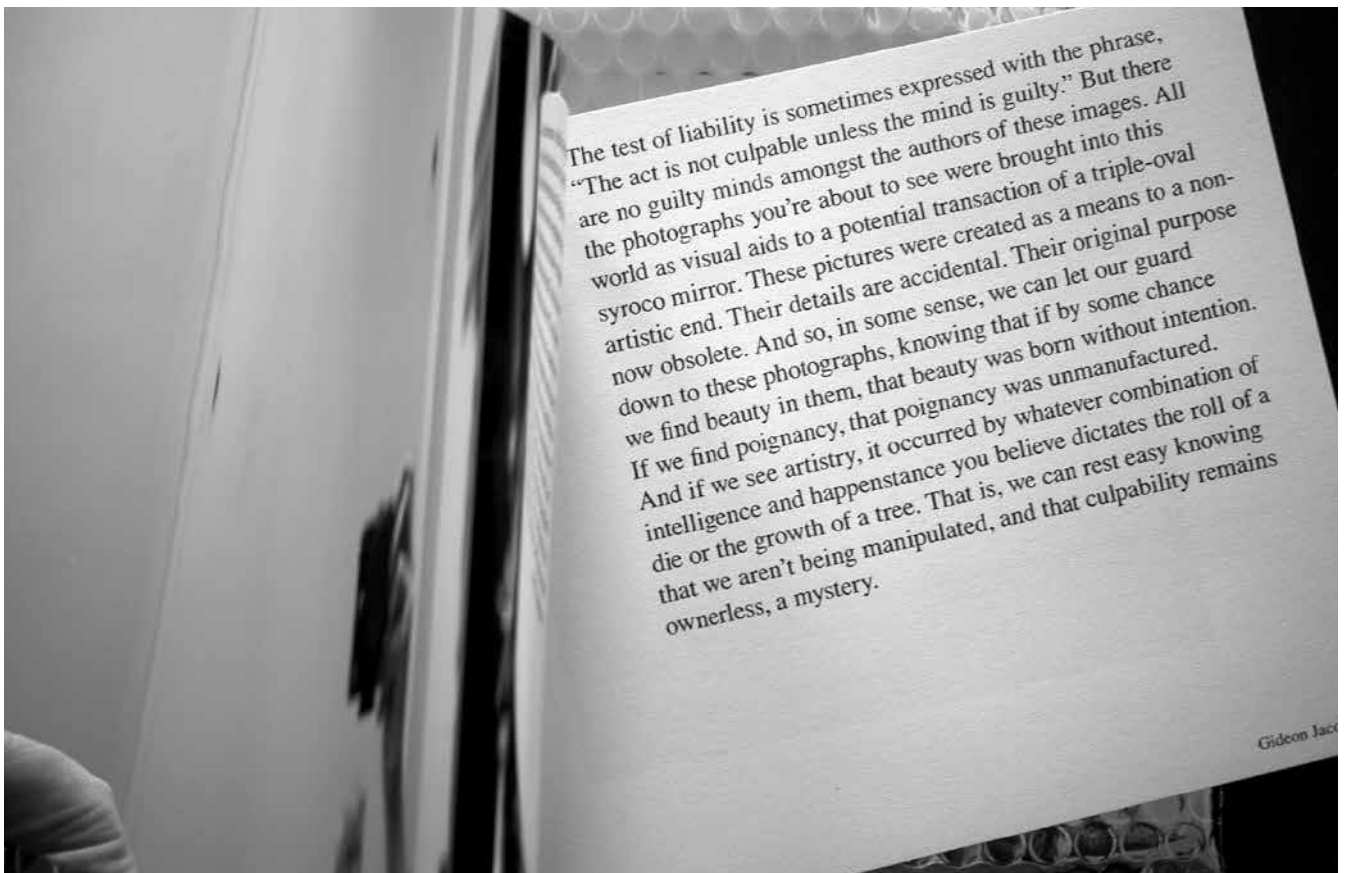
122. John M. O'Toole, *O'Tooles*.

US, Oranberg, 2011. Digitally printed zine in paper bag, self cover. 4.25 in x 5.5 in. 44 pages. Numbered 32 in edition of 100.

Found images collected over a three year period through various web image and archive searches with the keyword being the surname O'Toole.



123. Eric Oglander,
TRI-MIRROR (Craigslist Mirrors).
US, 8 Ball Zines (no date). Digitally
printed book with tape binding, plastic
sheets cover, mirrored padded envelope.
7.125 in x 10.25 in. 100 pages.
A collection of found images of mirrors
for sale on Craigslist.





124. Parastic Ventures Press,
Sculls' Angles, a novel.

Canada, Parastic Ventures Press, 2015.
Print-on-demand, perfect bound, soft cover
book. 8.25 in x 11.625 in. 64 pages.
This book (a novel, really), tells the story
of Robert and Ethel Scull through
reproductions from the *New York Times*
online archive.



The
unc
club
been

Geocities
and w
conten
to dict
produc
target of
valuable
community
shut down in 2009...

Here I cut, copied, and pasted a fraction of the gifs and backgrounds dug out from the remains of archived Geocities pages from 1999 in an effort to celebrate the work of the pioneers during the turning point of the internet.

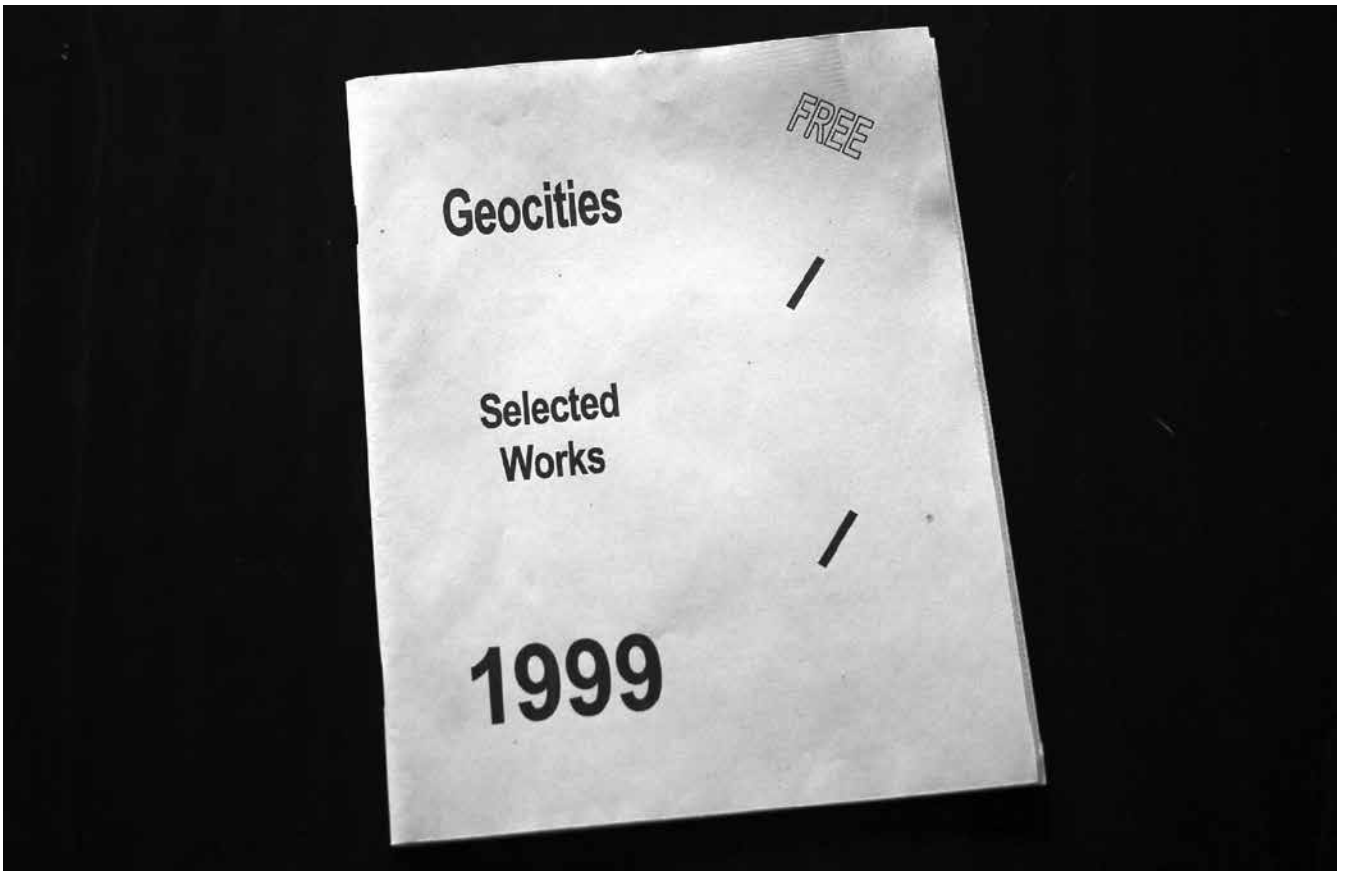
In the same sort of spirit as Geocities, I got together with the Providence community to bring you this zine.

special thanks to Jacque Bidon, As220, Paper Works, Dragen Espenschied, Olia Lialina, The Internet Archive, and Providence, Rhode Island.

GEOCITIES

125. Mina Park,
Geocities, Selected Works / 1999.

US, 2015. Digitally printed booklet, saddle stitched, self cover. 7 in x 9 in. 44 pages. GIFs and backgrounds from Geocities pages found at Archive.org. Includes a printed plastic sheet for animating the printed GIFs.



126. Vanessa Place,
Vanessa Place...blocked.

US, 2015. Print-on-demand book,
perfect bound, soft cover (Lulu).

6 in x 9 in. 115 pages.

From 2012 to 2014, the poet and artist Vanessa Place regularly re-posted other poets' Facebook status updates as if they were her own. One such appropriated update, reprinted as the cover of this book, prompted a poet to block Place. Thirty-eight poets responded to his announcement "Vanessa Place... blocked." This book reproduces verbatim their Facebook discussion.

at I have a new book of poems coming
Liveright imprint. The book is called
in the current issue of The Paris

Poet But what if she is just mean (not a
"bitch," that's a word I just don't use because
of its gender-specific baggage) but
inconsiderate and unethical? Yes, I get what
you are saying about commenting on what
she wears (the black-goth business and
sunglasses). This is something we should
think more carefully about, myself included.
It is way too easy to start critiquing
someone's character and then move
seamlessly into critiques of appearance, etc.
Women do this to other women far too often.
On the other hand, I do think that VP both
snubs and exploits people, in her work and
her interactions. I took the sunglasses
(perhaps mistakingly) to be another example
of this snubbing. All this to say, I don't think
anything wrong with calling
these behaviors. I don't
Poet—I have

Generated Poem

touching feces burns exultantly
stirred pocket craves gaily
vestigial wilderness envelops triumphantly
sensitive activity aims devotedly
soundless pickle vexes caressingly
soundless coast shrieks exultantly
uniform channel lusts, delightfully

1, 2, 3, 4, 5, 6, 7

figure 8.
people sleeping people eating.
going round and round.
everyday is the same day.
figure 8.

127. Angelo Plessas, *Robot Poetry Reading*.

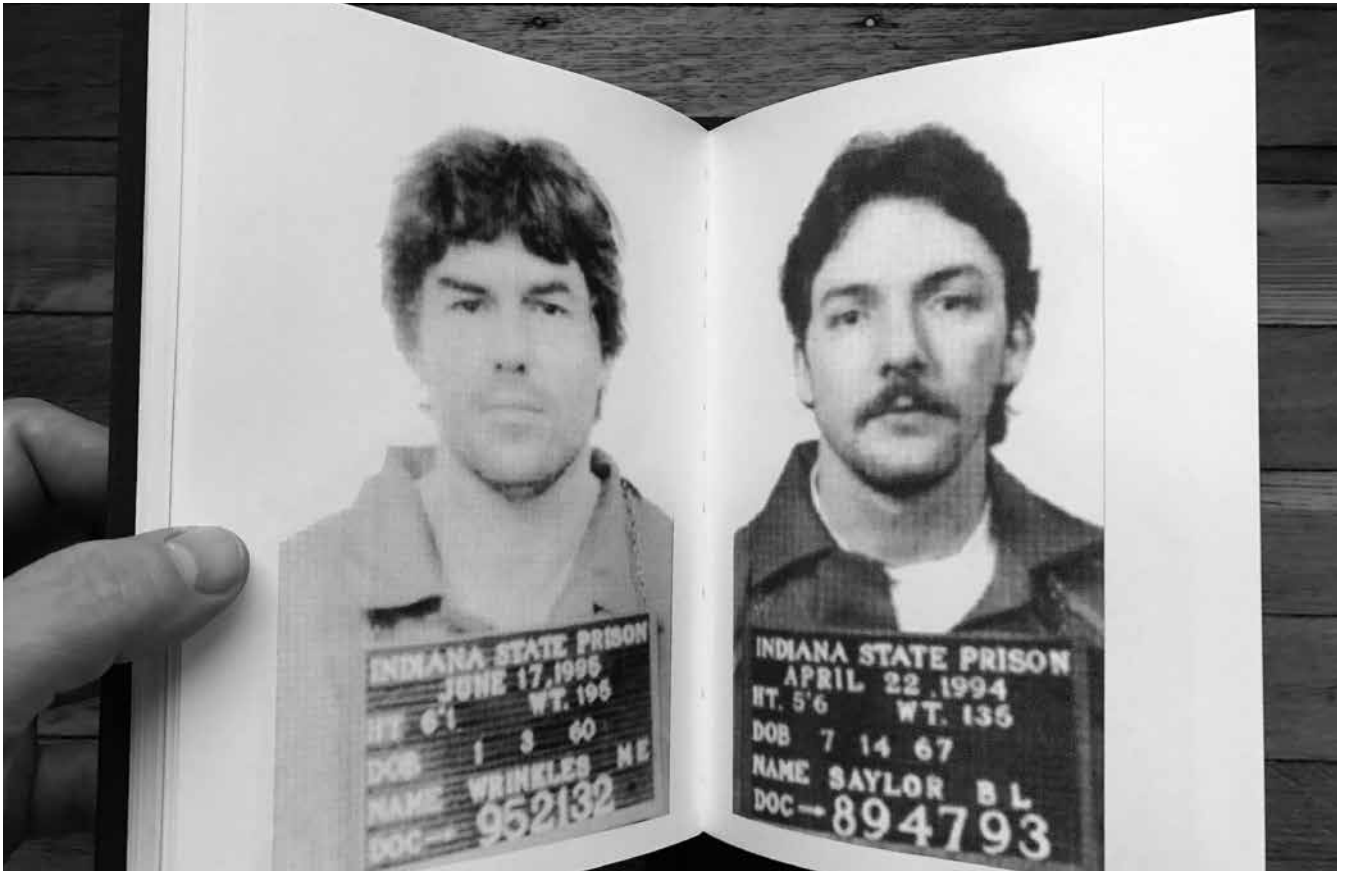
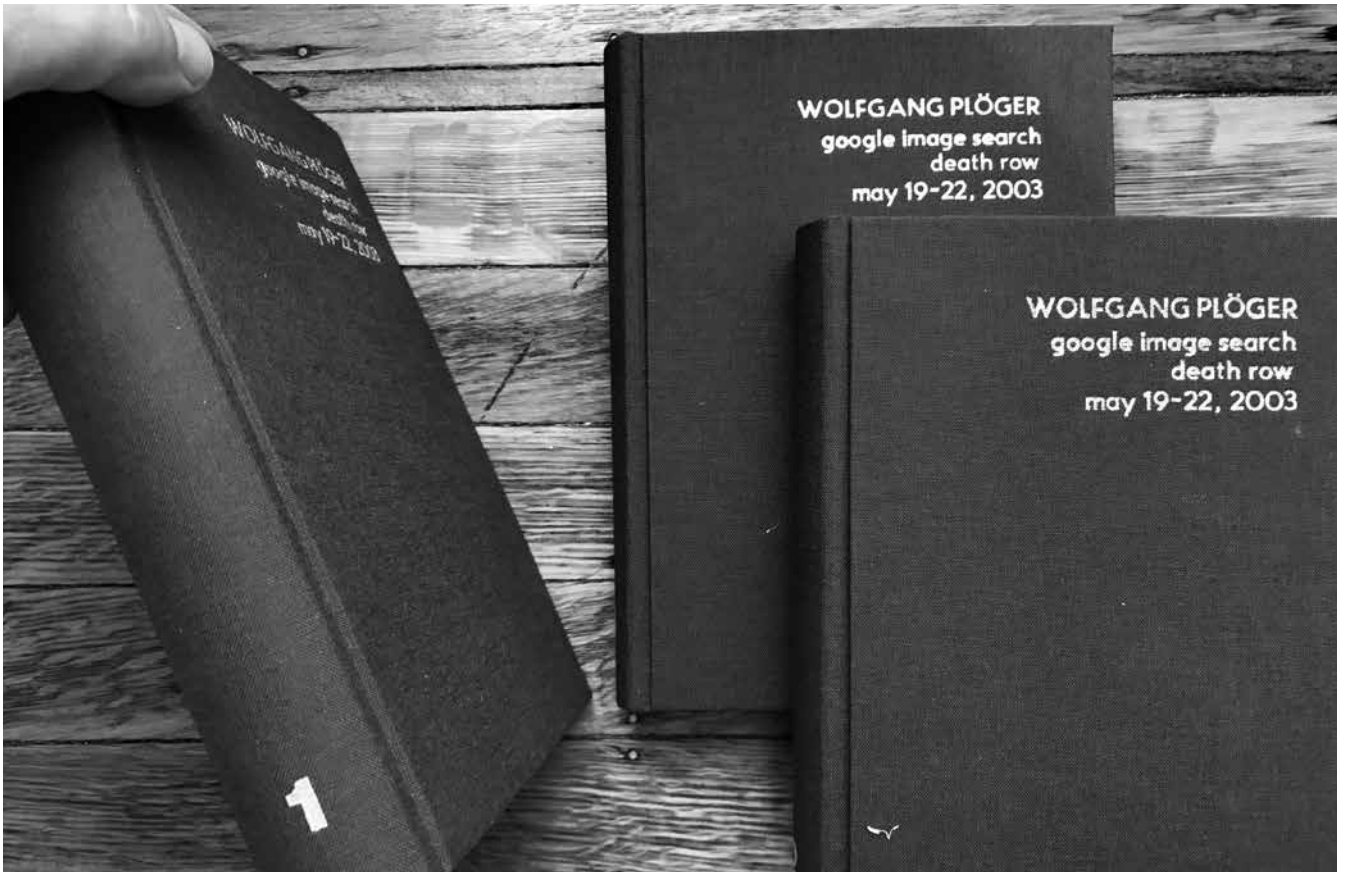
Greece, The Angelo Foundation, 2011. Print-on-demand, perfect bound book, hard cover. 6.25 in x 9.25 in. 152 pages. A selection of poems compiled from the website RobotPoetryReading.com where users go and write poetry in collaboration with a “Robot.” The Robot is a software that proposes popular words or even makes an entire readymade poem for you. The poems were published on the main page of the website from 2008 through 2011.



128. Wolfgang Plöger,
Google Image Search, Death Row,
May 19–22, 2003 (Volumes 1–3).

Germany, 2003. Three digitally printed, perfect bound, hard cover books. 8.38 in x 6.1 in. 288 pages each.

The book is comprised of all the images provided by the Internet search machine Google in response to the term death row. Sources are not provided, yet the order of all the images is retained.



129. Richard Prince, *New Portraits*.

US, Gagosian Gallery, 2014.

Digitally printed booklet, saddle stitched,
self cover. 6 in x 8 in. 76 pages.



A catalogue that accompanied the exhibition “New Portraits” at Gagosian Gallery. Includes 37 appropriated Instagram posts with comments by @richardprince4.

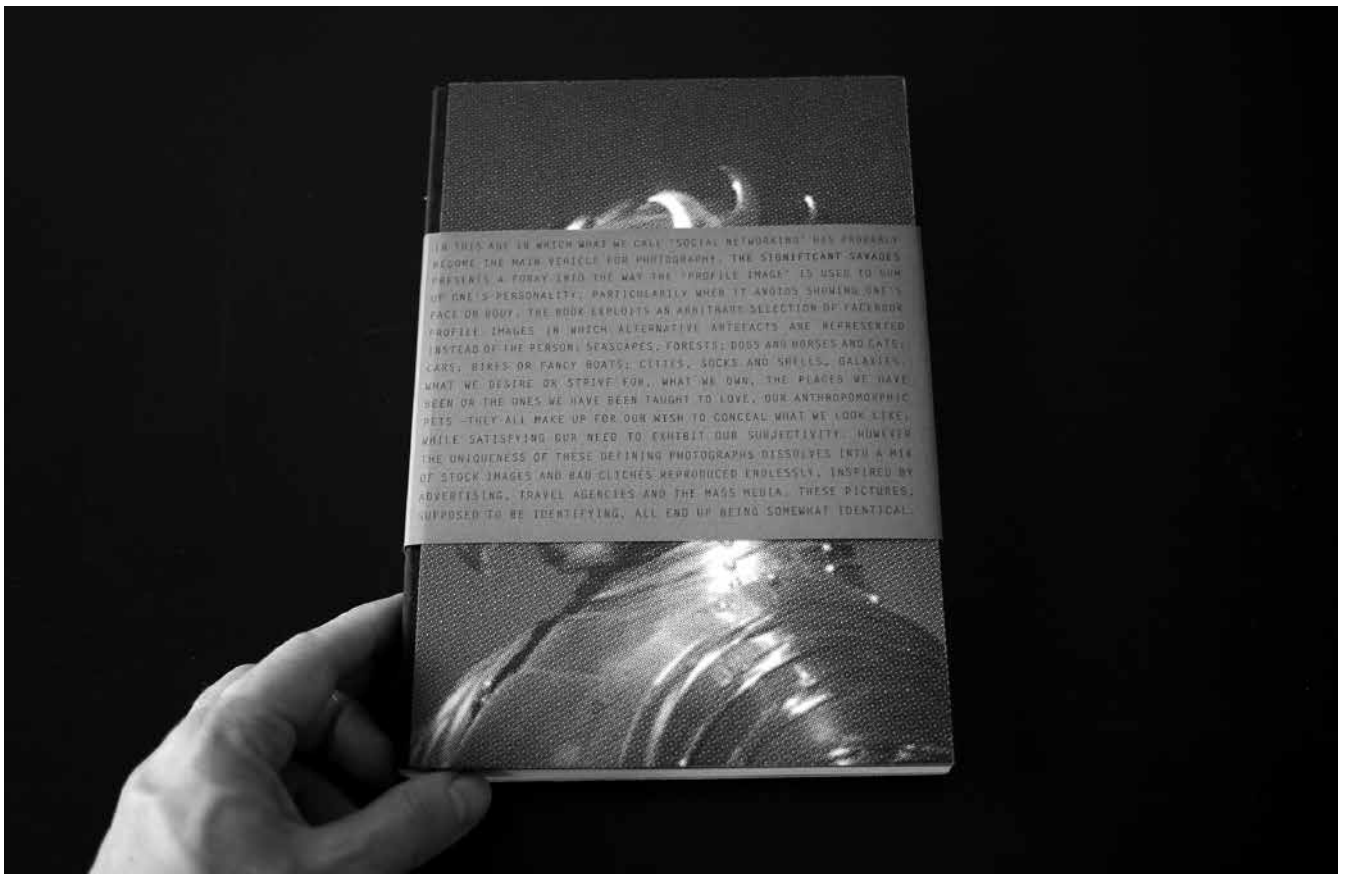


130. Grégoire Pujade-Lauraine,
The Significant Savages.

France, RVB Books, 2011. Offset book, perfect bound, hard cover with belly-band wrap. 6.5 in x 9.5 in.

392 pages. Numbered 167.

The book exploits an arbitrary selection of Facebook profile images in which alternative artefacts are represented instead of the person: seascapes, forests; dogs and horses and cats; cars, bikes or fancy boats; cities, socks and shells, galaxies.



Missed
Opportunities

26.8.2010



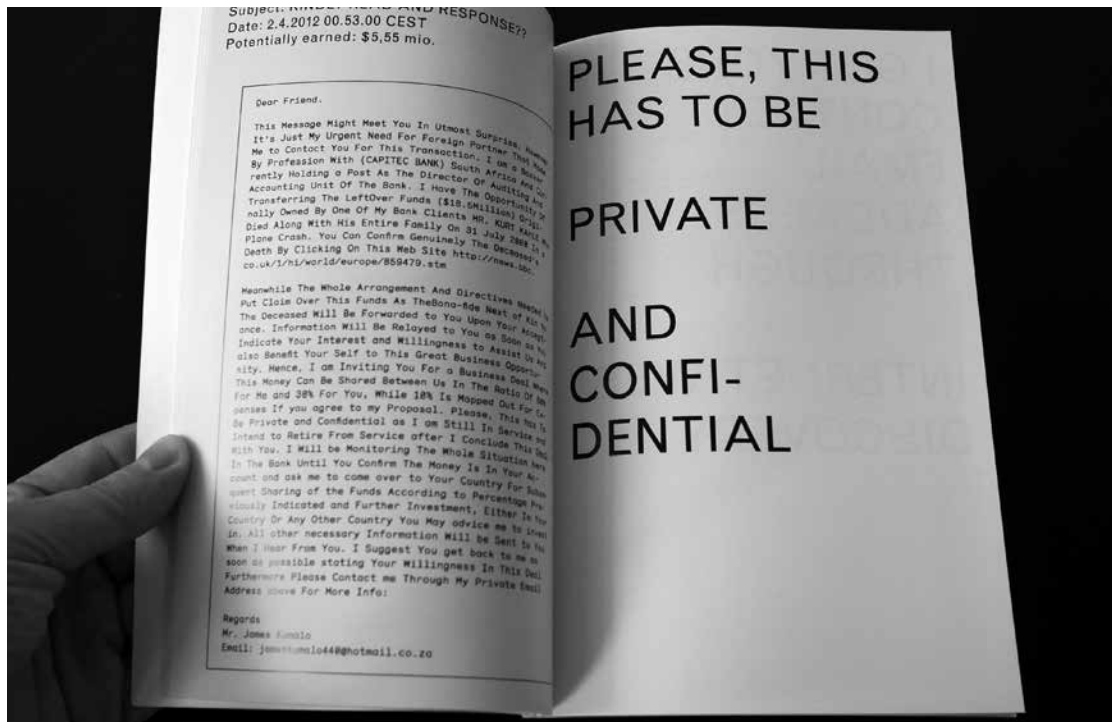
2.10.2013

3 years of
profitable proposals

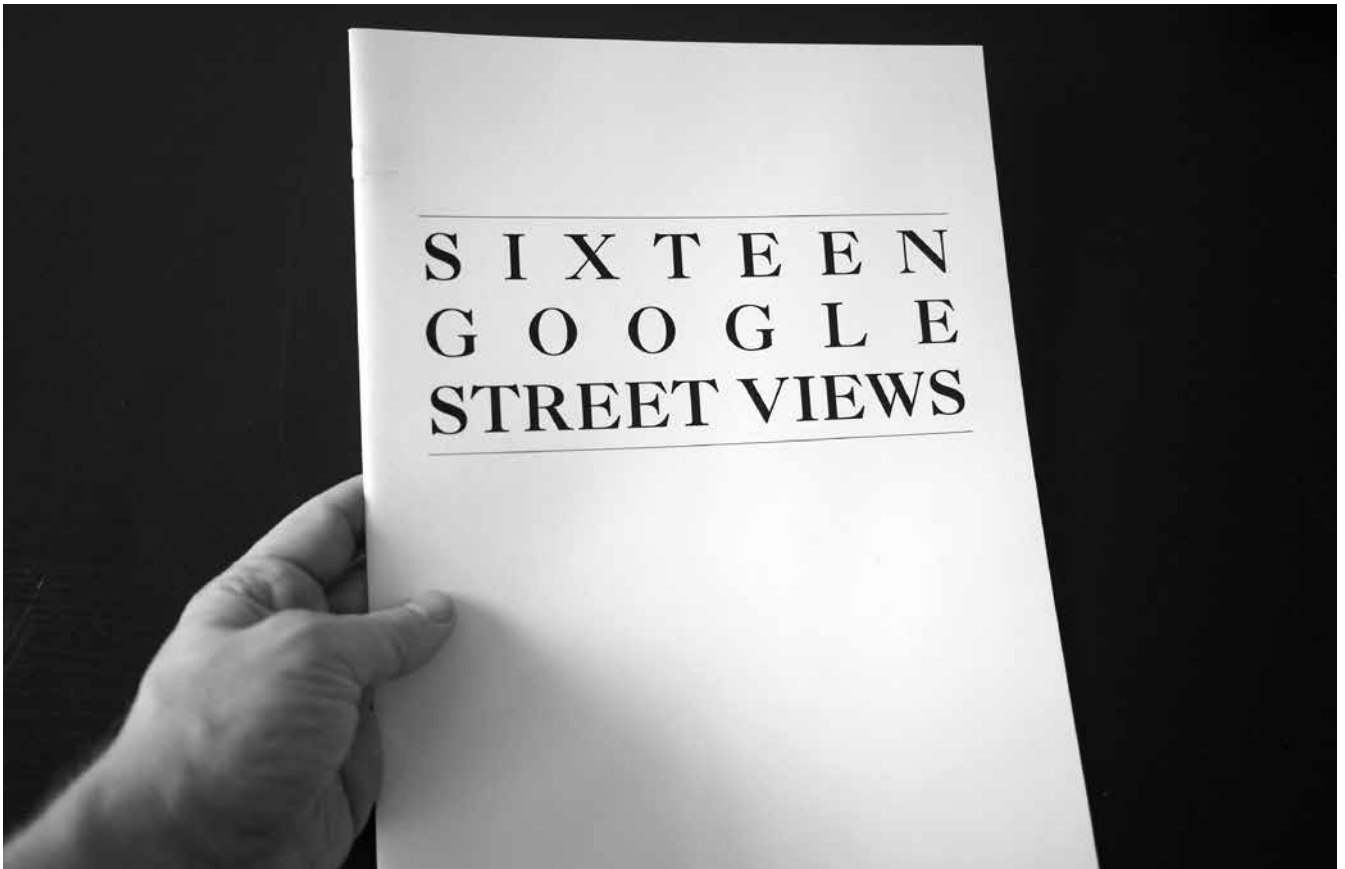
131. Kasper Pyndt, *Missed Opportunities:*
3 years of profitable proposals.

Denmark, 2014. Digitally printed book,
perfect bound, soft cover. 6 in x 9 in.
108 pages.

Sixty-one monetary proposals received in the artist's junk-folder over the course of three years. Proposals that most likely are spam. The content is divided into four sections (Inheritances, business proposals, lottery winnings and misc.) in a total of 108 pages.



132. Jon Rafman,
Sixteen Google Street Views.
US, Golden Age, 2009. Digitally printed
booklet, saddle stitched, soft cover.
8.5 in x 11 in. 20 pages. Edition of 100.

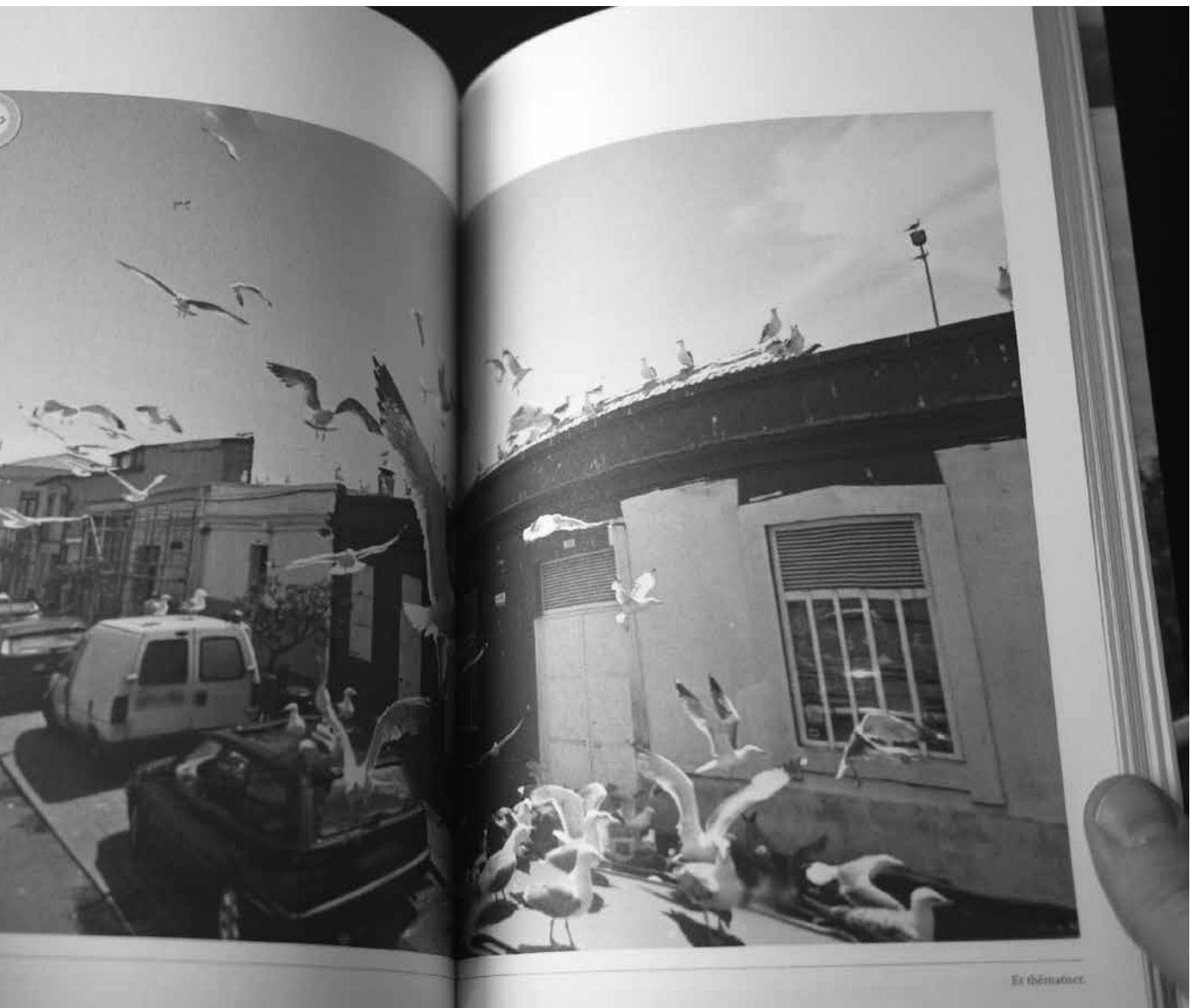
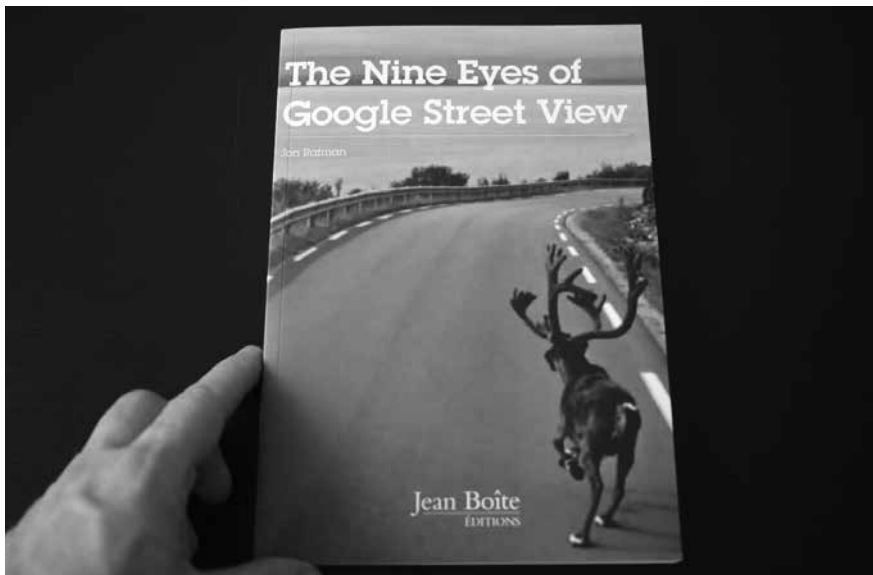


The images in this book, captured by the roving Google vehicle, depict solitary individuals in a variety of contemporary landscapes.



133. Jon Rafman,
The Nine Eyes of Google Street View.
France, Jean Boîte Éditions, 2011.
Offset book, perfect bound, soft cover.
6.625 in x 9.5 in. 160 pages.
Images from Google Street View.





134. Sean Raspet,
2GFR24SMEZZ2XMCVI5L8X9Y38
ZJ2JD25RZ6KW4ZMAZSLJ0GBH0
WNNVRNO7GU2MBYMNCWY
B49Q DK1NDO19JONS66QMB2RCC2
6DG67D187N9AGRCWK2JIHA7E
22H1G 5TYMNCWYM81O4OJSPX11
N5VNJ0 (*A Novel*).

US, 2013. Print-on-demand, perfect bound,
hard cover book. 6.25 in x 9.25 in.

516 pages.

An accumulation of CAPTCHA test results. The CAPTCHAs were transcribed by workers commissioned anonymously via Amazon.com's Human Intelligence Task marketplace—a site where labor is sourced on a per-task basis to internet users through a searchable database of work requests. The material has been composed in the form of a novel.



Doug Rickard

A New American Picture

aperture



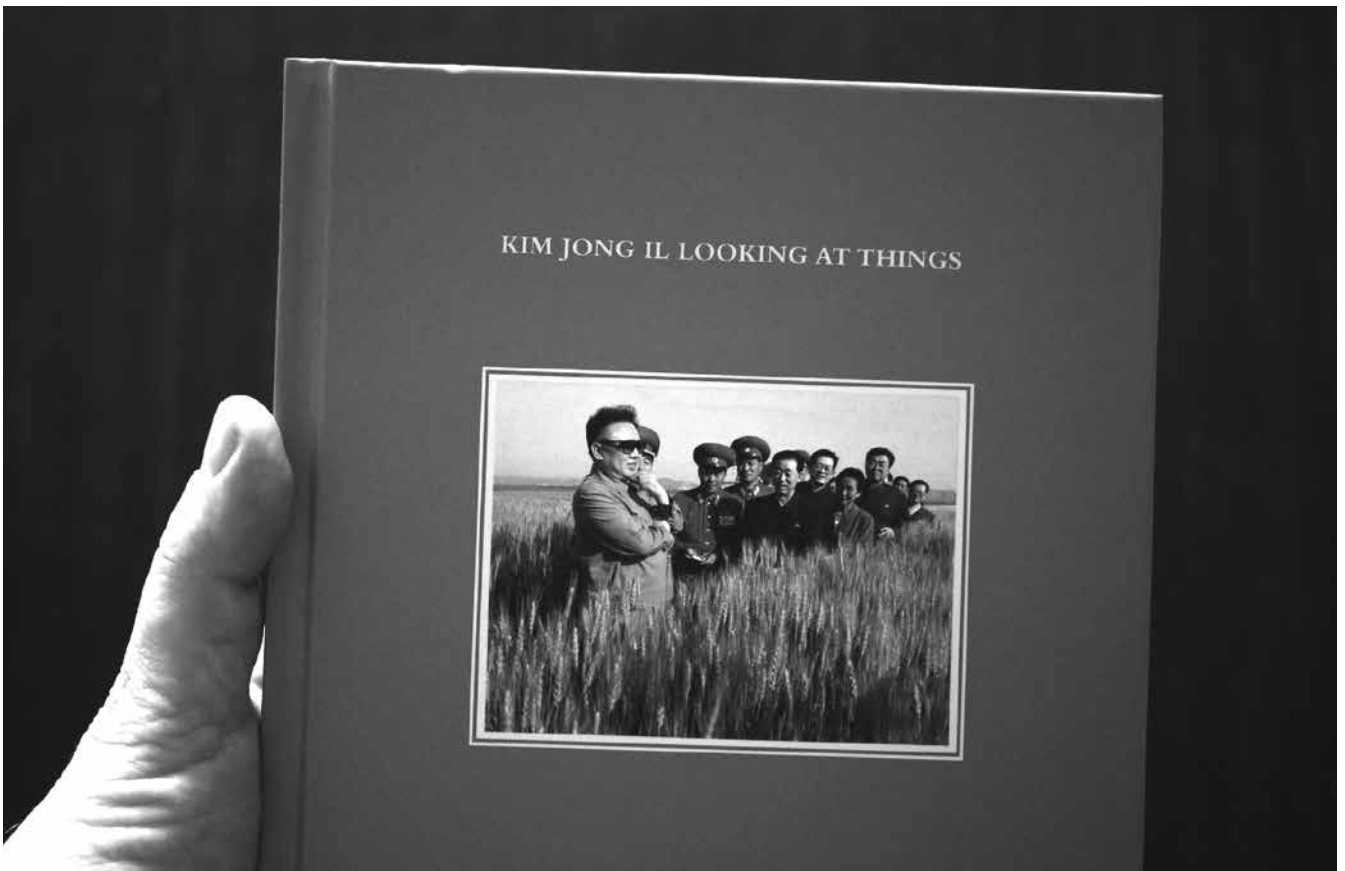
#118.265715, Watts, Los Angeles, CA (2007), 2010

135. Doug Rickard,
A New American Picture.

US, Aperture Foundation, 2012. Offset printed book, perfect bound, hard cover. 10 in x 13 in. 144 pages.

Depicts American street scenes, located using the internet platform Google Street View. Over a four-year period, Rickard took advantage of Google's massive image archive to virtually explore the roads of America looking for forgotten, economically devastated, and largely abandoned places. After locating and composing scenes of urban and rural decay, Rickard re-photographed the images on his computer screen with a tripod-mounted camera, freeing the image from its technological origins and re-presenting them on a new documentary plane.

136. João Rocha,
Kim Jong Il looking at things.
France, Jean Boîte Éditions, 2012.
Offset book, perfect bound, hard cover.
6.75 in x 9.75 in. 192 pages.
Images of Kim Jong Il looking at things
and pointing. Collected from Tumblr.



94
looking at fabric samples



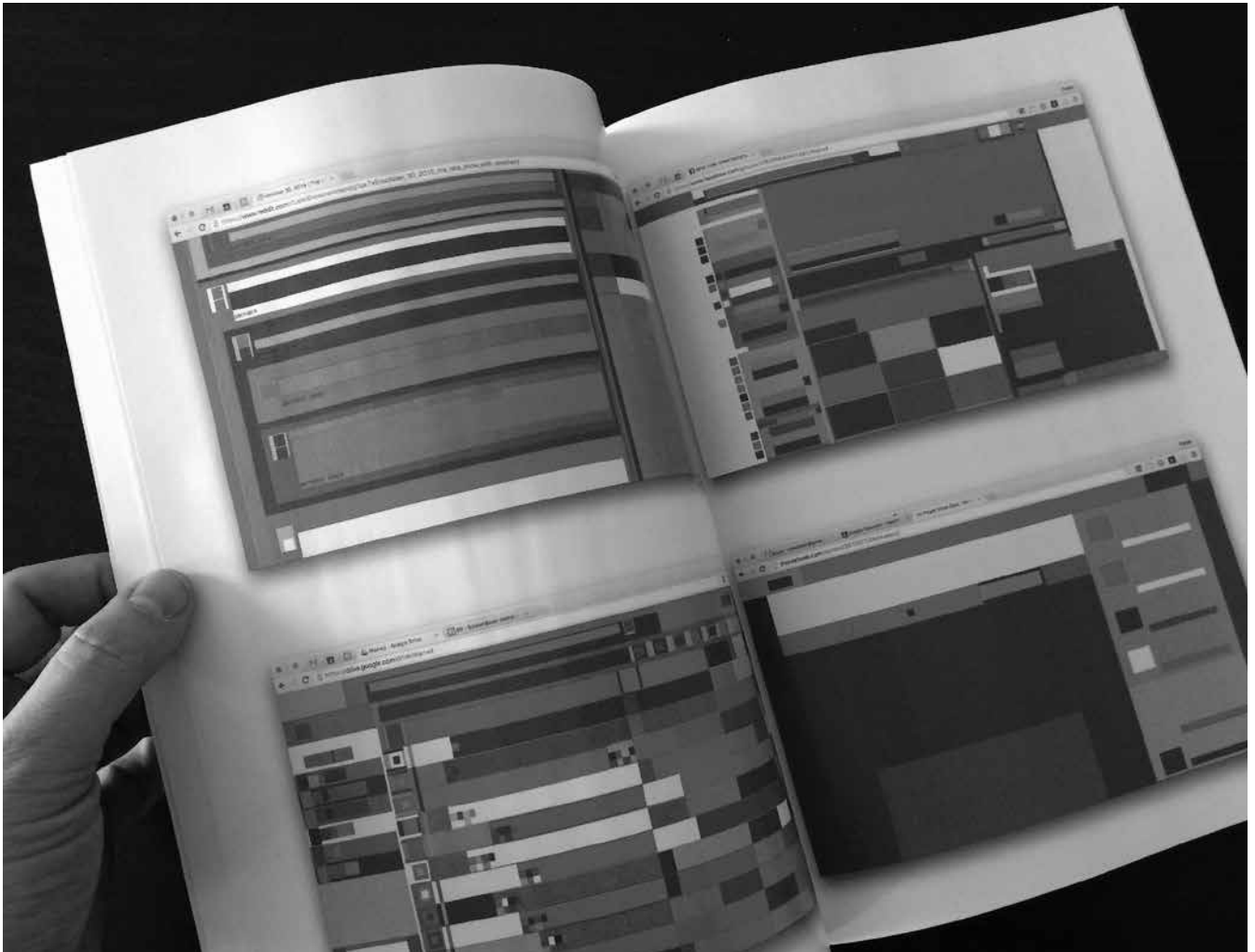
137. Rafaël Rozendaal, *Abstract Browsing*.

US, Printed Web Editions, 2016.

Print-on-demand zine, perfect bound, soft cover (Blurb). 8.5 in x 11 in. 72 pages.

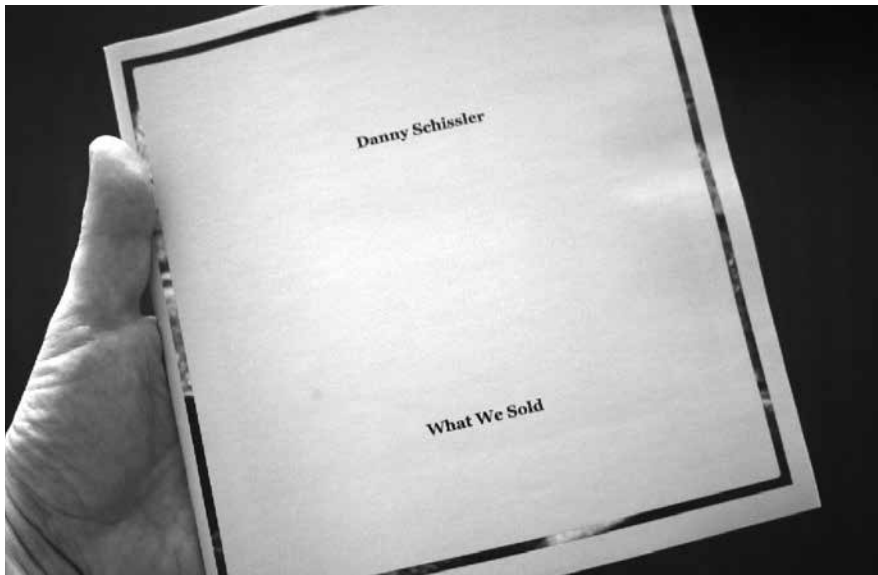
The browser plugin is a free software that you can easily install. When you turn on the plugin, you can surf the web but all web content is reduced to abstract compositions (colored rectangles). It shows the skeleton of the web. It's like seeing an X-ray of a building, showing the structural elements. Web pages are built of many elements, information is organized and categorized. Things we use every day but are not aware of. Invisible parts. Websites are constantly tweaked to maximize their efficiency, separate from aesthetic concerns. They are a weird hybrid of human design and machine optimizing. It is these anti-compositions that interest

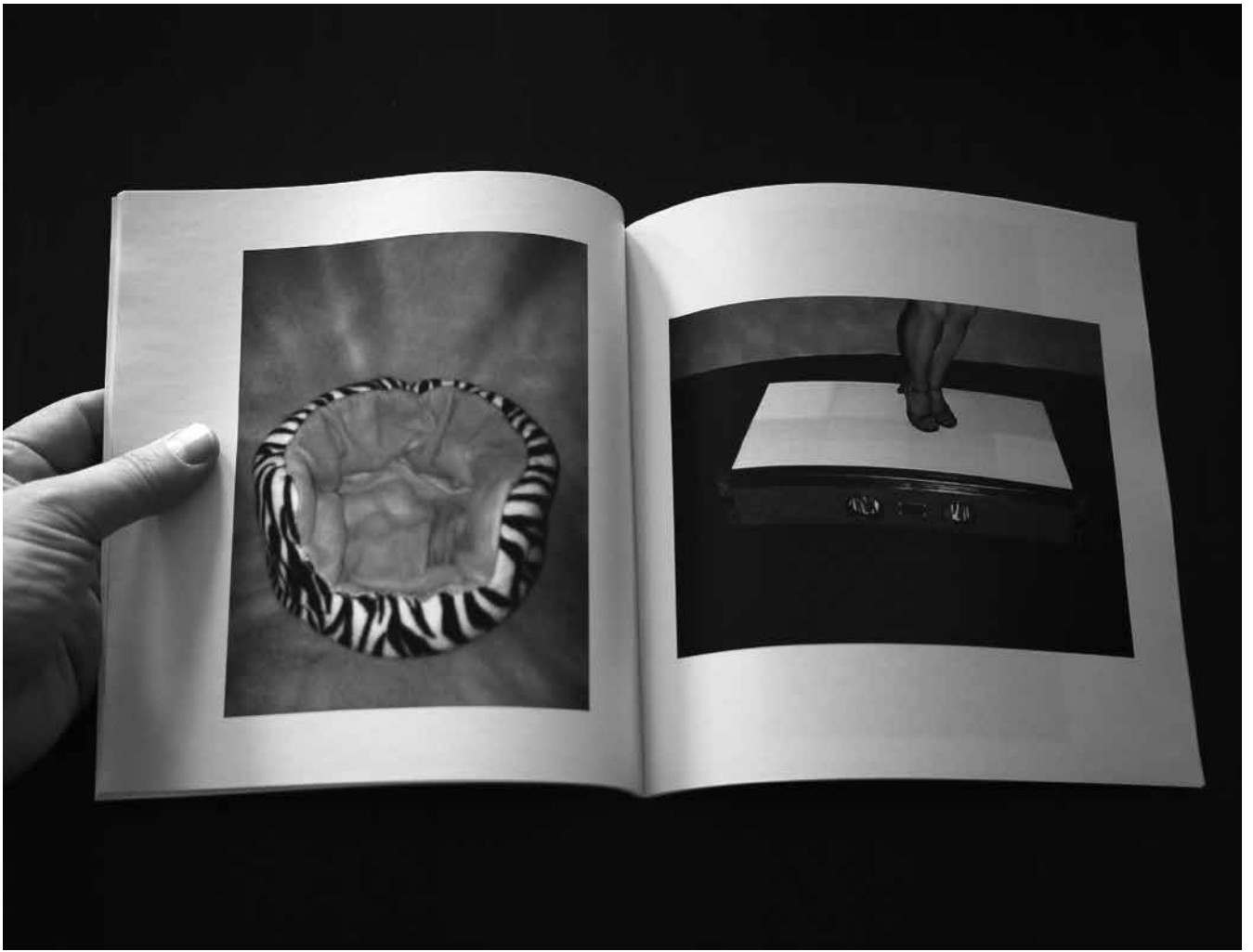
me, to not look for beauty but to look for strangeness, for unexpected decisions. Software coding by Reinier Feijen.



138. Danny Schissler, *What We Sold*.
US, Houseboat Press, 2014. Digitally
printed booklet, saddle stitched, self cover.
8 in x 8 in. 40 pages.

This project is an ever-growing archive of
images culled from the online marketplace
Craigslist. These images are presented
anonymously, as artifacts documenting
both an economic exchange and an interac-
tion between human, camera and subject.





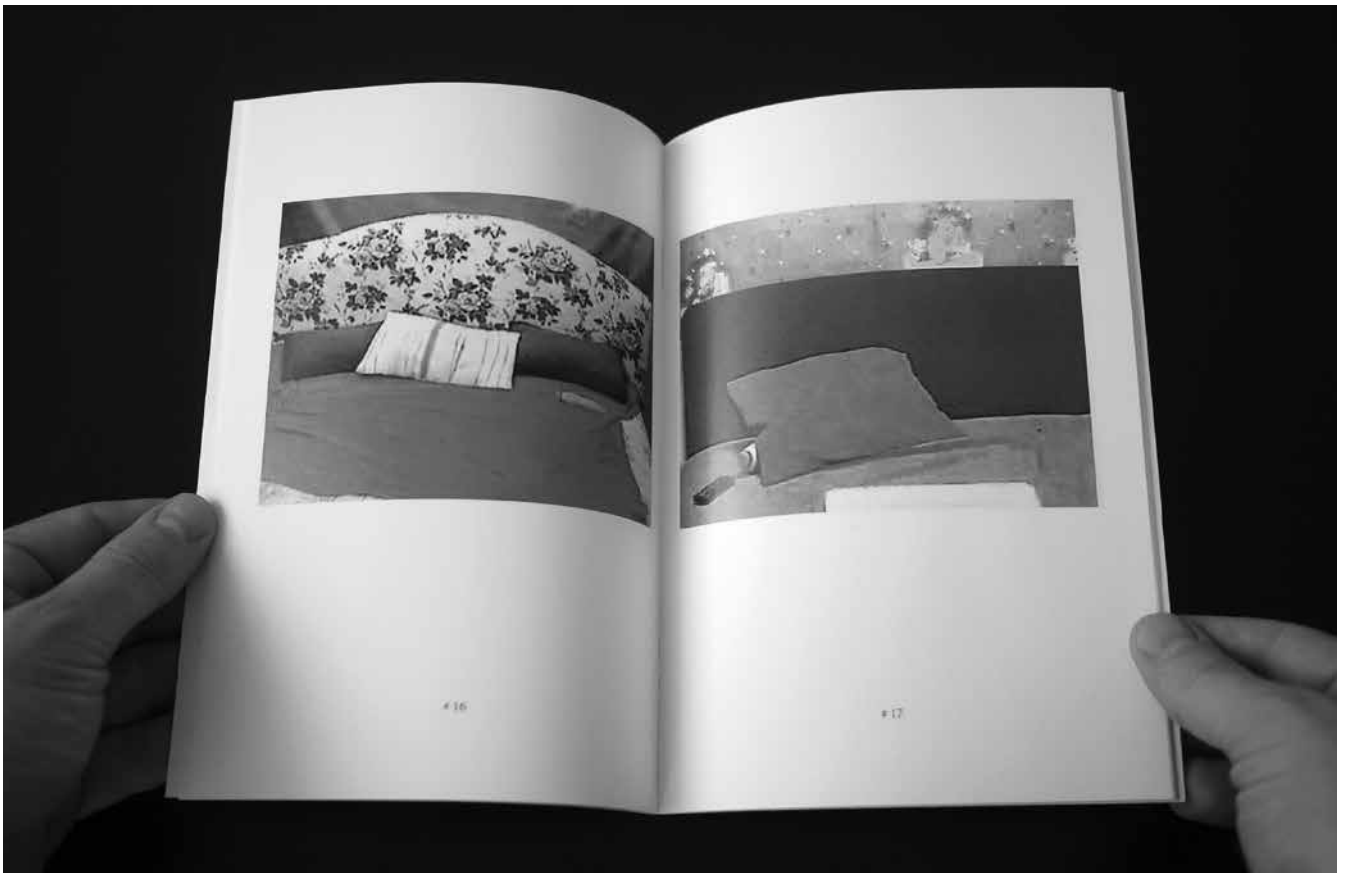
Joachim Schmid
Cyberspaces
2004

139. Joachim Schmid, *Cyberspace*.

Germany, 2004. Digitally printed book, saddle stitched, soft cover. 5.75 in x 8.25 in.

28 pages. Edition of 50.

A series of screenshots taken from interactive pornography websites, but without the sex worker.

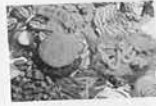


140. Joachim Schmid,
The ABC of Popular Desire.
Germany, 2013. Digitally printed
booklet, saddle stitched, self cover.
8.25 in x 11.625 in. 32 pages.
A visual index of the most popular
internet searches made between
January and May 2013.

A



adajj laryz warrants



addictive junk food



adele ball dies



after earth trailer



ahmadinejad nearly shot



air drop toxic mice



airport delays



alabama kidnapping



alabama shakes



alabama standoff ends



alyson hannigan staffer



north korean threat



nuclear power warning



ny fast food strike

O



obama inauguration



obama palestinian state



obama pro cia



ohio basement murder



online shopping tax



openly gay nfl kicker



osborne seizure



oscar winners

P



papi's assistant



papi's assistant



paul ryan gay adoption



paul ryan gay adoption



papi's assistant



peter hanks dies



peter hanks dies



peter hanks dies



pope francis



pope resignation



prince harry

X Marks the Spot



141. Joachim Schmid, *X Marks the Spot*.
Germany, 2013. Digitally printed book,
perfect bound, self cover. 4.125 in x 5.875
in. 84 pages. Edition of 100.

A webcam is positioned in a window on the sixth floor of the former Texas School Book Depository, the site where, on November 22, 1963, an assassin allegedly fired the shots that killed Kennedy as the presidential motorcade passed through Dealey Plaza. The camera's perspective exactly matches that of the assassin: it now shoots the tourists shooting their own memorial photos, and we can watch this in real time. The publication combines snapshots taken by tourists at Dealey Plaza with footage from the webcam.

Joachim Schmid

Other People's Photographs

Volume I



142–143. Joachim Schmid,
Other People's Photographs, Volumes I & II.
Germany, 2011. Print-on-demand books,
perfect bound, soft cover (Blurb).
6.75 in x 6.75 in. 400 pages each.
Images found on photo sharing sites
such as Flickr have been gathered and
ordered in a way to form a library of
contemporary vernacular photography
in the age of digital technology and on-
line photo hosting. This is a two-volume
paperback edition including all 3,072
photographs, organized in categories.

144. Joachim Schmid,
Are you searching for me?

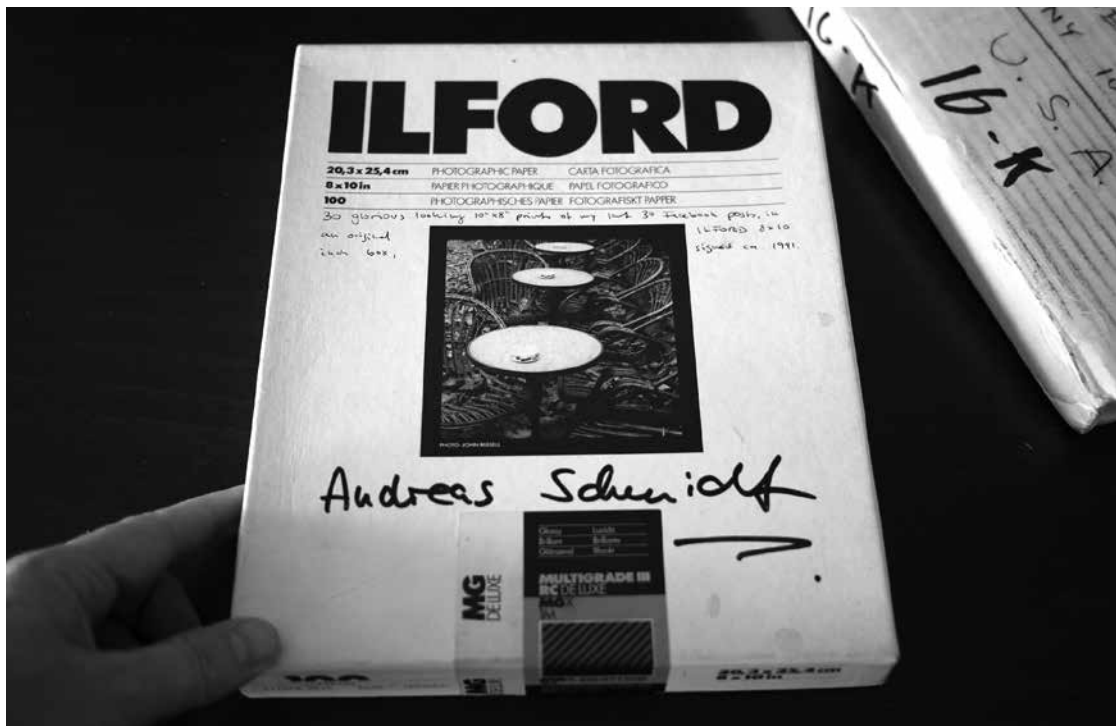
Germany, 2012. Print-on-demand book, perfect bound, soft cover. 4.25 in x 6.875 in. 48 pages. First edition (discontinued).

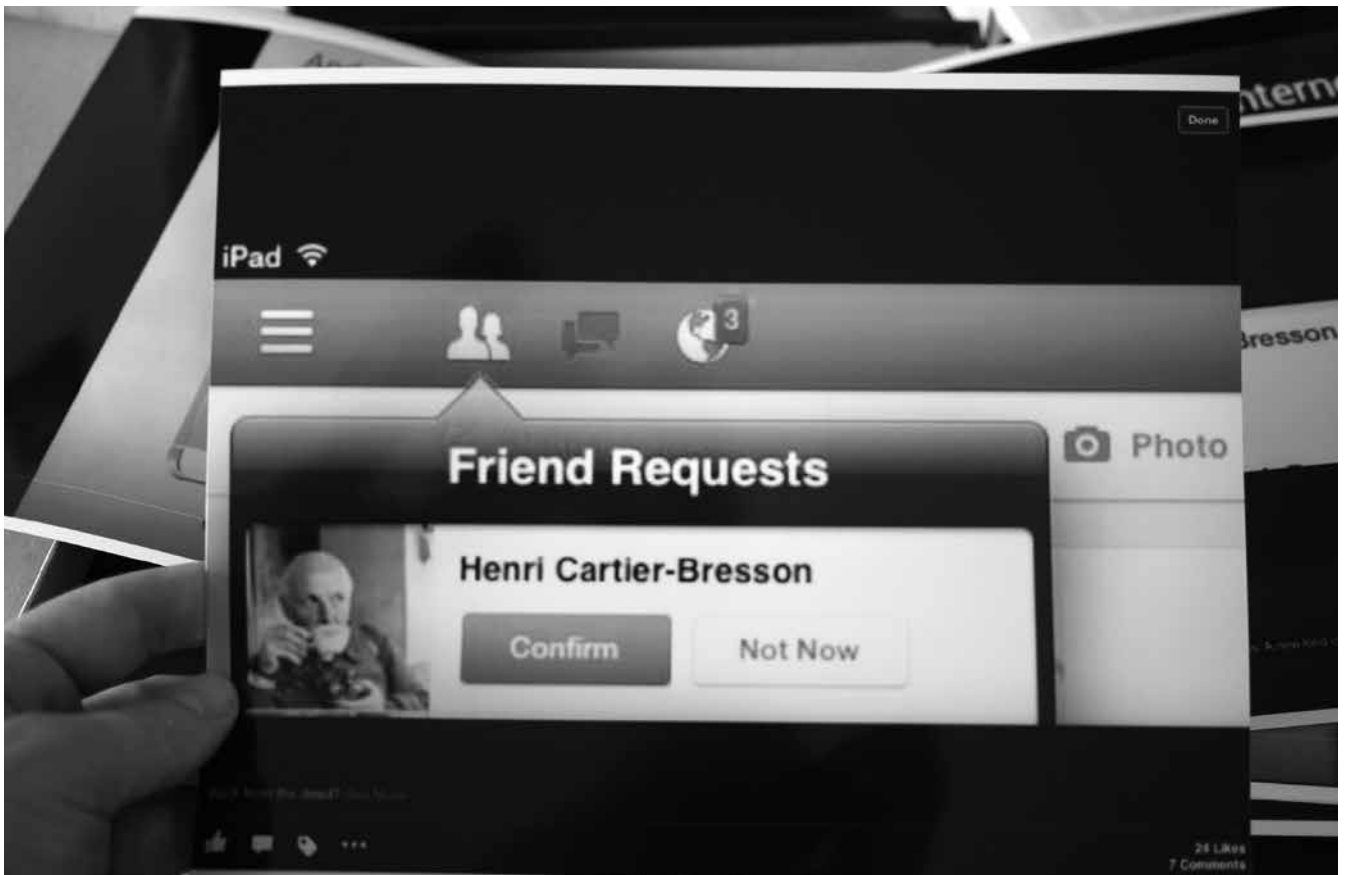


There are many Joachim Schmids. Some play a role in public life, others don't. People who wish to learn what we do or what we did, what we wrote or what we said, begin by searching the internet. It's all there: names, dates, pictures and the rest. Thanks to the search engine the world has become transparent and there are no more secrets. Or so we think. If it's me you're looking for, most of the information you'll find is not correct.



145. Andreas Schmidt,
30 glorious looking 10 x 8 prints of my
last 30 Facebook posts, in an original
ILFORD 8 x 10 inch box, signed ca. 1991.
England, 2014. 32 loose, signed, digital
prints in found box. 8.625 in x 10.625 in.
#1 in edition of 2.
Photographic prints of the artist's
Facebook posts.





1=text#page= Andreas Schmidt

?w=all&q=red&m=text#page= Andreas Schmidt



146–148. Andreas Schmidt,
?w=all&q=red&m=text#page= (red),
?w=all&q=green&m=text#page= (green),
?w=all&q=blue&m=text#page= (blue).
England, 2010. Set of 3 print-on-demand
books, perfect bound, hard cover. 7.25 in x
7 in. 82 pages each. Edition of 100.
A set of 3 books that pulls images from
Google Image Search according to RGB
screen colors (red, green, blue).



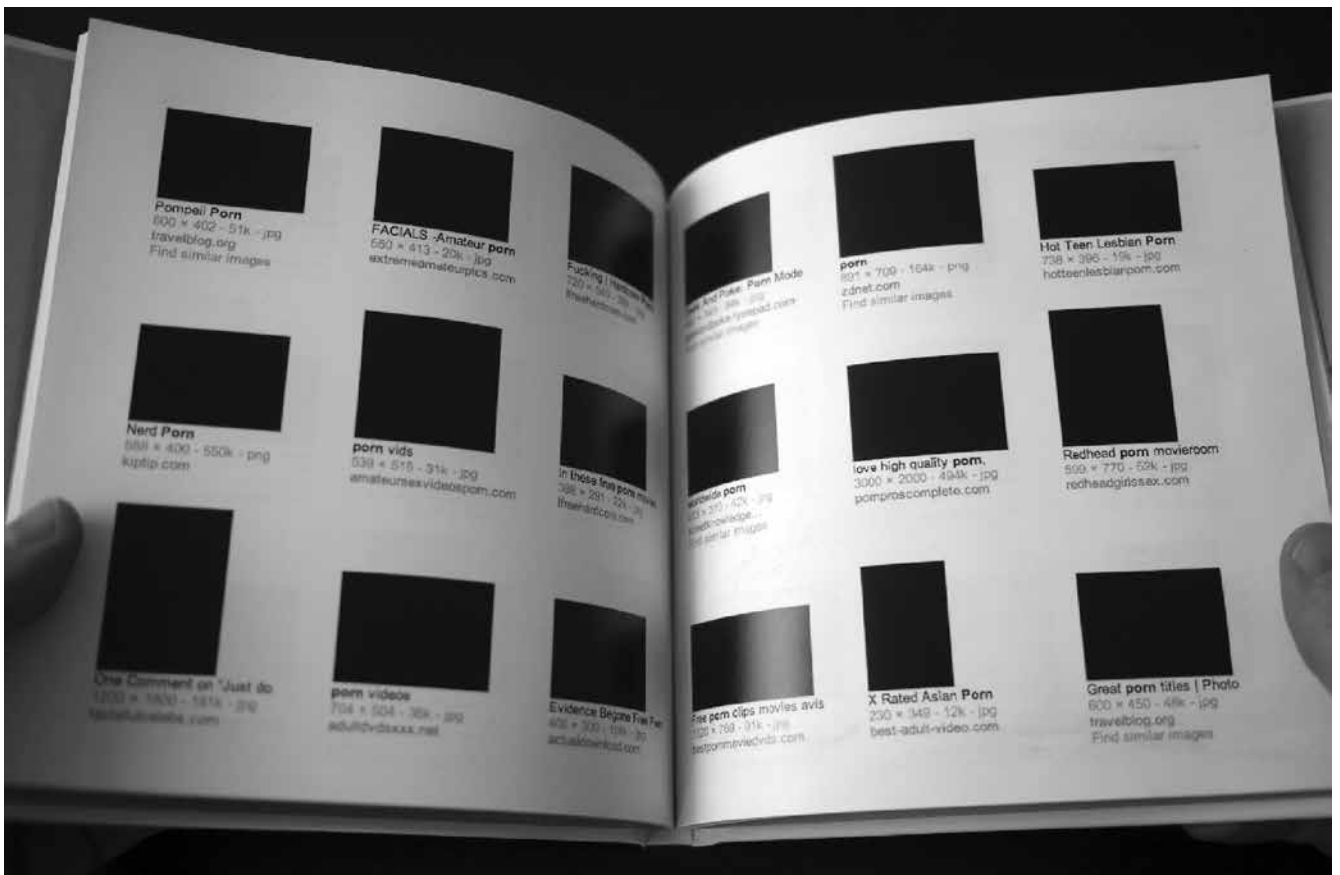
PORN

ANDREAS SCHMIDT

149. Andreas Schmidt, *Porn.*

England, 2011. Print-on-demand book, perfect bound, hard cover. 7.25 in x 7 in. 80 pages. Edition of 100.

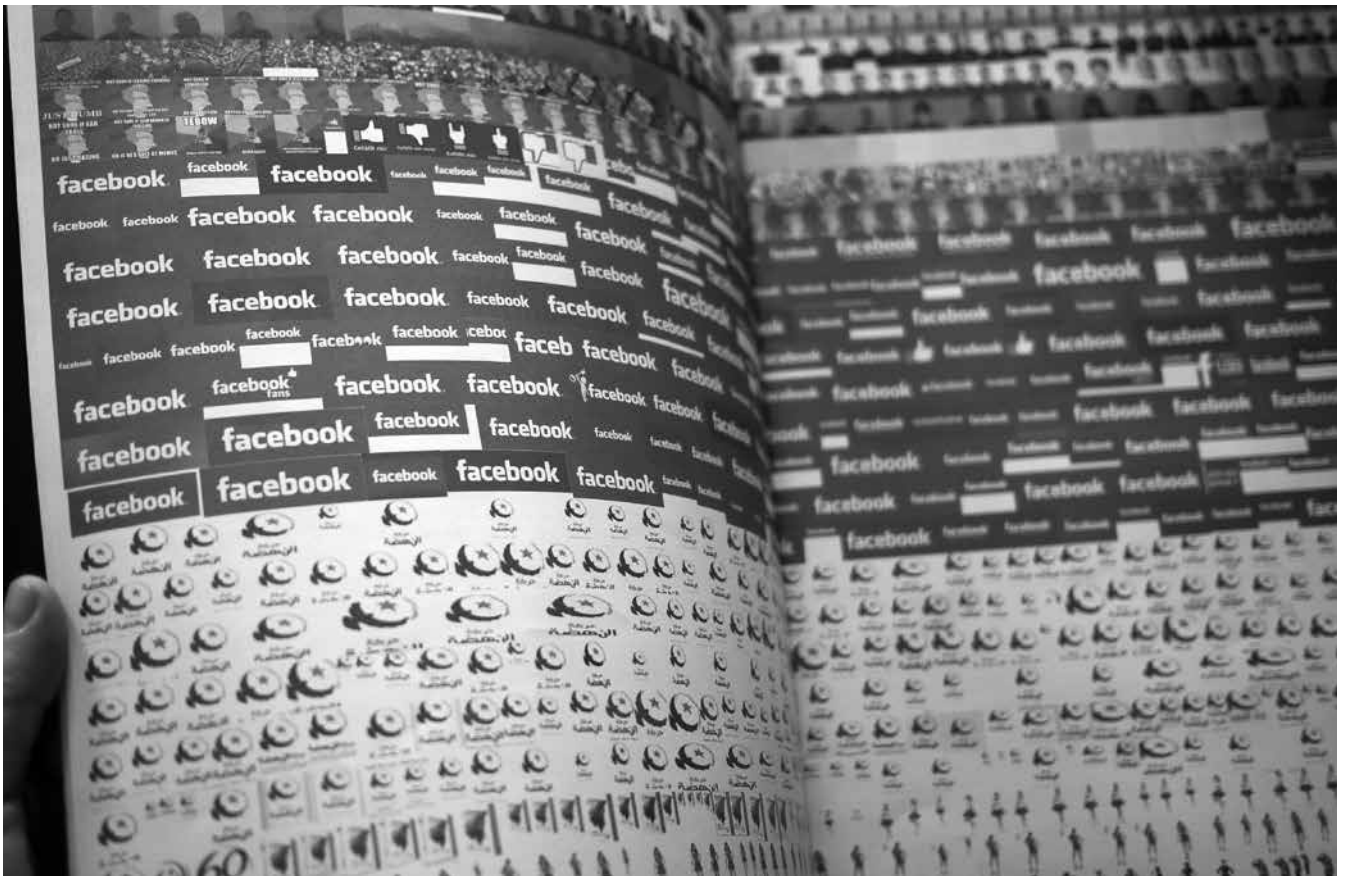
Google Image Search results for search query “porn;” all images replaced with black blocks.



150. Sebastian Schmieg, Florian Kuhlmann, Thomas Artur Spallek, *Books and Blankets 1 / 250 Books and 3 Blankets.* Germany, TFGC Publishing, 2013. Offset printed book, saddle stitched, self cover in plastic sleeve. 11.75 in x 15.75 in. 28 pages. Edition of 250. #1 in ongoing series.

Using a self-developed script, Google is fed with image information, and the result is used for the next request. The result is a dynamic feedback loop, converted to images clips, which present the images like a flipbook. Collaboration with Florian Kuhlmann and Thomas Artur Spallek.

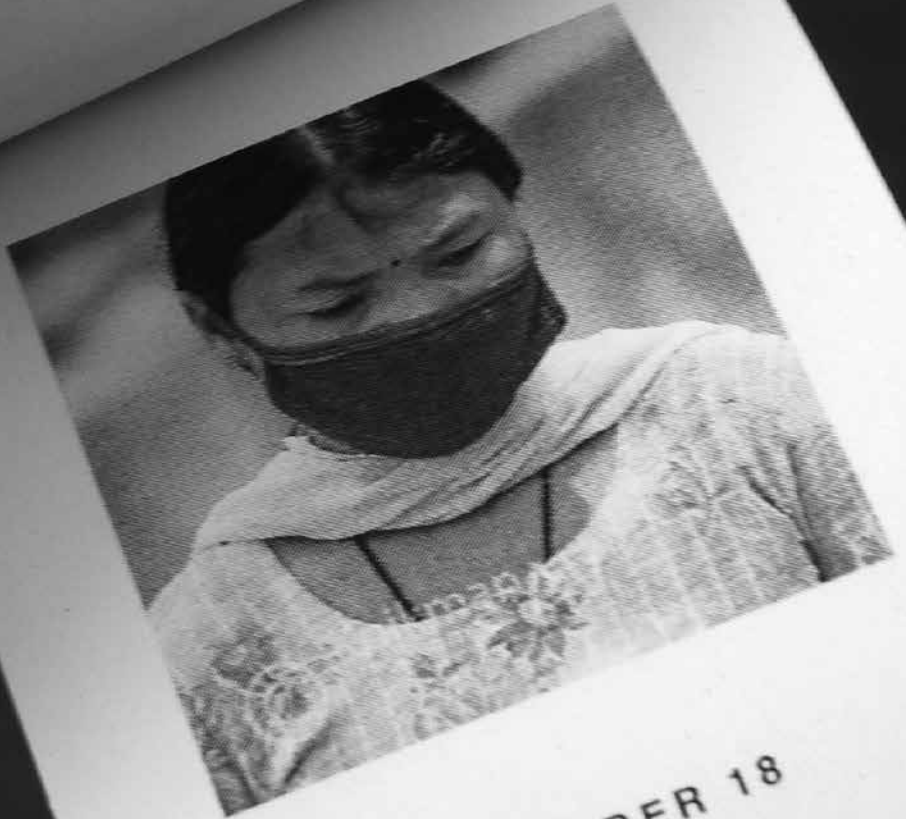




151. Tina Schwizgebel, 2015.

Switzerland, 2015. Laserjet printing. Glue-bound calendar with tear-off sheets. 2.375 in x 3.375 in. 368 pages. Edition of 10. A tear-off calendar illustrated with found images of people wearing air masks. Project produced in a workshop with Joachim Schmid at the Haute école d'art et de Design, Genève, Switzerland.





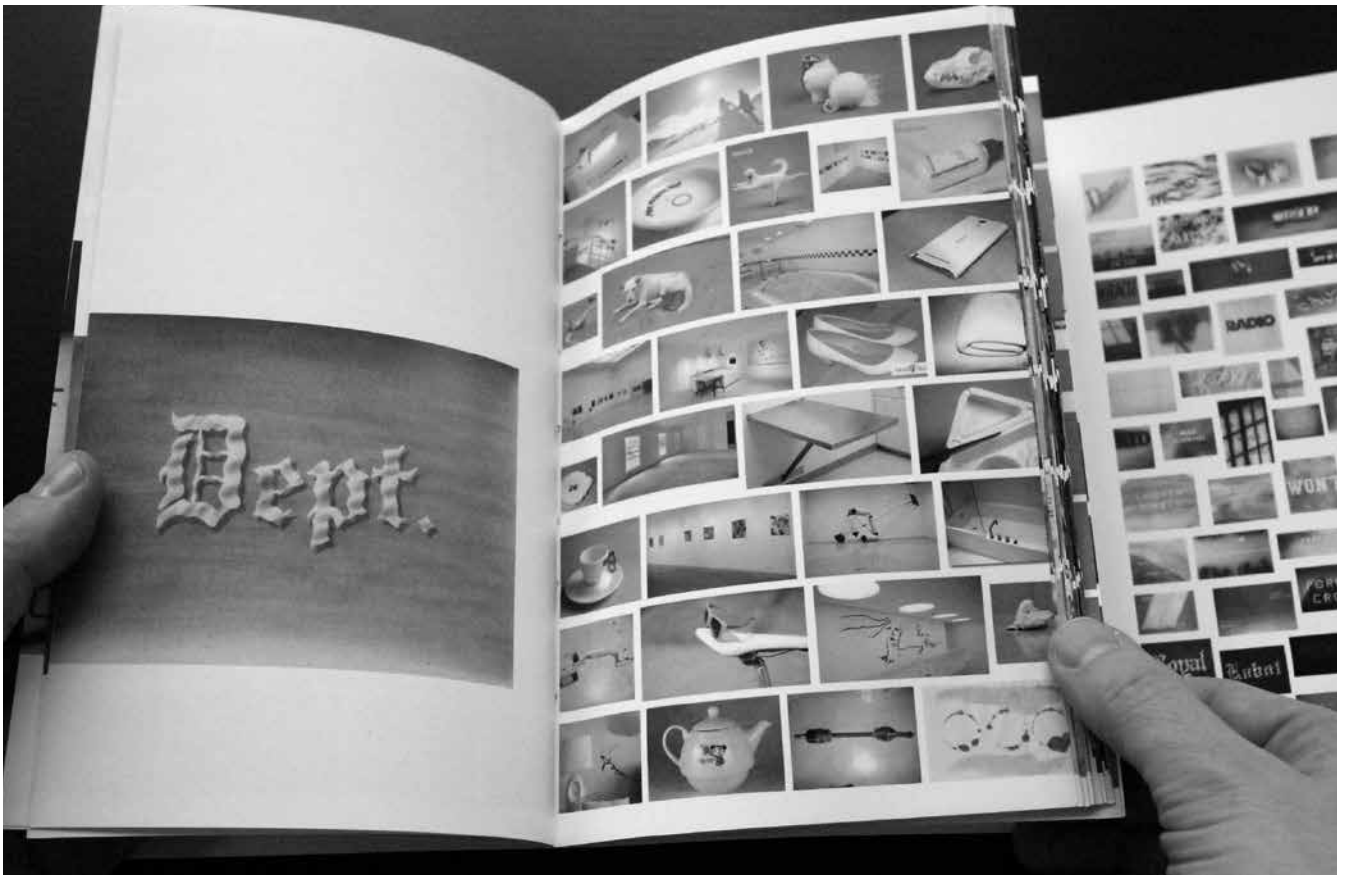
OCTOBER 18



152. Mindy Seu, *Visually Similar Images*.

US (no date). Laserjet book, hand sewn, soft cover. 5.5 in x 8.5 in. 92 pages.

A formulaic dissection of Ruscha's prints generated page after page of "visually similar images" on Google, creating an exponential web of new connections and associations.



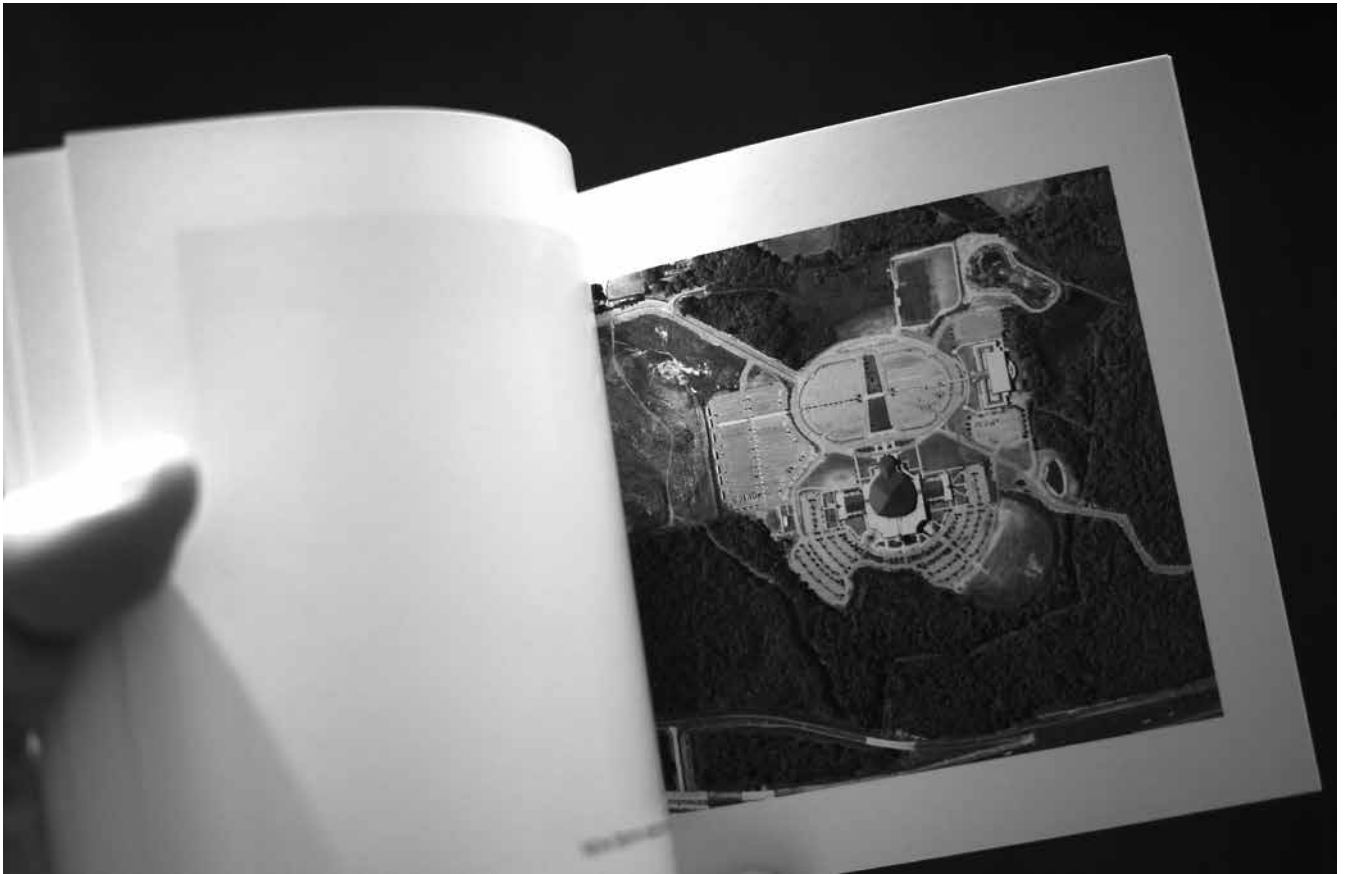
153. Travis Shaffer, *Eleven Mega Churches.*

US, 2010. Offset printed book, perfect bound, soft cover. 5.5 in x 8.5 in.

28 pages. Edition of 1,000.

Google maps screen-captures of a selection of 11 of the 100 largest churches in the US.





154. Benjamin Shaykin,
Special Collection / An Assortment of Books,
Digitized by Google, Un-Digitized by
Benjamin Shaykin, 2009–13.

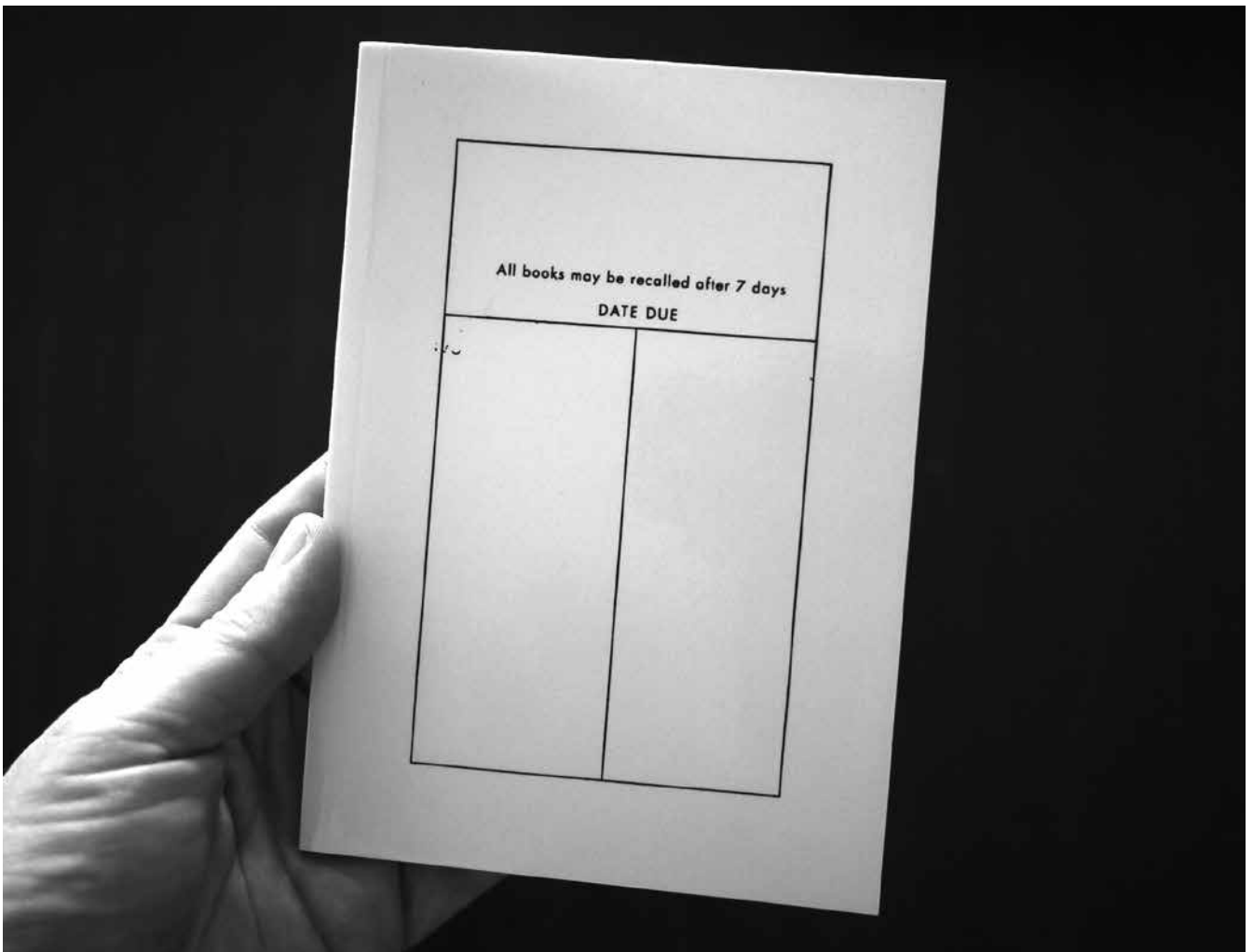
US, 2013. Digitally printed book,
perfect bound, soft cover.

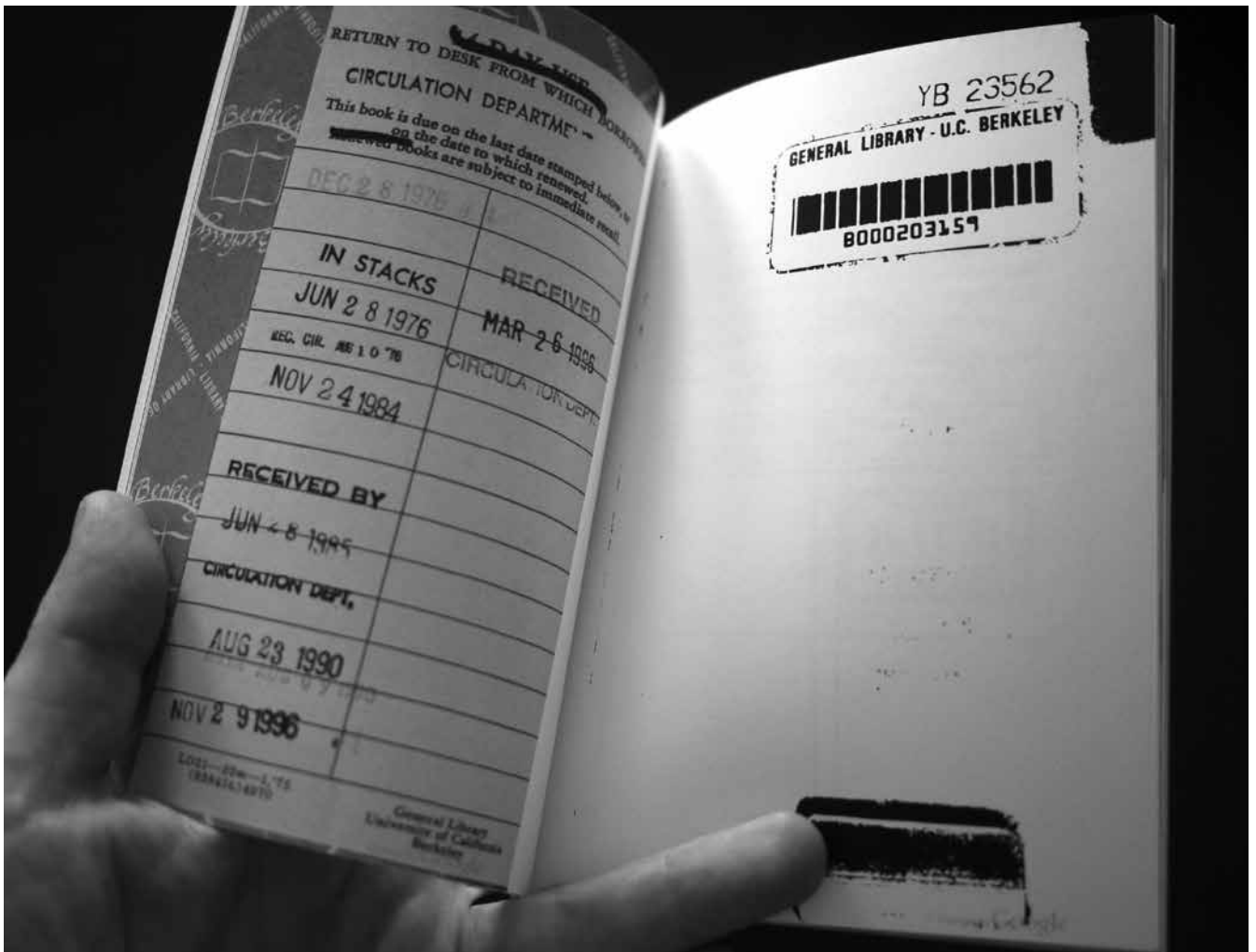
6.625 in x 10.25 in. 304 pages.

Special Collection consists of a dozen hand-sewn books, each partial recreations of books found on Google Books. Each is reproduced at its original size, revealing multiple disruptions and errors, introduced during Google's own scanning process: the scanner's hand, holding down and obliterating the page; type and illustrations which have degraded and blurred to the point of illegibility; pages scanned while in the process of being turned; fold-out maps and charts that were scanned while closed. Some of these ar-

155. Benjamin Shaykin, *Date Due*.
US, 2013. Print-on-demand book,
perfect bound, soft cover. 4.875 in x
6.875 in. 40 pages.

A collection of images of library due date
slips found in Google Books.

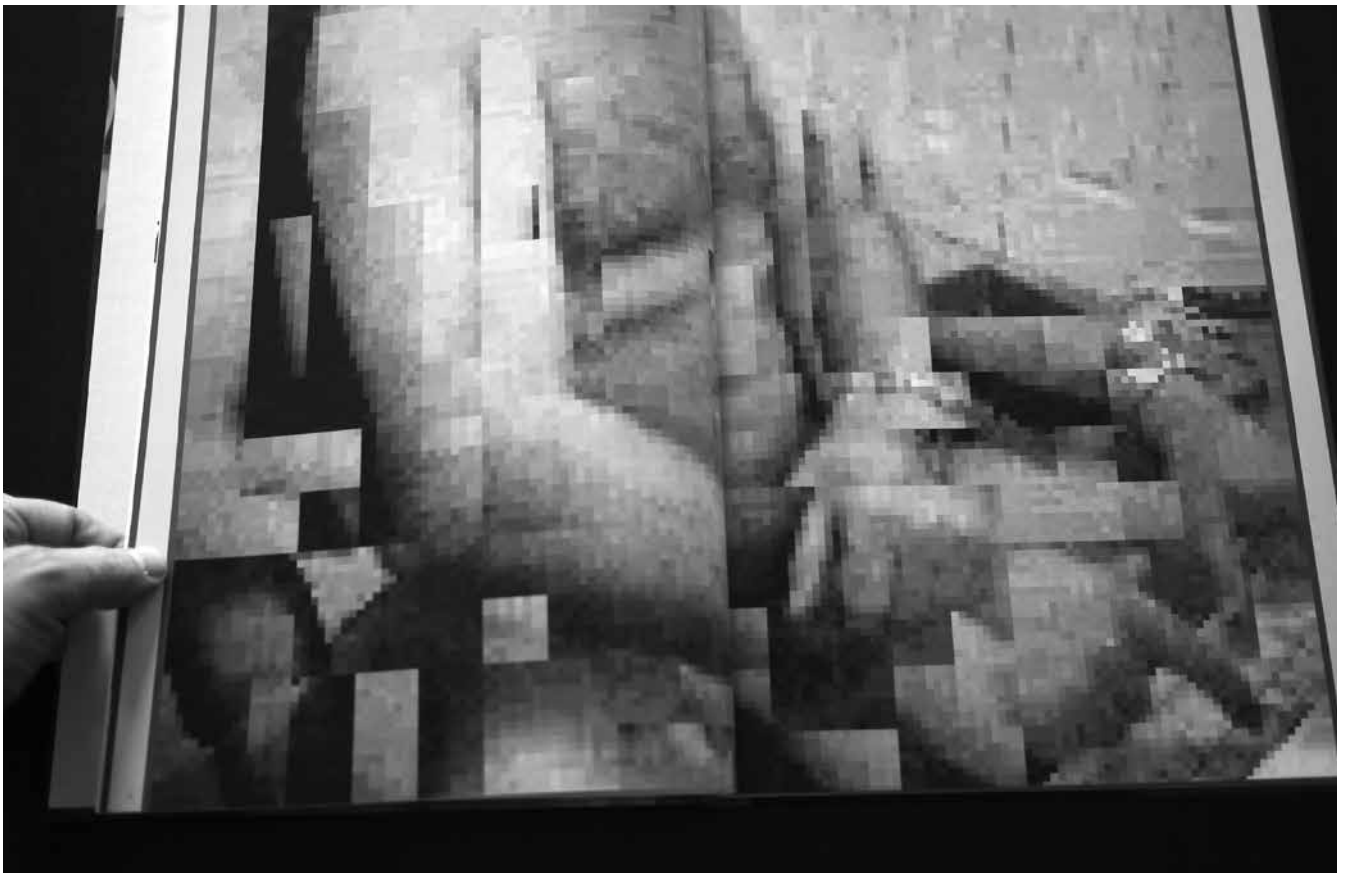




RETURN TO DESK FROM WHICH BORROWED
CIRCULATION DEPARTMENT
This book is due on the last date stamped below, or
on the date to which renewed.
Renewed books are subject to immediate recall.

DEC 28 1976	
IN STACKS	RECEIVED
JUN 28 1976	MAR 26 1988
REC. CIR. DES 10 76	CIRCULATION DEPT.
NOV 24 1984	
RECEIVED BY	
JUN 28 1985	
CIRCULATION DEPT.	
AUG 23 1990	
NOV 29 1996	

YB 23562
GENERAL LIBRARY - U.C. BERKELEY
8000203159



156. Show-n-tell (aka Chantal Zakari),
webAffairs.

US, Eighteen Publications, 2005. Offset book, perfect bound, hard cover. 9.75 in x 13.25 in. 144 pages.

An artist's documentation of an adult video web community. The artist, Show-n-tell, tells her story of being a voyeur and eventually becoming part of this community through a series of images and actual chat text.



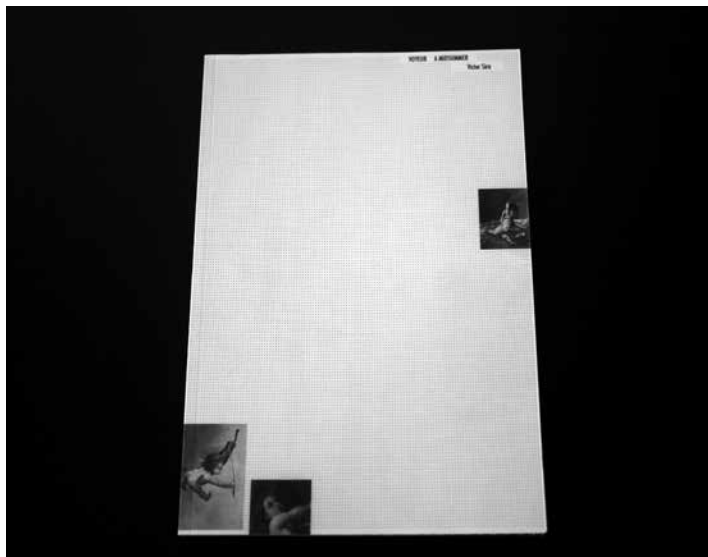
157–162. Max Siedentopf, set of six zines:
Holiday, My Favorite Pictures, Self Portrait,
Thumbnails Everyone Loves Tennis in
Malibu, Sculptures.

Netherlands, 2013. 6 laserjet zine, hand stitched, card stock cover. 5.75 in x 8.25 in.

Various page counts.

Screenshots taken from Google Street View, Google Image Search, and webcams, photos found on display smartphones in retail environments, tiny photos, and a collection of images depicted as outlines and file names.





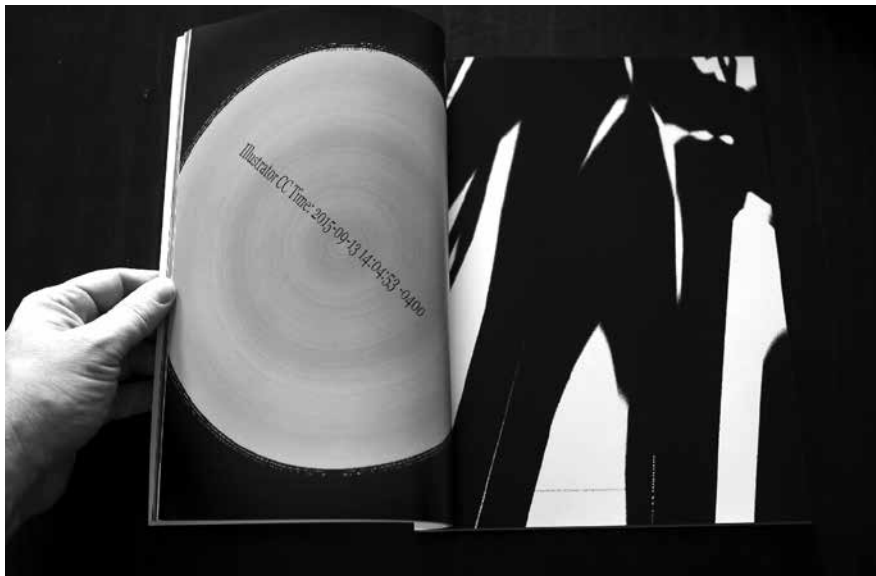
163. Victor Sira, *Voyeur A Midsummer.*

US, 2011. Print-on-demand book,
perfect bound, soft cover (Blurb).

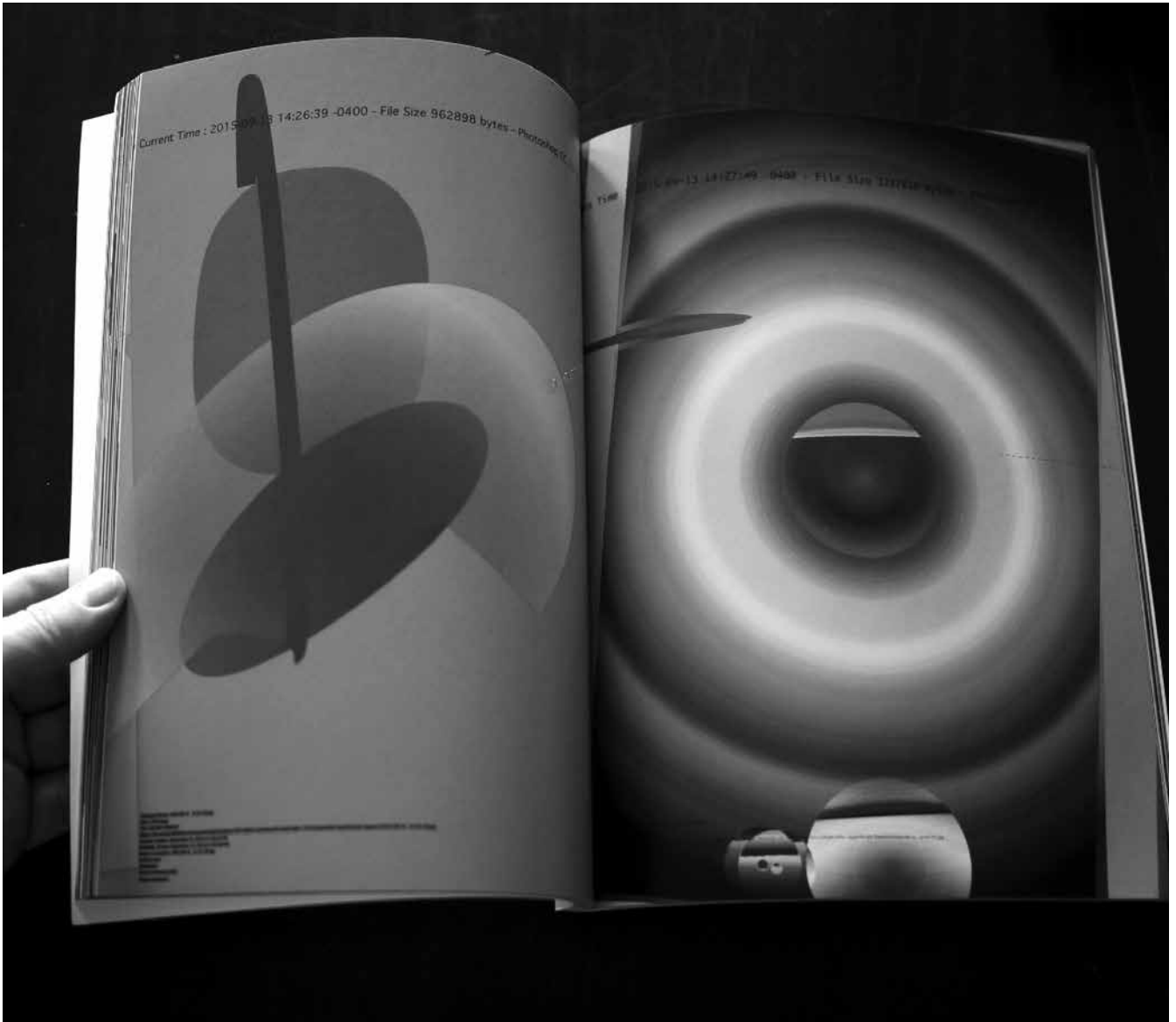
6 in x 9 in. 40 pages.

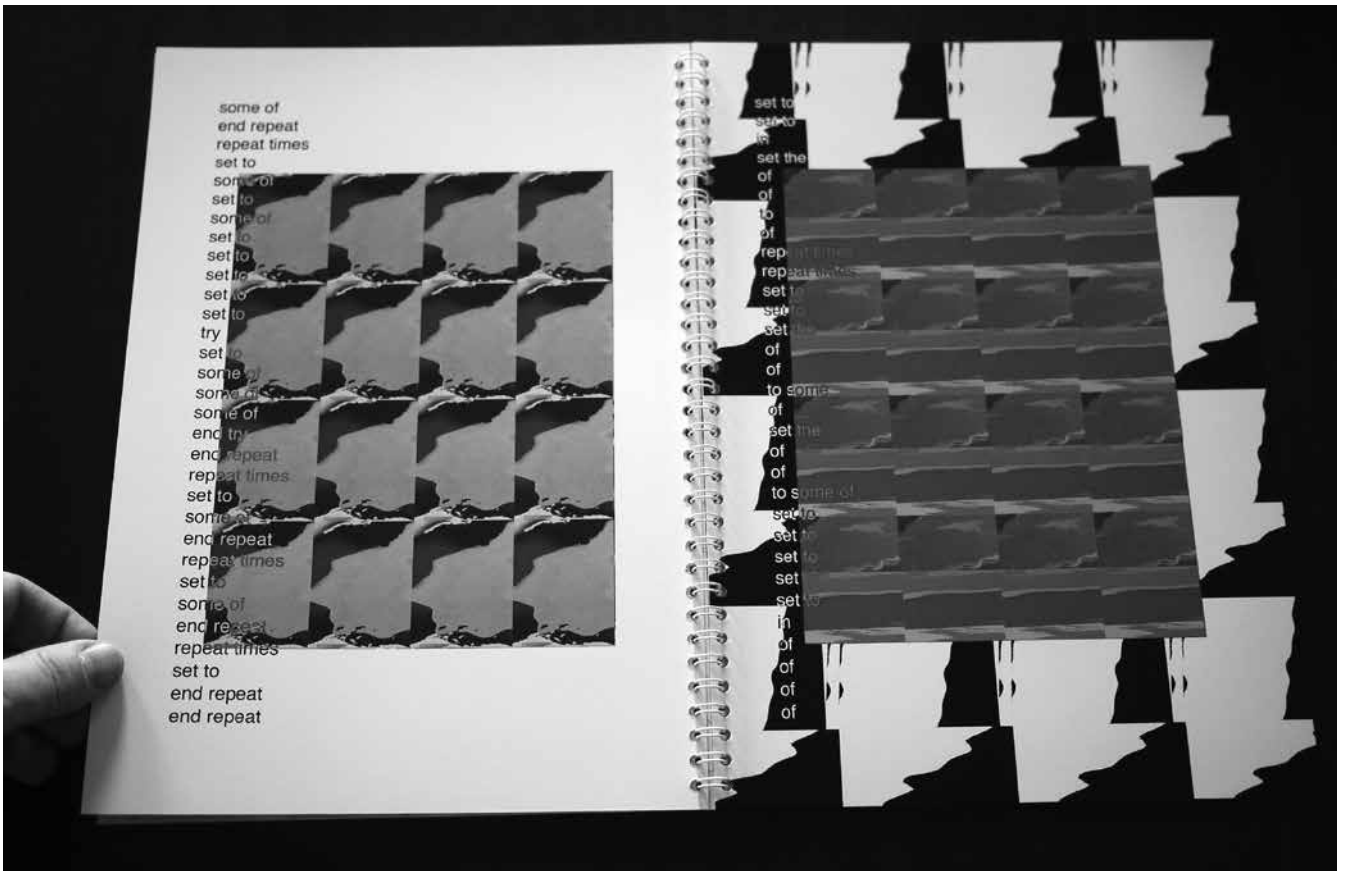
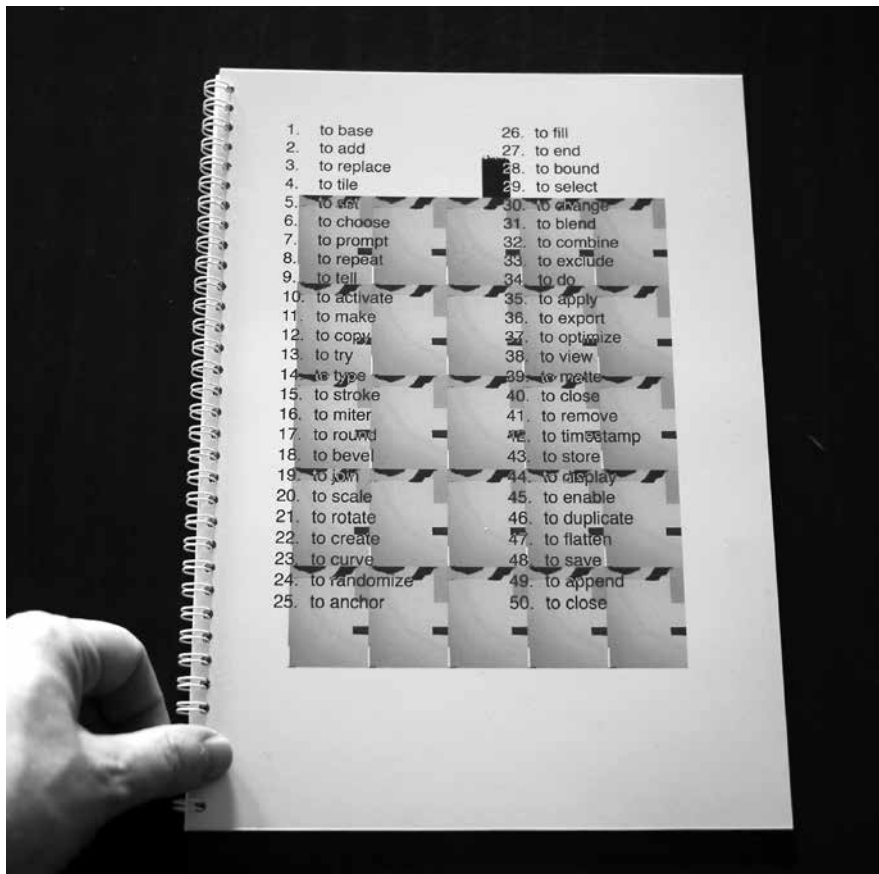
A mix of photographs found in the Internet and photos from a book about color photography from the 60's. This artist's book is inspired by hypothesis argued by Vilém Flusser in "Towards A Philosophy of Photography."

164. Travess Smalley, *Book 45*.
France, Rrose Editions (Tarek Issaoui),
2015. Print-on-demand book, perfect
bound, soft cover (Lulu). 8.5 in x 11 in.
164 pages. #27 / 150.



One of 63 volumes. Drawings and collages produced by automated scripts.





165. Travess Smalley, *set to some of.*
Austria, Galerie Andreas Huber, 2016.
Digitally printed book, wire spiral, plastic
cover. A4, 20 pages. Edition of 30.
Exhibition catalogue for exhibition at
Galerie Andreas Huber, Vienna. Drawings
and collages produced by automated
scripts, with code and script poetry. Text
collaboration with Paul Soulellis.

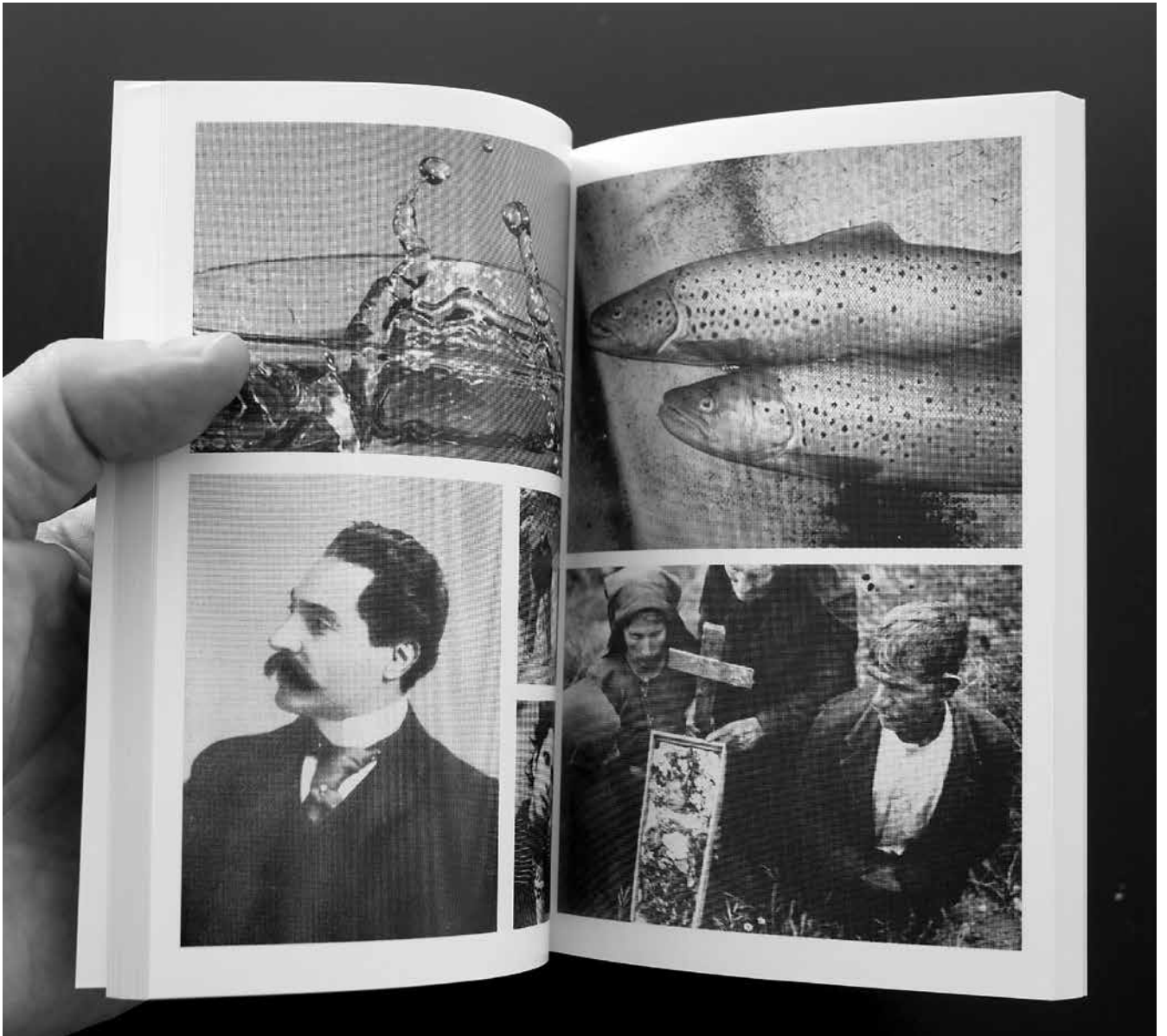


166. Emma Souharce, *Voyeur*.

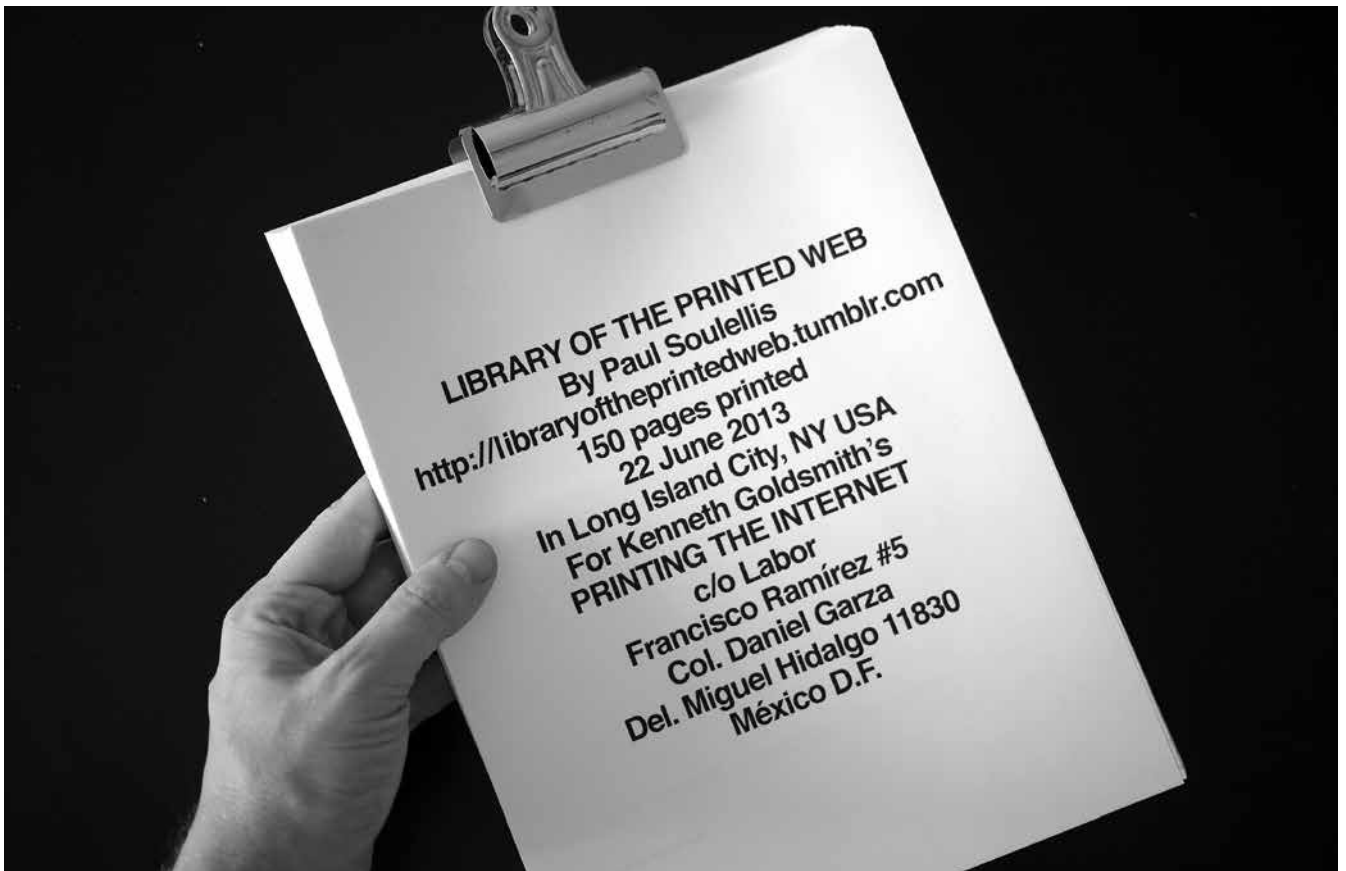
Switzerland, Rollo Press, 2013. Offset book, perfect bound, soft cover. 4.375 in x 6.5 in. 256 pages. #36 in series.

Using Google's "Search by Image" function, Artist Emma Souharce processed every single one of the 813 images in Hans-Peter Feldmann's legendary "Voyeur." The result is half generated, half edited, and certainly most entertaining when read parallel to the original, which delivers a spot-the-difference type of fun.





A 150-page printout of the Library of the Printed Web Tumblr website submitted to Kenneth Goldsmith's exhibition *Printing Out the Internet* in Mexico City (June 2013).



167. Paul Soulellis, *Library of the Printed Web* (150 pages printed 22 June 2013 in Long Island City, NY USA for Kenneth Goldsmith's *PRINTING THE INTERNET* c/o Labor, México D.F.).

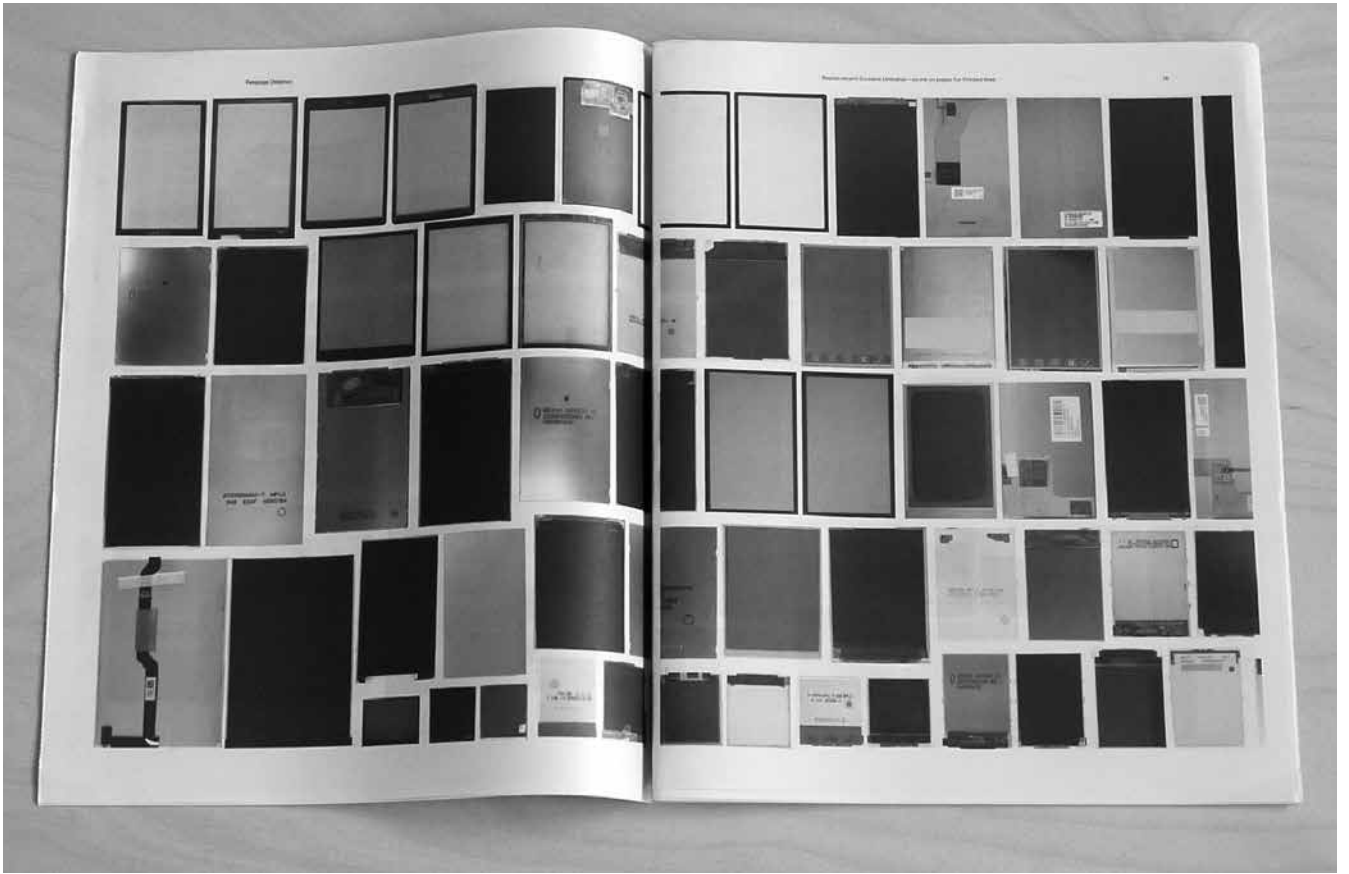
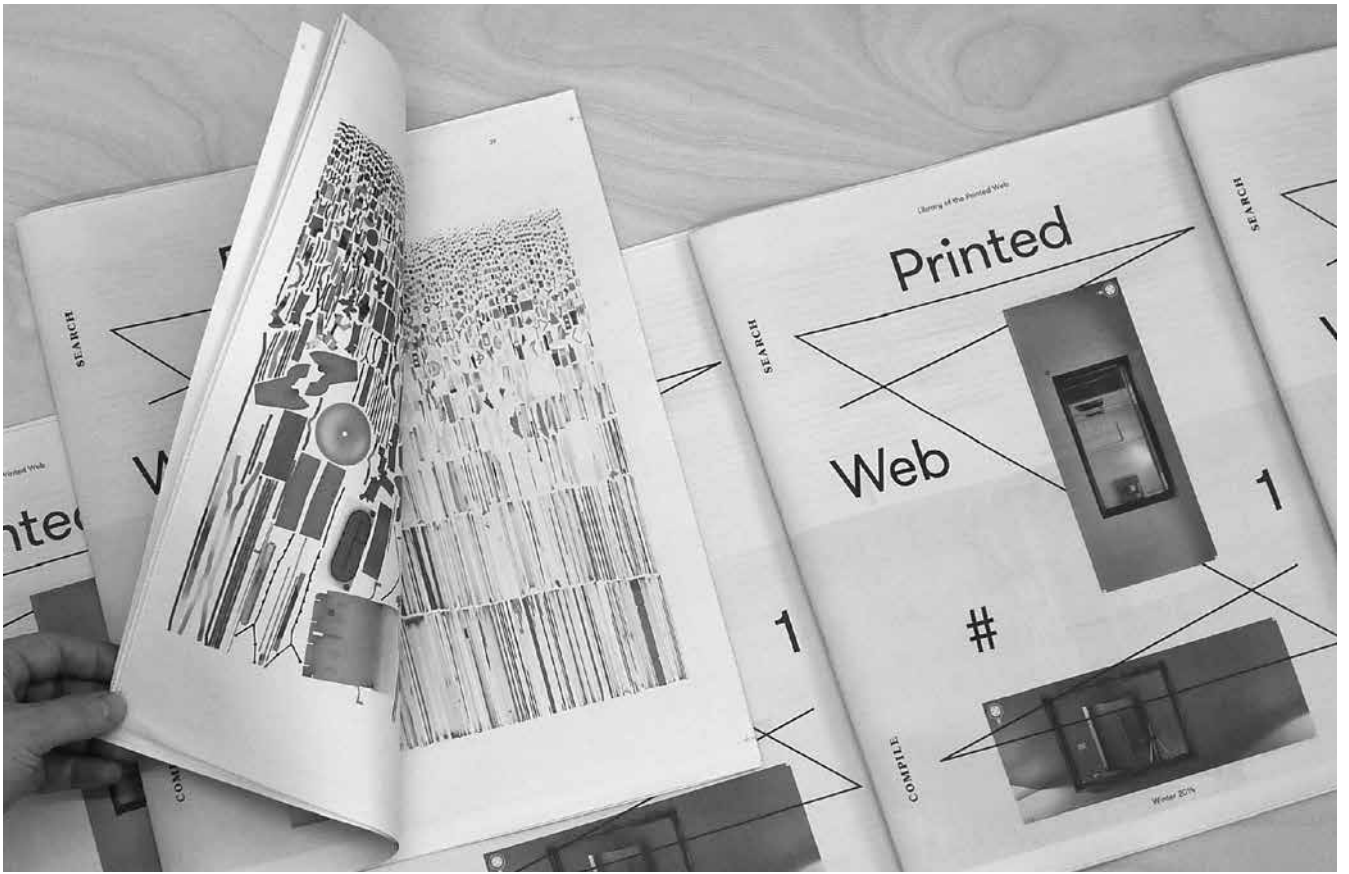
US, Library of the Printed Web, 2013.
Look inkjet sheets with clip. 8.5 in x 11 in.
150 pages. #2 in edition of 2.



168. Paul Soulellis, *Printed Web 1.*

US, Library of the Printed Web, 2014.
Print-on-demand newspaper (Newspaper Club). Loose nested sheets, self cover. 11.75 in x 14.5 in. 64 pages. Edition of 1,000.

Artists' publication containing web-to-print work by artists who use screen capture, image grab, site scrape and search query. First issue includes Hito Steyerl, Joachim Schmid, Penelope Umbrico, Christian Bök, Clement Valla, Kenneth Goldsmith, David Horvitz, Chris Alexander, Mishka Henner, &, Benjamin Shaykin.



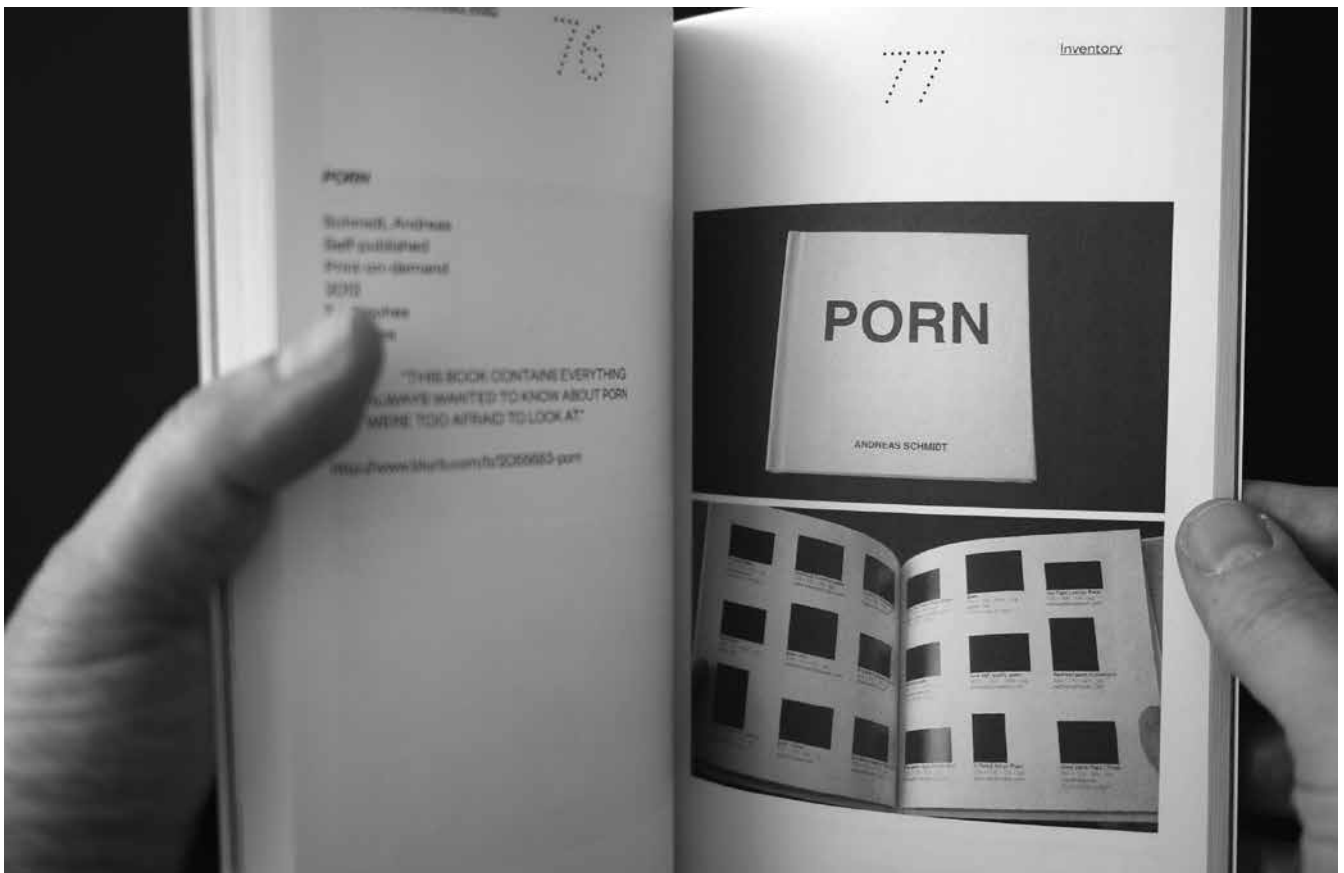


169. Paul Soulellis, *Library of the Printed Web (Presentation of the inventory)*.

US, Library of the Printed Web, 2013.

Print-on-demand book, perfect bound, soft cover (Blurb). 5 in x 8 in. 124 pages.

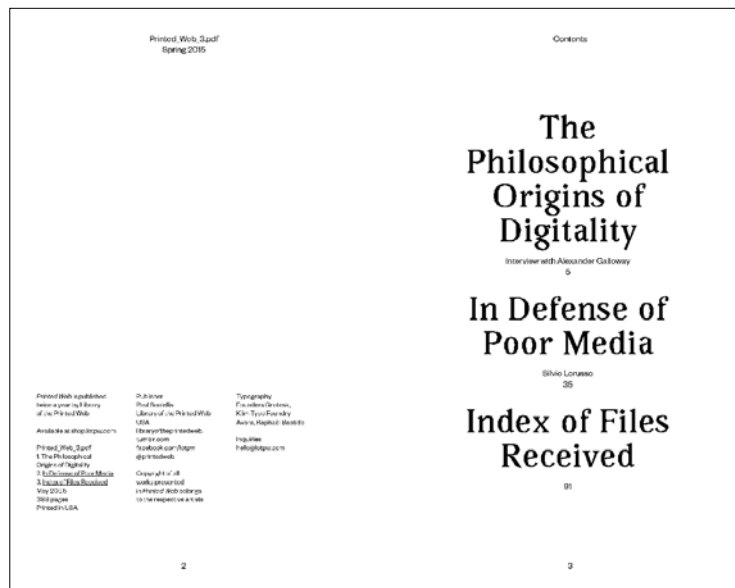
Catalogue of the original Library of the Printed Web collection, published on the occasion of “The Book Affair” art book fair at the opening of the Venice Biennale, 2013.



170. Paul Soulellis, *Printed Web 3*
(*Index / Reader*).

US, Library of the Printed Web, 2015.
Print-on-demand book, perfect bound,
soft cover. 5 in x 8 in. 388 pages.

Artists' publication containing web-to-print work. Third issue includes 149 artists from an open call. The paperback Reader / Index contains an index of all submissions received, as well as an interview with Alexander Gallo-way and a text by Silvio Lorusso.



1. The Philosophical Origins of Digitality
2. In Defense of Poor Media
3. Index of Files Received

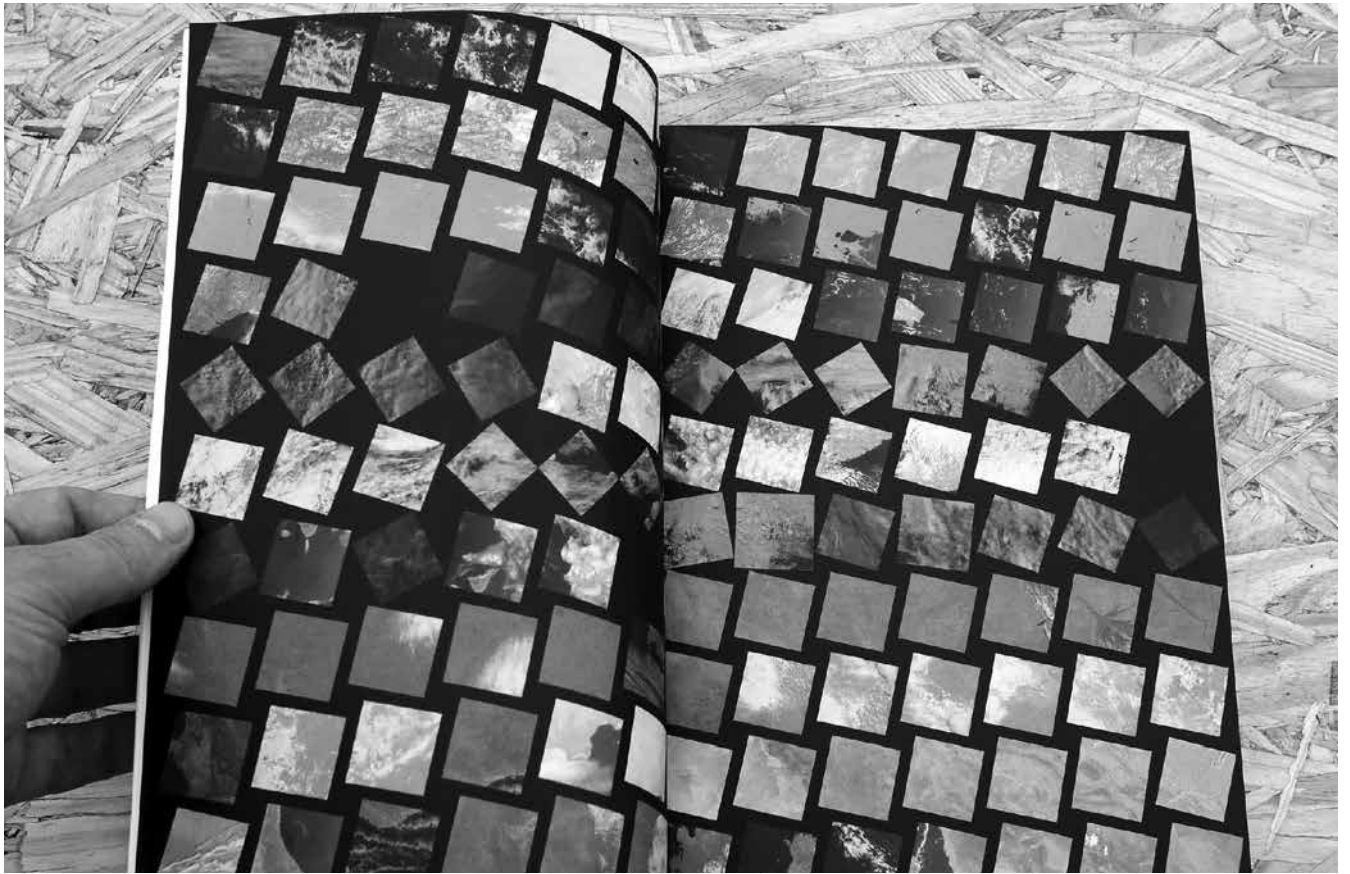
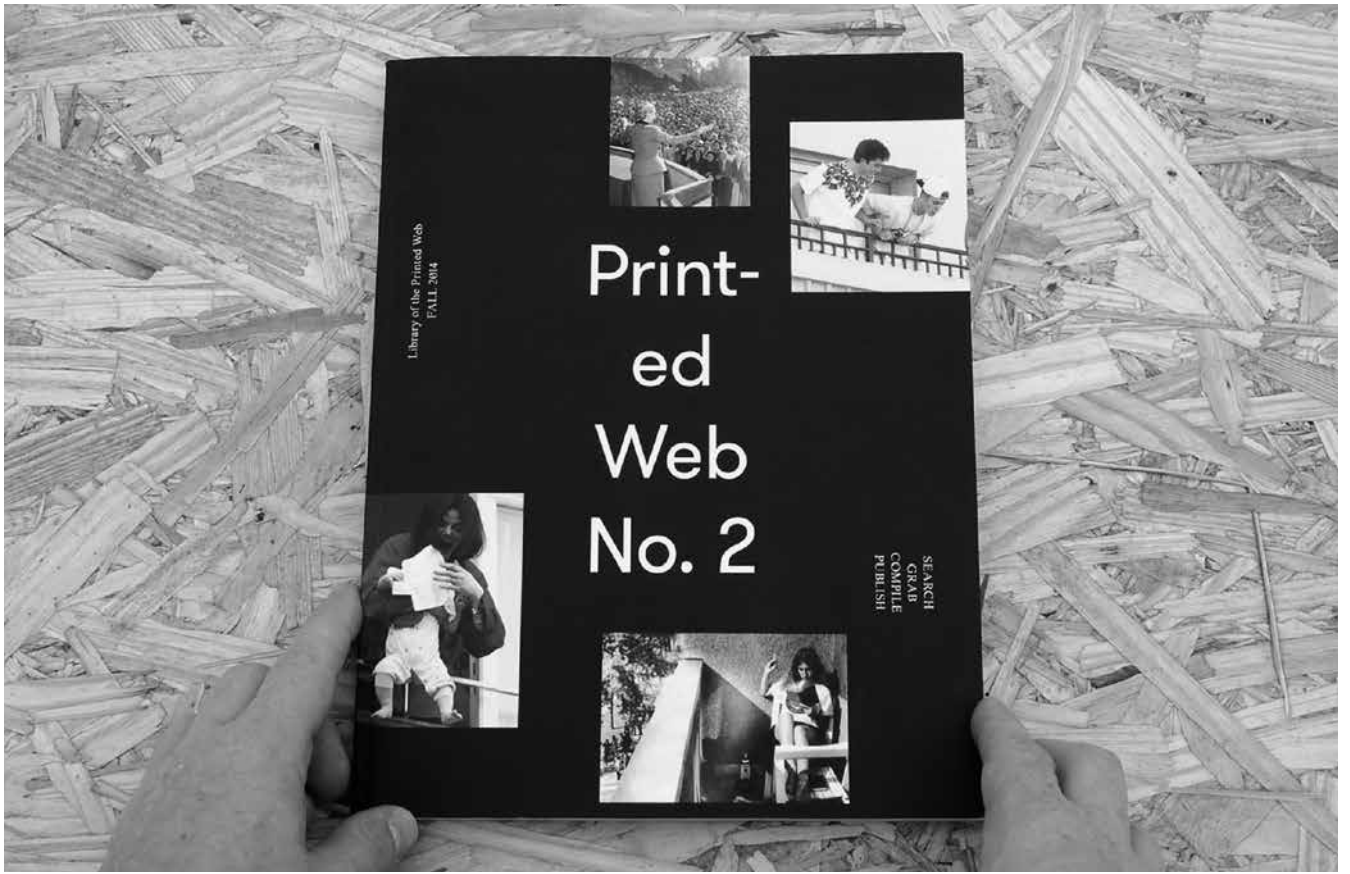
Printed _Web_3 .pdf

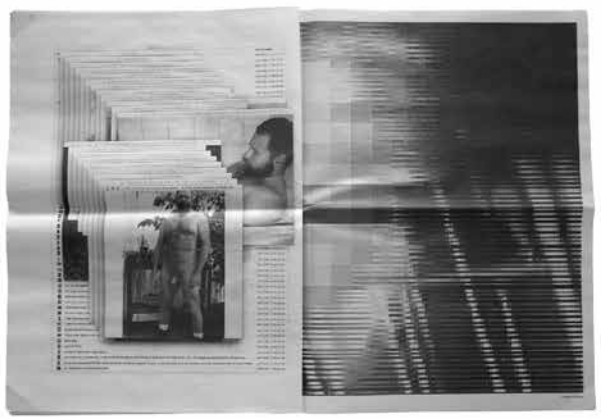
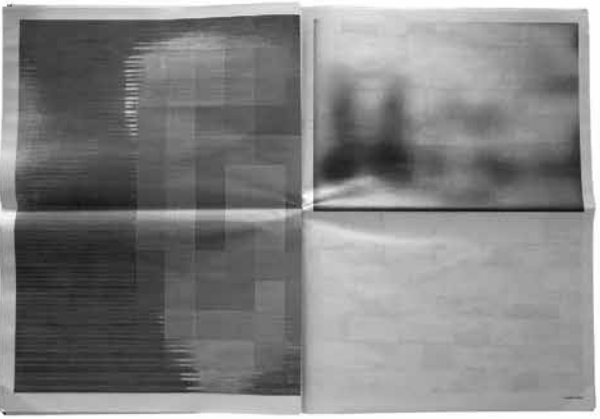
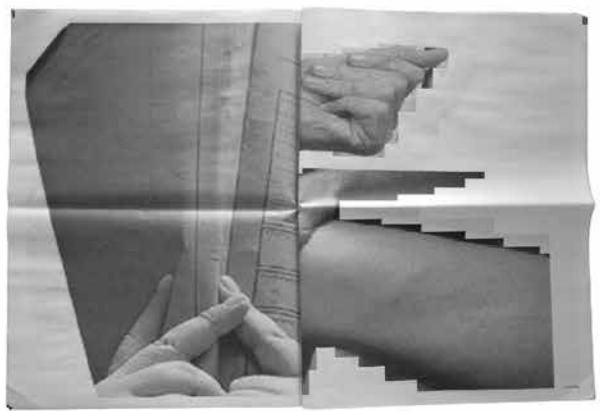
Library of the Printed Web
Printed_Web_3.pdf
Spring 2015

171. Paul Soulellis, *Printed Web 2.*

US, Library of the Printed Web, 2014.
Print-on-demand, perfect bound, soft cover
(IngramSpark). 8.5 in x 11 in. 180 pages.
Artists' publication containing web-
to-print work. Second issue includes
Constant Dullaart, Daniel Temkin,
James Bridle, John Zissovici, Cheryl
Sourkes, Brian Droitcour, Tan Lin, An-
gela Genusa, Webdriver Torso, Rafaël
Rozendaal, Olia Lialina, Cory Arcangel.







172. Paul Soulellis, *Printed Web 4.*

US, Library of the Printed Web,
International Center of Photography
Museum, 2016. Print-on-demand
newspaper (Newspaper Club).

Loose, folding, nested sheets. 10.25 in x
14.75 in. 64 pages.

Artists' publication containing web-to-
print work. Fourth issue includes Wolf-
gang Plöger, Lorna Mills, Molly Soda,
Travess Smalley, Angela Genusa, Eva and
Franco Mattes, Anouk Kruithof, Elis-
abeth Tonnard, Christopher Clary, Mi-
chael Connor. Co-published with Inter-
national Center of Photography for the
exhibition "Public, Private, Secret."



- 1 KNYSNA SUNSET
- 2 VIEWS OF THE SUNSET
- 3 SUNSET CLAUSE
- 4 ROMANTIC COUPLE SUNSET
- 5 SUNSET 5
- 6 FINSHING PIER SUNSET
- 7 SUNSET EVENING
- 8 ABYSMAL SUNSET
- 9 SUNSET 2007
- 10 SUNSET AT PIGEON POINT
- 11 SANDRINGHAM SUNSET
- 12 THIS SUNSET
- 13 SUNSET PICTURES
- 14 THIS SUNSET
- 15 THE BEAUTY OF SUNSET
- 16 FUCK YEAH SUNSET
- 17 AFRICAN SUNSET
- 18 SILHOUETTES IN THE SUNSET
- 19 SUNSET AT SEA
- 20 VERY RED SUNSET
- 21 WINE COUNTRY SUNSET
- 22 BEAUTIFUL SUNSET
- 23 TAHOE SUNSET

- 34 SUNSET PICTURES
- 35 HAWAIIAN SUNSET
- 36 SUNSET
- 37 ROMANTIC SUNSET
- 38 SUNSET NOW
- 39 BEACH SUNSET
- 40 RED SUNSET
- 41 SUNSET PHOTOGRAPHY
- 42 SAPE SUNSET
- 43 SUNSET SAILING
- 44 SUNSET FISHING
- 45 SUNSET ENGRAVERS
- 46 WAVES AND SUNSETS
- 47 GULL LAKE SUNSET
- 48 SUNSET AT ROCKY POINT
- 49 SUNSET ON
- 50 SUNSET AT
- 51 TOKEN SUNSET
- 52 THE SUNSET
- 53 SUNSET
- 54 SUNSET JPG
- 55 SUNSET PICTURES
- 56 SUNSET WALL PAPER

173. Paul Soulellis,
Stripped: Sixty Six Sunsets Stripped.
US, 2012. Digitally printed book, perfect
bound, soft cover. 5 in x 8 in. 74 pages.
Edition of 20.

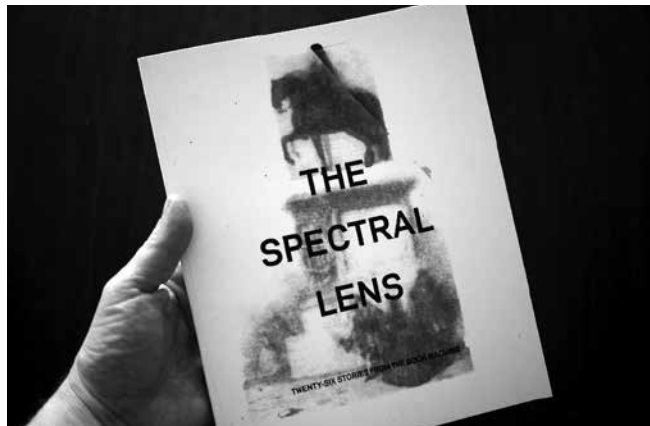
A print-on-demand homage to Ed Ruscha's 1966 *Every Building on the Sunset Strip* using Google image search results. The book follows Ed's layout and the total length of the pages is 25 feet (as was his work, which folded out into one long strip).



174. Paul Soulellis, *The Spectral Lens*
(*Twenty-Six Stories from the Book Machine*).

US, 2012. Digitally printed book, perfect bound, soft cover. 8 in x 10 in. 140 pages.

A visual poem featuring images photographed by Google book scanners through tissue paper. The scanner treats the tissue paper as a “valid” page in the book and scans it as it would any page, capturing the image (or text) behind it. The images are degraded in various ways, depending on the texture and opacity of the vellum. Rips or folds in the tissue are sometimes captured.



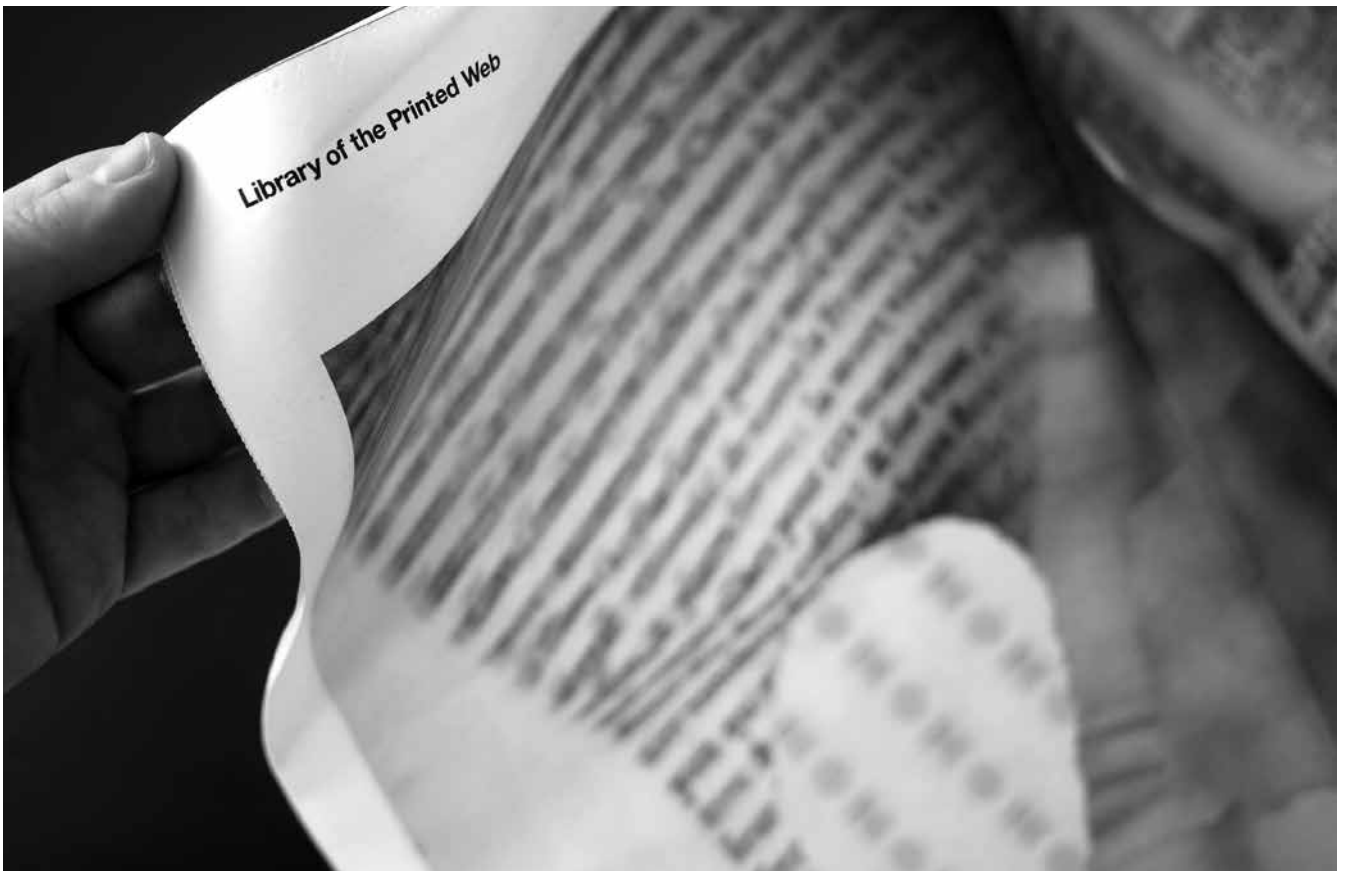


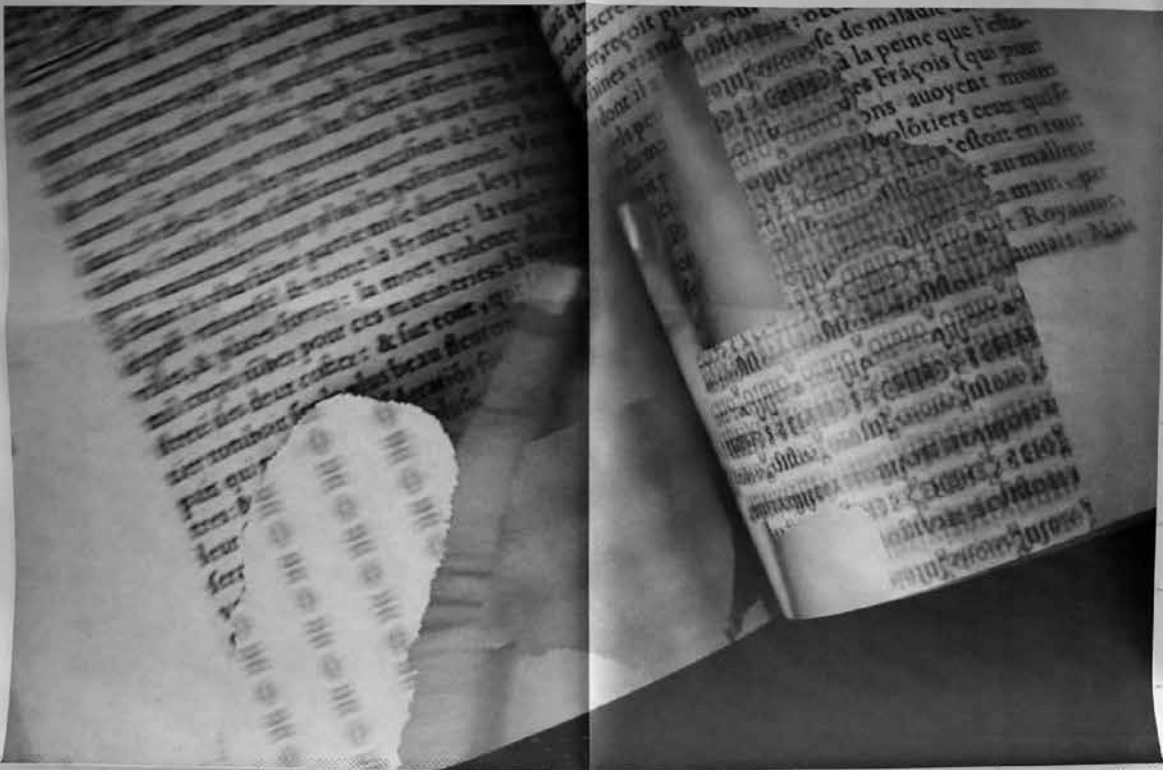
175. Paul Soulellis,

Library of the Printed Web flyer.

US, Library of the Printed Web, 2013.
Offset newsprint sheet. 11.5 in x 16.25 in.
Edition of 1,000.

A single-sheet poster announcing the launch of Library of the Printed Web, produced for Theorizing the Web, 2013.





Acceptor of a distance, however near it may be. Paul Soulellis, 2011.

Statement

Library of the Printed Web (LoPW) is a collection of works by artists who use screen capture, image grab, site scrape and search query to create printed matter from content found on the web. LoPW includes self-published artists' books, photo books, texts and other print works gathered around the casual concept of "search, compile and publish."

Artists featured in LoPW drive through vast landscapes of data to collect and transform digital information, visual and otherwise, into analog experience; every work in the collection is a printed expression of search engine pattern discovery. Many of the works in LoPW share common production or publishing techniques (i.e., print-on-demand), even as the content itself varies widely.

I've assembled this set of materials because I see evidence of a strong, emerging web-to-print-based artistic practice based on the search engine and other algorithmic operations; as this view matures, the inventory of LoPW may grow to reflect new concepts and methodologies.

Rather than draw boundaries or define a new aesthetic with LoPW, I posit this presentation of printed artifacts as a reference tool for examining shifting relationships between the web (as culture), the artist (as archivist) and print publishing (as a new/old self-serve schema for expressing the archive).

Library of the Printed Web exists both as a physical collection of book works and as an online representation of these works. The permanent collection is based in Long Island City, NY and includes one copy of each item in the inventory, table-top presentation at *Theorizing the Web*, CUNY Graduate Center, 1-2 March 2013.

To suggest a title or artist to be included in Library of the Printed Web, or for any other inquiry, please get in touch.

Paul Soulellis
paul@soulellis.com
@soulellis

Inventory March 2013

- Cabell, Miri and Jason Huff. *American Psycho*. PoD, 2010, 408 pages.
Cayley, John and Daniel C. Howe. *How It Is in Common Tongues*. PoD, 2012, 300 pages.
Ether Press. *Occupy Wall Street*. PoD, 2011, 900 pages.
Fathom Information Design. *Frankenstein*. PoD, 2011, 336 pages.
Hallenbeck, Travis. *Flickr fans*. PoD, 2010, 316 pages.
Horvitz, David. *Public Access*. Vancouver: 2012, 94 pages.
Horvitz, David. *A Wikipedia Reader*. New York: 2008, 48 pages.
Huff, Jason. *AutoSummarize*. PoD, 2010, 100 pages.
Lewis, Jonathan. *The End*. PoD, 2011, 30 pages.
Loneragan, Guthrie. *93.1 JACK FM LOS ANGELES 2008 I - C*. PoD, 2008, 627 pages.
Loneragan, Guthrie. *93.1 JACK FM LOS ANGELES 2008 D - G*. PoD, 2008, 695 pages.
Loneragan, Guthrie. *93.1 JACK FM LOS ANGELES 2008 H - M*. PoD, 2008, 665 pages.
Loneragan, Guthrie. *93.1 JACK FM LOS ANGELES 2008 N - R*. PoD, 2008, 565 pages.
Loneragan, Guthrie. *93.1 JACK FM LOS ANGELES 2008 S - Z*. PoD, 2008, 718 pages.
Lorusso, Silvio. *56 Broken Kindle Screens*. PoD, 2012, 78 pages.
Neilson, Heidi. *Boring Details from the Least Popular*. PoD, 2013, 208 pages. www.kyngbooks.com
Rickard, Doug. *A New American Picture*. New York: Aperture, 2012, 144 pages.
Schmid, Joachim. *Cyberspaces*. PoD, 2004, 40 pages.
Schmid, Joachim. *Are you searching for me? PoD*, 2012, 80 pages.
Schmid, Joachim. *Other People's Photographs, Volume I*. PoD, 2011, 400 pages.
Schmid, Joachim. *Other People's Photographs, Volume II*. PoD, 2011, 400 pages.
Schmidt, Andreas. *Porn*. PoD, 2012, 80 pages.
Shaykin, Benjamin. *Special Collection*. 12 books, 2009.
Sira, Victor. *Voyeur A Midsummer*. PoD, 2010, 40 pages.
Soulellis, Paul. *Stripped*. PoD, 2012, 74 pages.
Soulellis, Paul. *Apparition of a distance, however near it may be*. PoD, 2013, 42 pages.
Tonnard, Elisabeth. *Where Is God*. Rochester, New York: 2007, 117 pages.
Umbrico, Penelope. *Desk Trajectories (As Is)*. New York: 2010, 60 pages.
Umbrico, Penelope. *Signals Still I Ink (Book)*. New York: 2011, 60 pages.
Valla, Clement. *Postcards from Google Earth*. 2010, 25 cards in box. www.loveprint.com
Vredenburg, Elliot. *Corporate Image Search*. 2012, 78 pages.
Vredenburg, Elliot. *This is Cloud Country*. 2012, 450 pages.
Walt, Michael. *asoue*. Wanderer Books, 2010, 72 pages.
Walt, Michael. *FY*. Wanderer Books, 2011, 72 pages.
Zisovici, John. *Night Greens*. PoD, 2013, 680 pages.

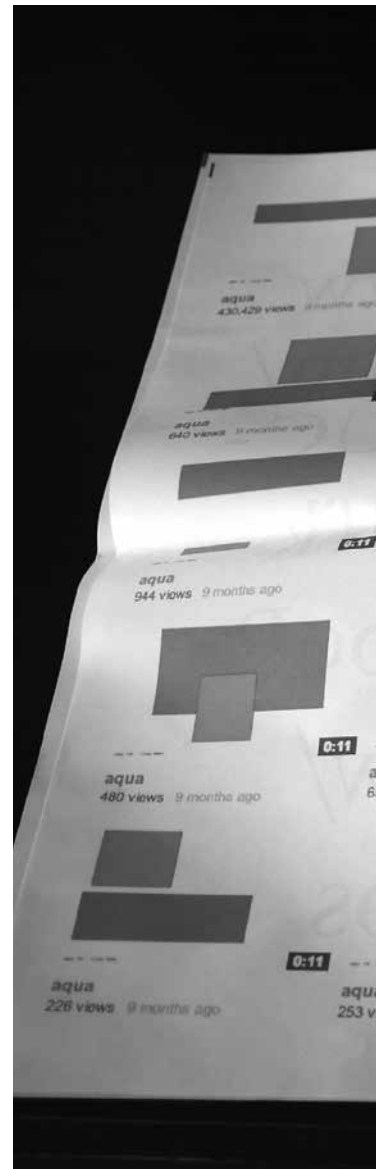
PoD = print-on-demand

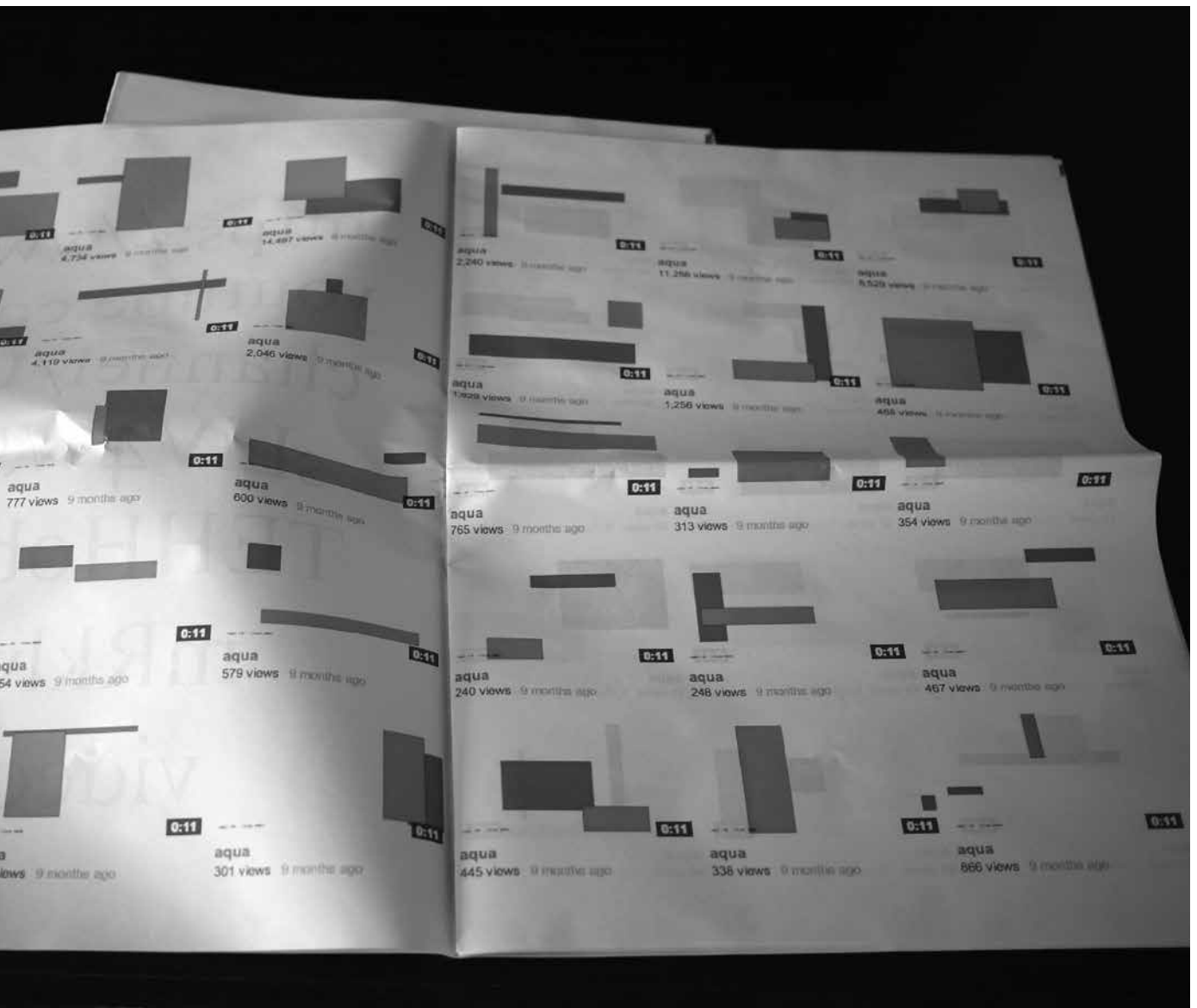
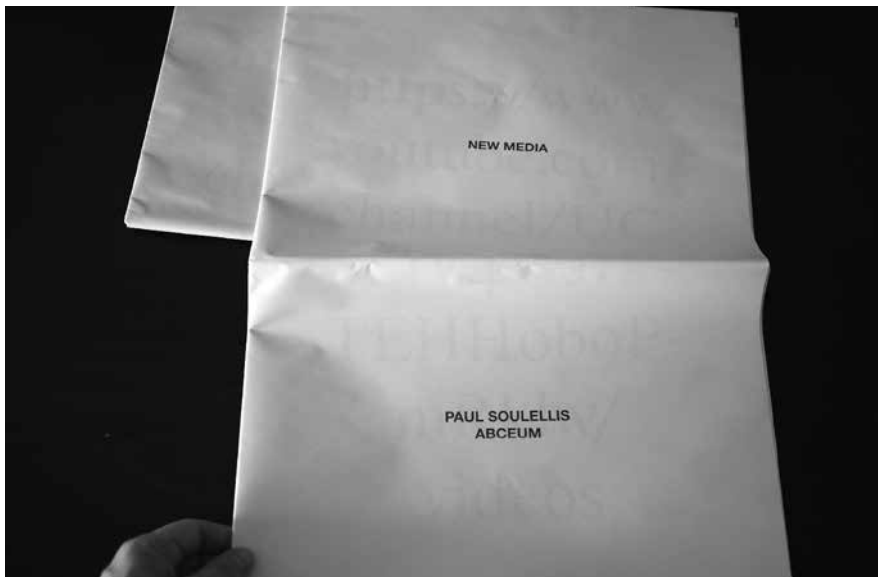
176. Paul Soulellis, *New Media*.

US, 2014. Print-on-demand newspaper. Loose, folded, nested sheets (Newspaper Club). 10.25 in x 14.75 in.

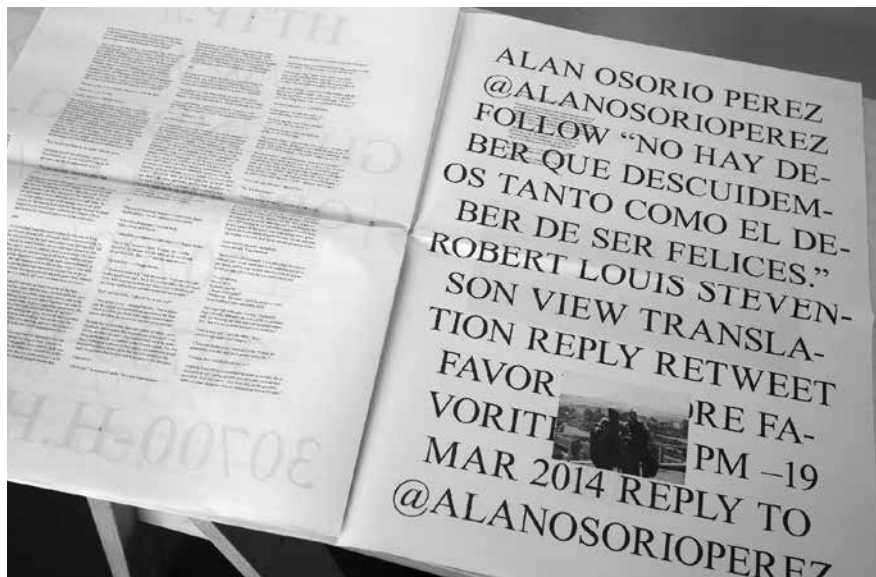
32 pages.

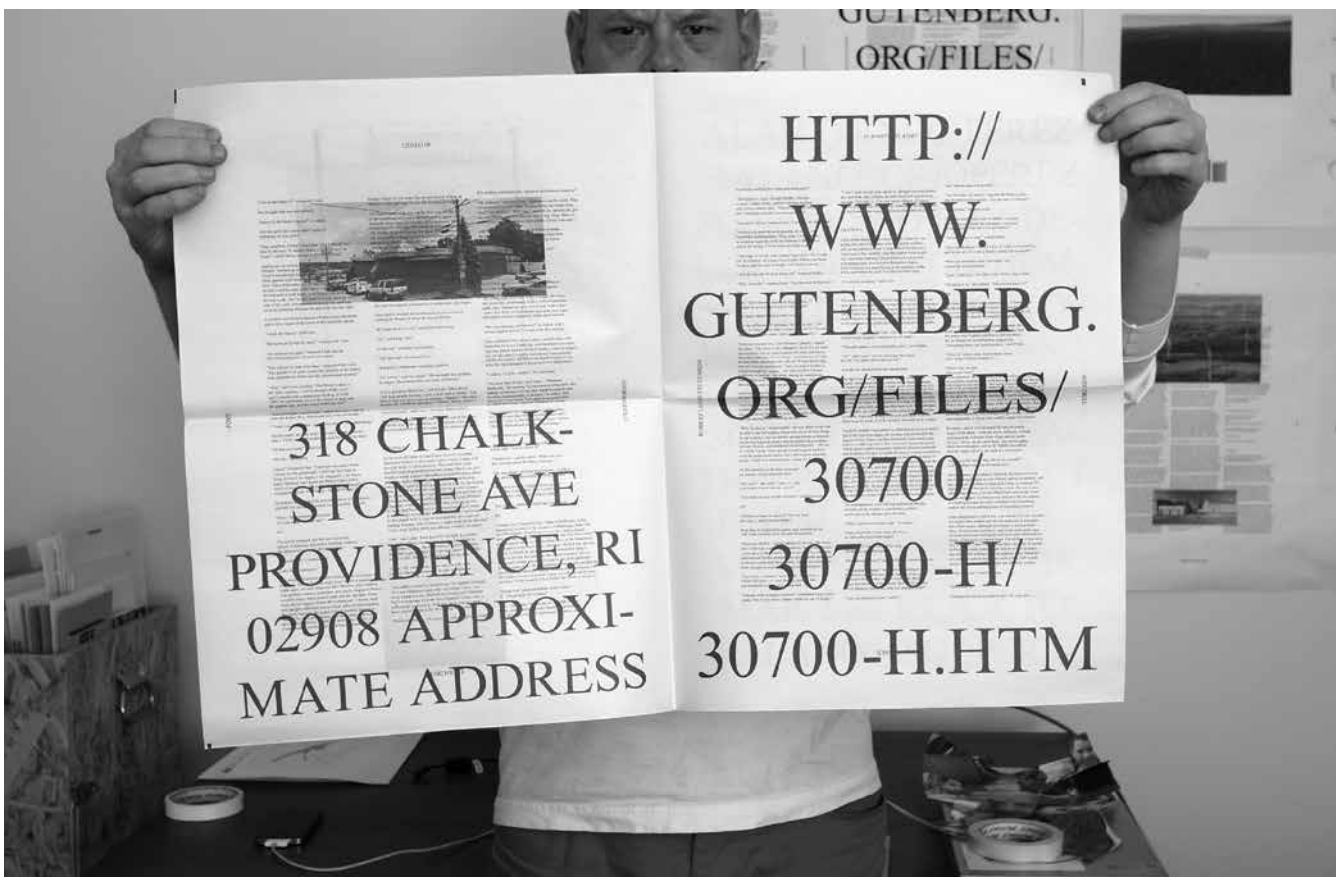
An archive of 420 videos from “Webdriver Torso,” a YouTube channel. Produced for the project ABCEUM by ABC [Artists’ Books Cooperative].





177. Paul Soulellis, *LaRossa Mix*.
US, 2014. Print-on-demand newspaper.
Loose, folded, nested sheets
(Newspaper Club). 10.25 in x 14.75 in.
8 pages. Edition of 150.
A score for making a publication contain-
ing three categories of content (A, B, C)
drawn from eight openly accessible web
archives. A chance-determined publi-
cation produced and installed for “Un-
defined by Design,” Lorimoto Gallery,
Brooklyn, April 2014. Loosely inspired
by “Williams Mix” (1951–53), John Cage.



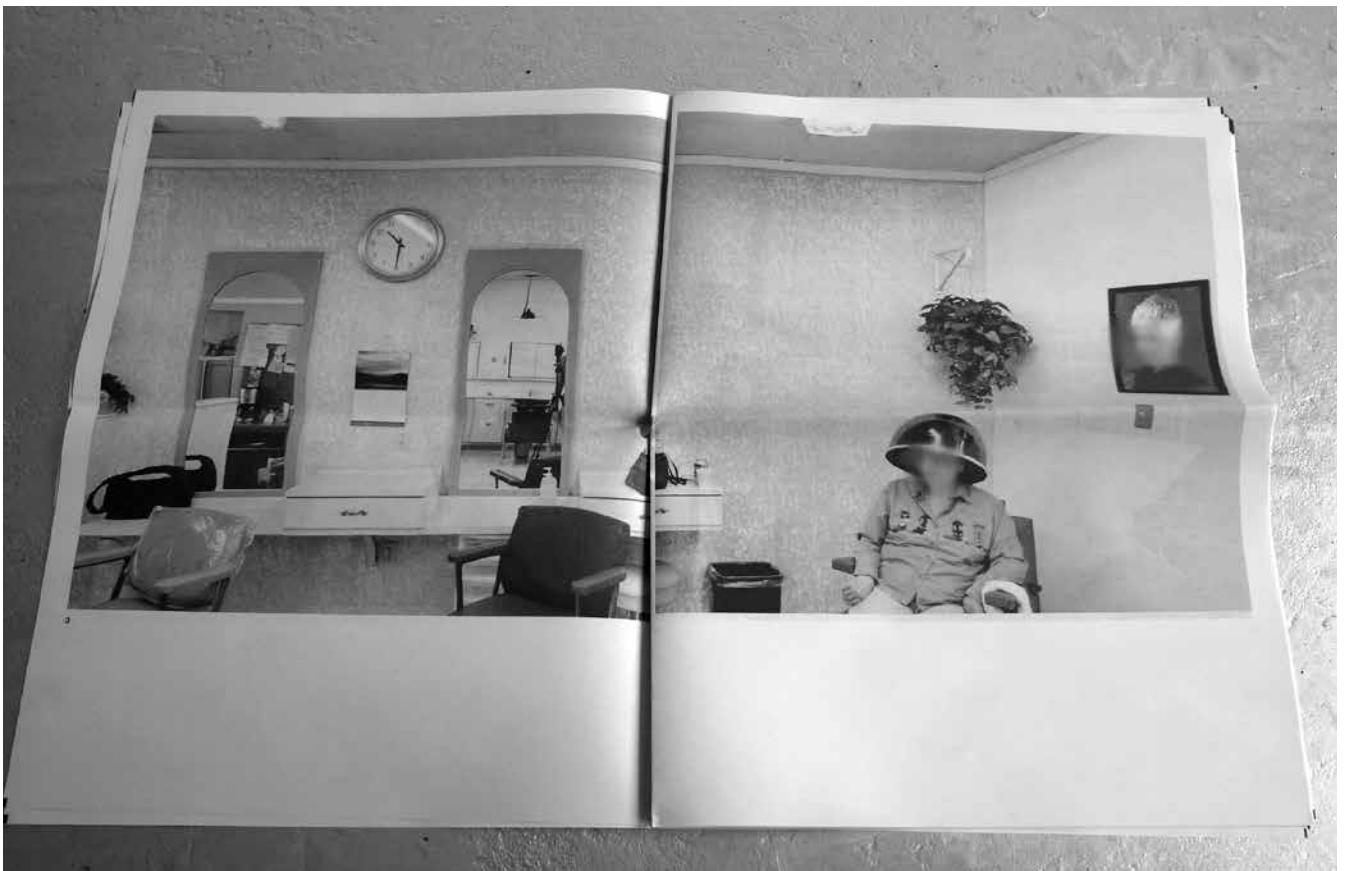




**PAUL
SOULELLIS
LAS
MENINAS**

178. Paul Soulellis, *Las Meninas*.
US, 2013. Print-on-demand newspaper.
Loose, nested, folded sheets (Newspaper
Club). 7.5 in x 11.375 in. 32 pages.
Edition of 50.

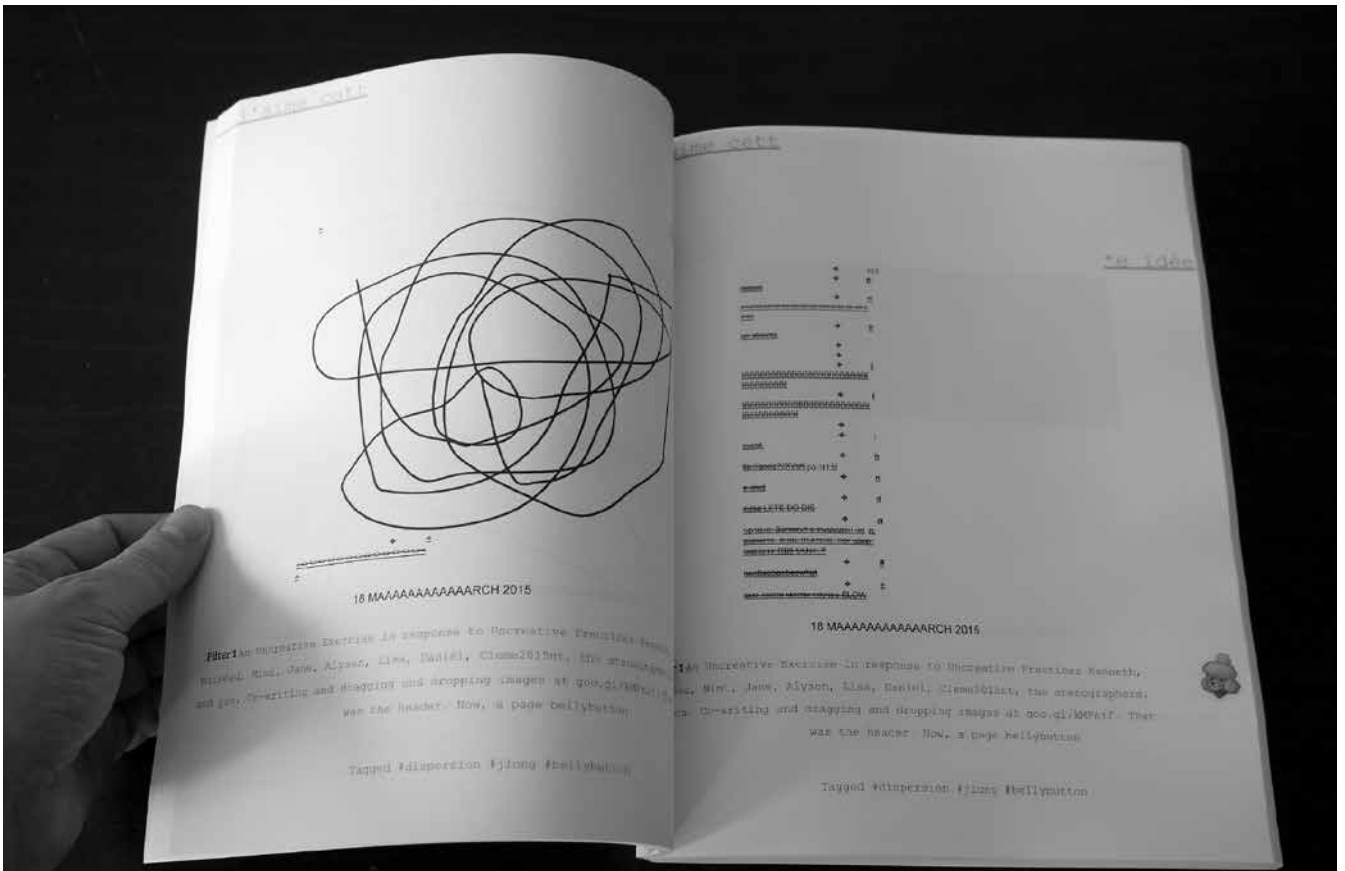
A series of 17 photographs depicting
the photographer and/or camera's re-
flection visible in mirror or glass. All
of the photographs are taken using
Google Street View (interior views).





179. Paul Soulellis, *Cooking With Dog*.

US, 2015. Print-on-demand book, perfect bound, soft cover (Blurb). 8.5 in x 11 in. 337 pages. Unique edition. A book produced by students in the Experimental Publishing Studio at Rhode Island School of Design, with instructor Paul Soulellis. Created in one hour in a Google doc.

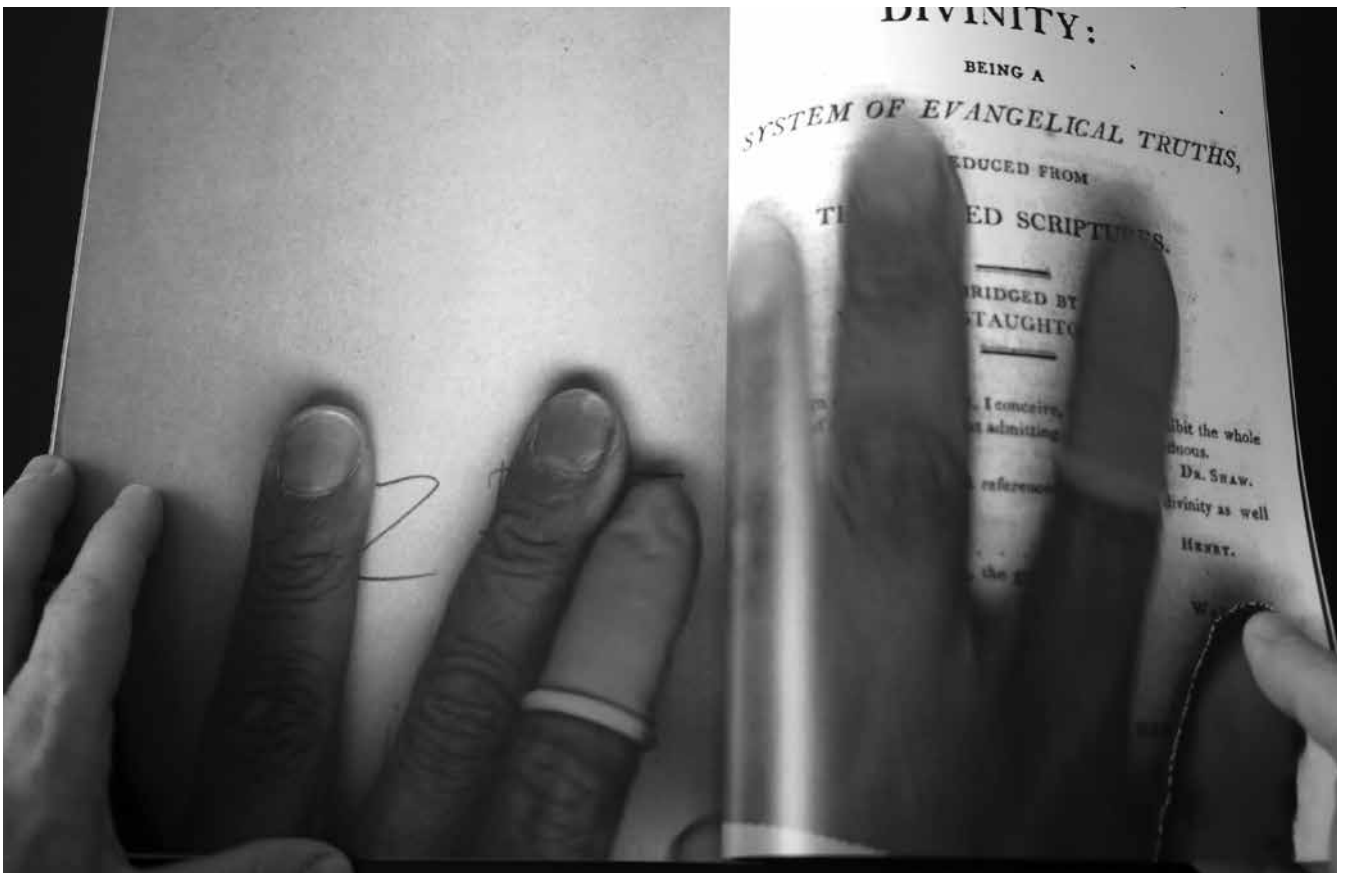


180. Paul Soulellis, *Apparition of a distance, however near it may be.*

US, 2013. Print-on-demand zine, saddle-stitched, soft cover (Blurb).

8.5 in x 11 in. 42 pages.

A collection of found images portraying Google employees physically interacting with books inside the digital space of the book scanner, gathered into a 42-page print-on-demand publication.



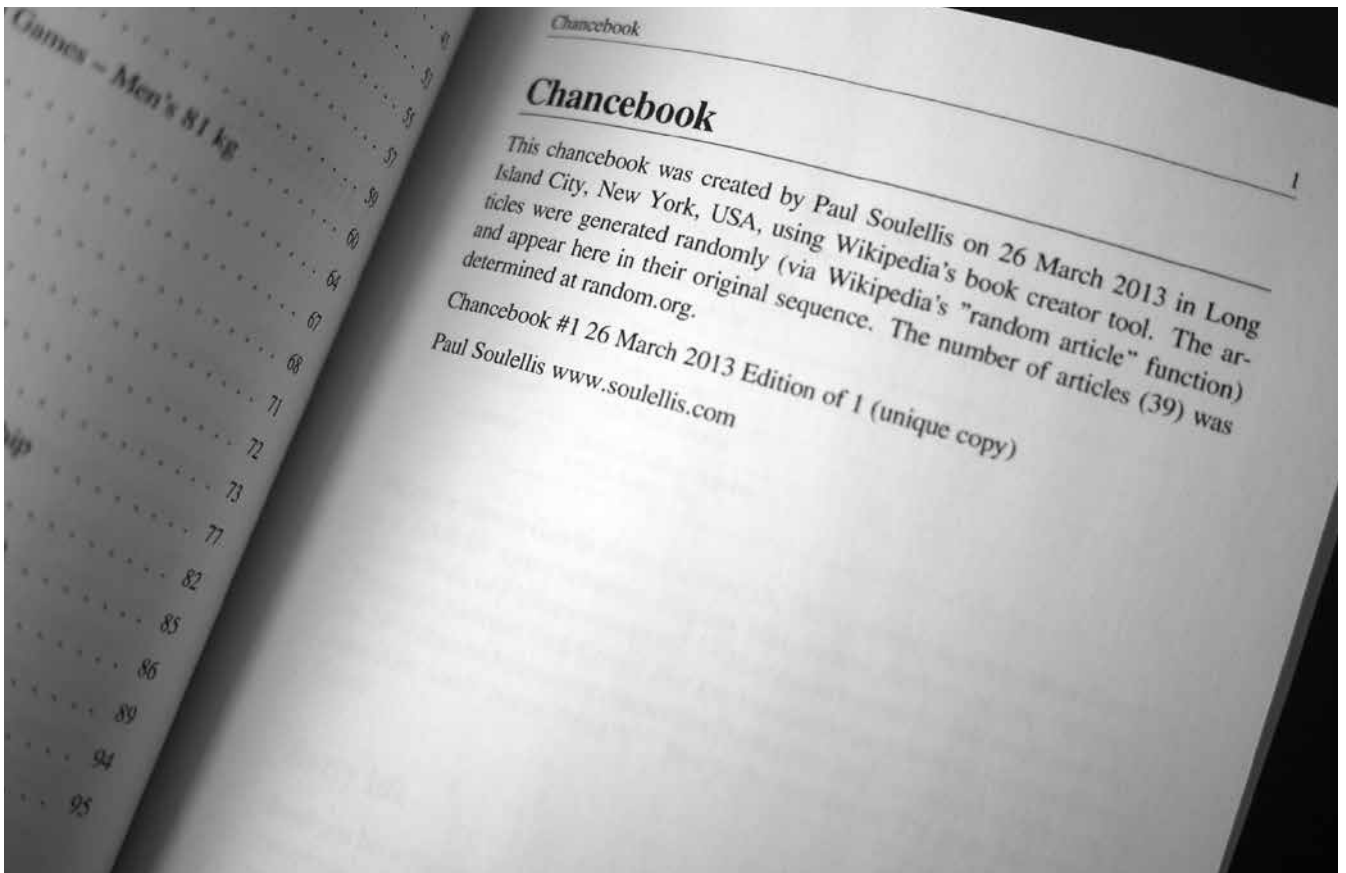


181. Paul Soulellis, *Chancebook #1: 26*
March 2013 / Why Does It Hurt So Bad.

US, 2013. Print-on-demand, perfect bound, soft cover book. 5.5 in x 8.5 in. 112 pages.

Unique copy.

Each Chancebook is a one-of-a-kind collection of up to 100 randomly pulled articles from Wikipedia. The selection and sequence of content is generated in real-time as the artist repeatedly clicks the “random article” button that appears on all Wikipedia pages and individually adds each page to the book. The total number of articles is determined by first pulling a random number (1–100) at random.org. Chancebook #1 (*Why Does It Hurt So Bad*) [39 articles] was created at 2:29pm on 26 March 2013 and delivered to the artist 29 March 2013.



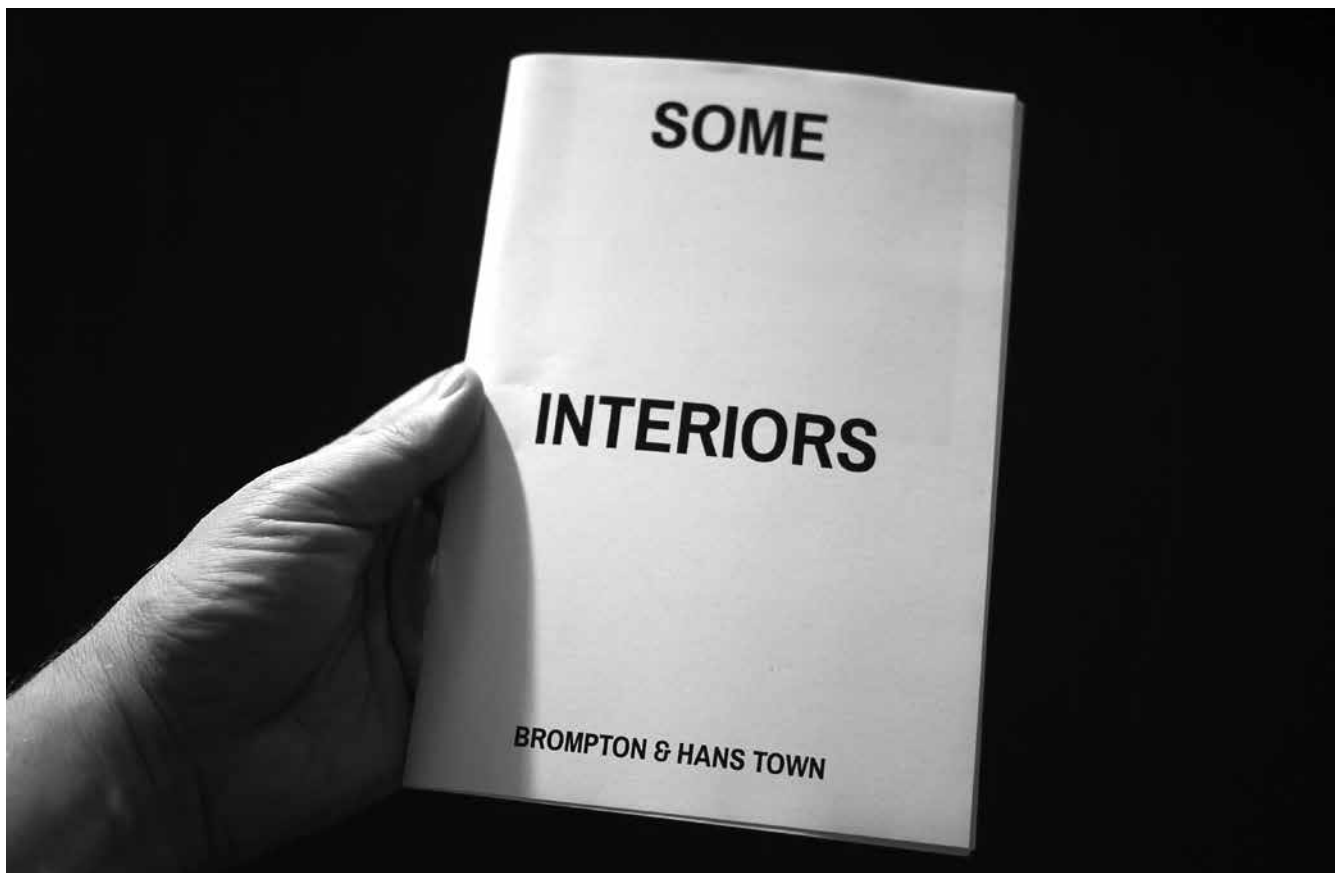
182–191. Paul Soulellis,
Printed Web 3 / set of 10 zines:
COCA-OR, CSS, JPG 2000, Personal Blue,
ffffffunnyfearlessfemmefataleorvery
naughtygurls, Nakamoto, J-LO,
FREEBEER (AND ONE DONUT), Western
Typologies, Little Nicolas.

US, Library of the Printed Web, 2015.

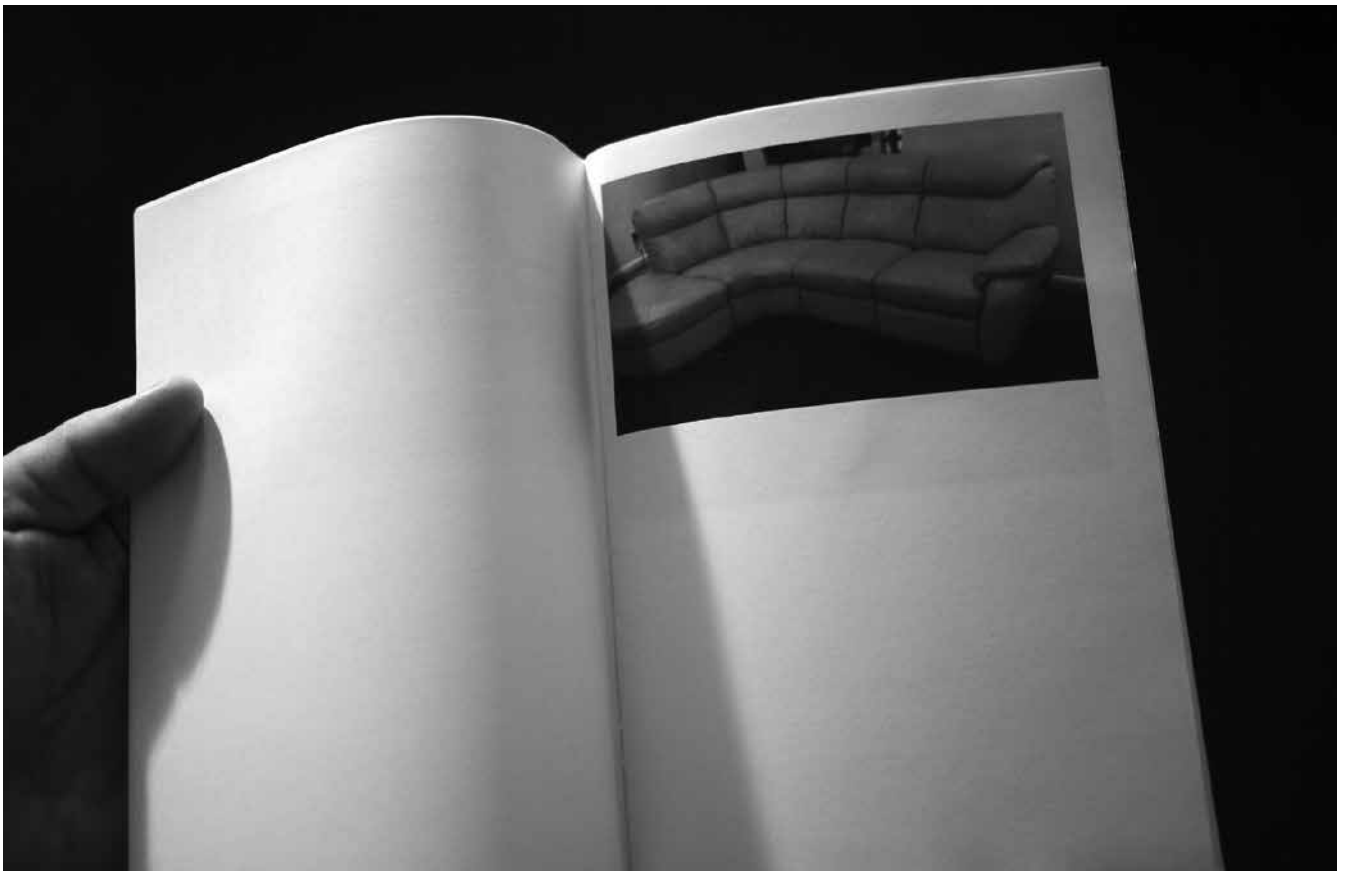
Set of ten print-on-demand zines,
saddle-stitched, soft cover (Blurb). 8.5 in x
11 in. 24 pages each.

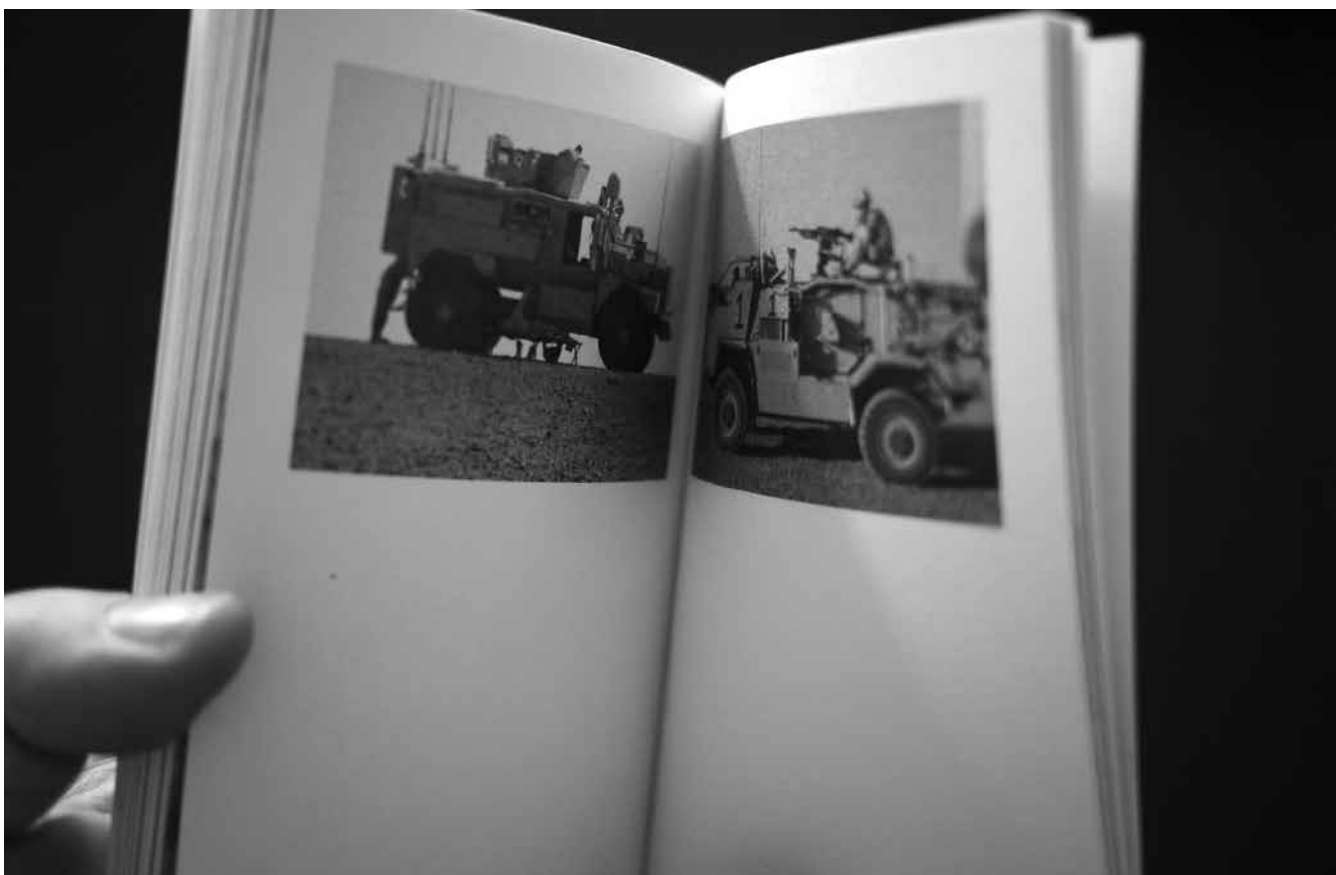
Ten zine containing selections from the
Printed Web 3 open call.





192. Space Caviar,
Some Interiors / Brompton & Hans Town.
England, 2015. Print-on-demand booklet,
saddle-stitched, self cover (FOMObile).
5.875 in x 8.25 in. 36 pages. Unique copy.
A unique pamphlet generated and printed
on 26 May 2015 at 01:18PM by the
FOMObile for Paul Soulellis during the
exhibition “What is Luxury?” at the
Victoria and Albert Museum, London.





193. Thomas Artur Spallek,
Western Typologies Nr. 1.

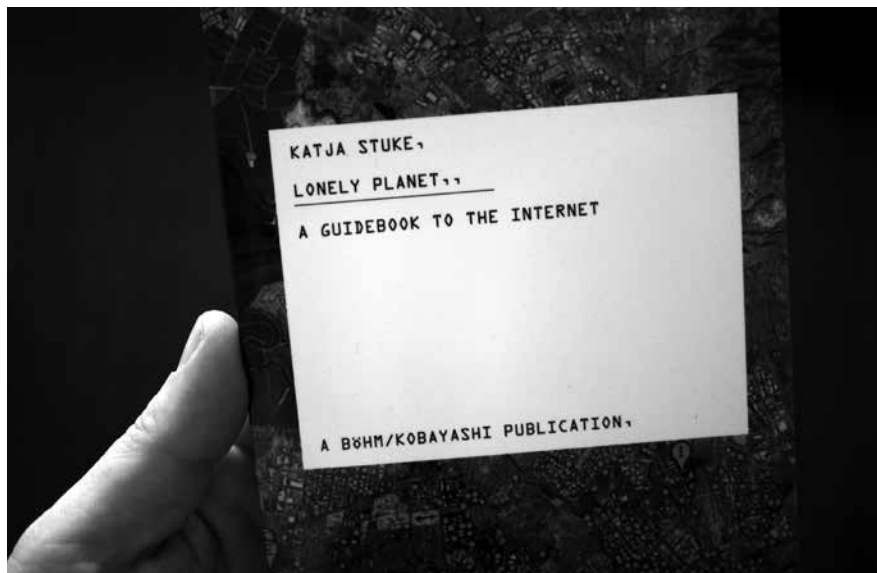
Germany, TFGC Publishing, 2012.

Digitally printed book, perfect bound,
soft cover. 3.625 in x 5.875 in. 92 pages.

#61 / 100.

Photos taken by soldiers on active duty in
Iraq and Afghanistan, found in private
albums uploaded to Facebook.

194. Katja Stuke,
Lonely Planet, A Guidebook to the Internet.
Germany, Böhm Kobayashi, 2010.
Digitally printed book, perfect bound, soft
cover. 5 in x 8 in. 120 pages. #46 / 150.
Photographs of San Francisco, Los
Angeles, and Silicon Valley, taken from
Google Street View.





Screenshots of YouTube videos. Key images are superimposed in the final frame, forming an abstract image.



195–198. Andrew Super, set of four books
in Non(Graphic) Images of Violence series:
*The Death of Gaddafi, World Trade Center
Attack, Napalm Girl, The Self Immolation of
Thích Quảng Đức.*

US, 2015. Set of four digitally printed
books, perfect bound, soft cover. 8.25 in x
5.75 in. Page counts: 146, 104, 108, 146.
Numbers 3, 7, 4, 2 in editions of 25.



199–208. Stephanie Syjuco,
Re-editioned Texts: Heart of Darkness:
[http://www.congoforum.be/lupldocs/toccer-](http://www.congoforum.be/lupldocs/toccer-new2.htm)
[new2.htm](http://www.congoforum.be/lupldocs/toccer-new2.htm)
<http://www.sparknotes.com/lit/heart>
[http://www.fullbooks.com/Heart-of-Darkness.](http://www.fullbooks.com/Heart-of-Darkness.html)
[html](http://www.fullbooks.com/Heart-of-Darkness.html)
[http://www.gradesaver.com/heart-of-](http://www.gradesaver.com/heart-of-darkness-e-text/)
[darkness-e-text/](http://www.gradesaver.com/heart-of-darkness-e-text/)
[http://www-958.ibm.com/software/data/](http://www-958.ibm.com/software/data/cognos/manyeyes/datasets/full-text-of-heart-of-darkness-by-jolversions/1.txt)
[cognos/manyeyes/datasets/full-text-of-heart-](http://www-958.ibm.com/software/data/cognos/manyeyes/datasets/full-text-of-heart-of-darkness-by-jolversions/1.txt)
[of-darkness-by-jolversions/1.txt](http://www-958.ibm.com/software/data/cognos/manyeyes/datasets/full-text-of-heart-of-darkness-by-jolversions/1.txt)
<http://pvirtane.tripod.com/heart.html>
[http://sunsite.berkeley.edu/Literature/](http://sunsite.berkeley.edu/Literature/Conrad/HeartOfDarkness/03.html)
[Conrad/HeartOfDarkness/03.html](http://sunsite.berkeley.edu/Literature/Conrad/HeartOfDarkness/03.html)
[http://etext.virginia.edu/etcbin/toccer-](http://etext.virginia.edu/etcbin/toccer-new2?id=ConDark.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=all)
[new2?id=ConDark.sgm&images=images/](http://etext.virginia.edu/etcbin/toccer-new2?id=ConDark.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=all)
[modeng&data=/texts/english/modeng/](http://etext.virginia.edu/etcbin/toccer-new2?id=ConDark.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=all)
[parsed&tag=public&part=all](http://etext.virginia.edu/etcbin/toccer-new2?id=ConDark.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=all)

<http://www.gutenberg.org/cache/epub/526/pg526.txt>

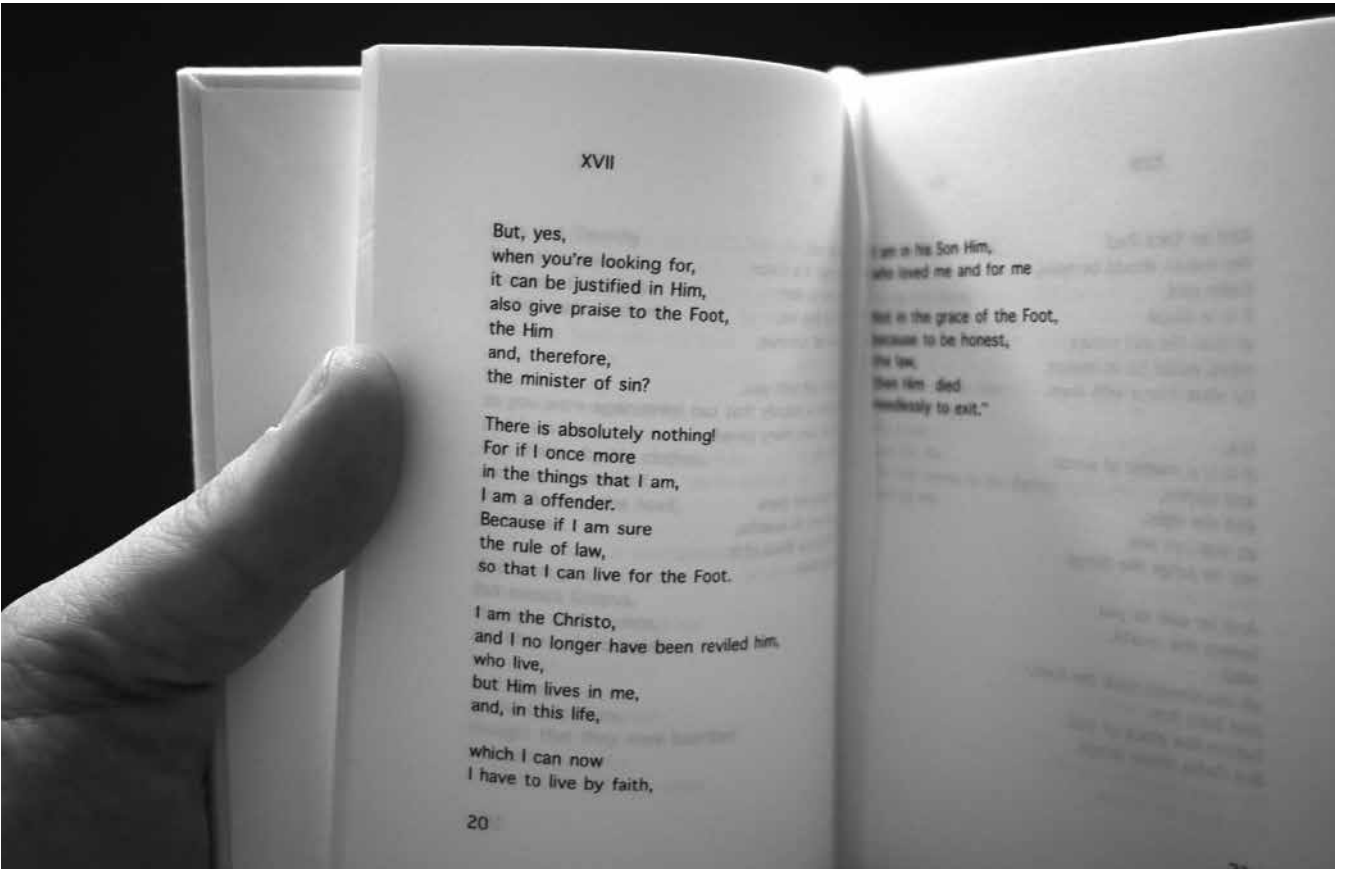
<http://www.enotes.com/heart-of-darkness-text>

US, 2012. Set of 10 print-on-demand books, perfect bound, soft cover (Lulu). 4.25 in x 6.875 in. Various page counts. Twelve different paperback versions of Joseph Conrad's "Heart of Darkness" using text files downloaded from different online sources.



209. Camille Thirot-Lafond,
Holy Mistranslation.

England, 2013. Digitally printed book, perfect bound, soft cover. 4 in x 5.5 in. 128 pages. Edition of 50. An edition of 50 hand bound contemporary bibles. A selection of 100 passages from the bible have been translated using internet tools and presented in the form of short poems.



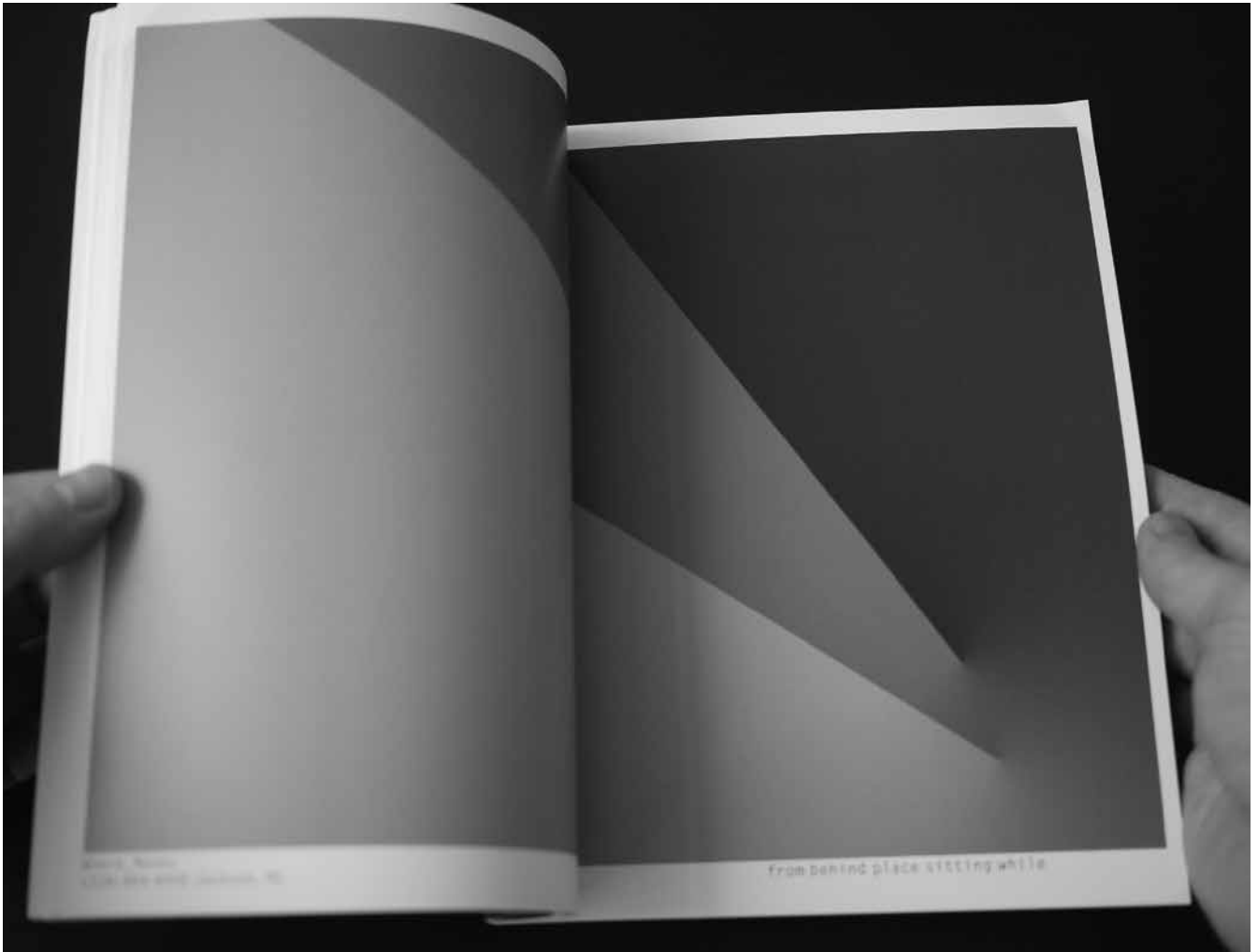
210. Lauren Thorson,
Wikipedia Random Article Collection.

US, 2013. Set of 13 laserjet zines,
folded, gathered with rubber band.

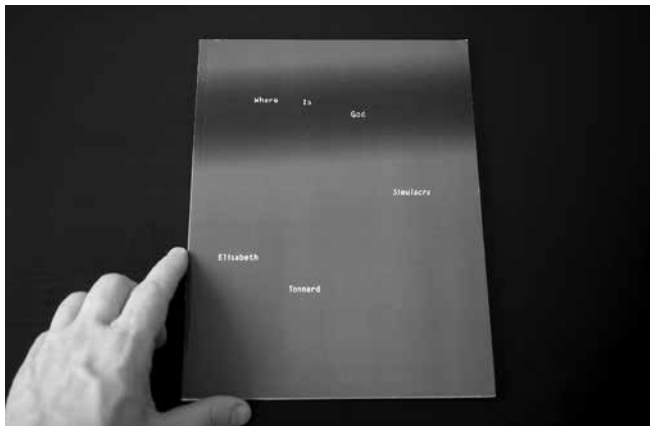
5.5 in x 8.5 in. 12 pages each.

A growing archive inspired by content generated from Wikipedia's random article search function. By clicking once, participants use Wikipedia's random article search function to generate endless content. Each printed article is inspired by and created from images and text found in the online original — as well as any Wikipedia worm-hole discovered. The collection supports a web-to-print-based artistic practice which utilizes search engines and other algorithmic operations as content generators. As such, the entire Wikipedia Random Article Collection and/or individual zines are available as PoD.

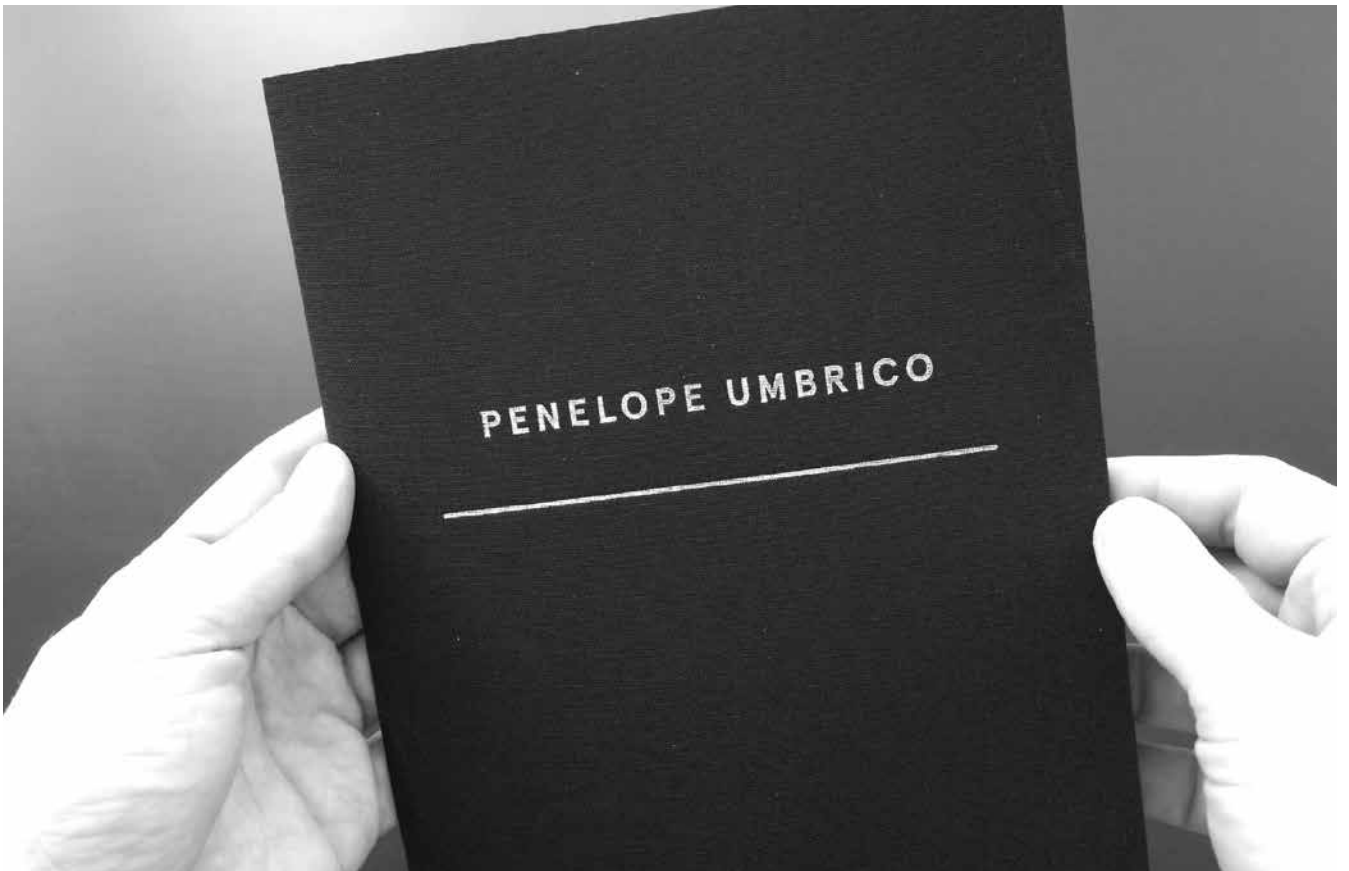
211. Elisabeth Tonnard, *Where is God.*
Netherlands, 2007. Digitally
printed, perfect bound, soft cover
book. 7.5 in x 9.625 in. 118 pages.



Signs here have become independent, no longer referring to things. Baudrillard's thoughts on simulacra and simulations were an influence. The color surfaces are simulacra of simulacra. The artist tries to locate God and searched an online phone-book for the numbers of names ("Where", "Is", and "God") connected to the question. The numbers were used in Photoshop's digital palettes to create color fields and gradients. The same numbers were used to compose short texts on each spread.



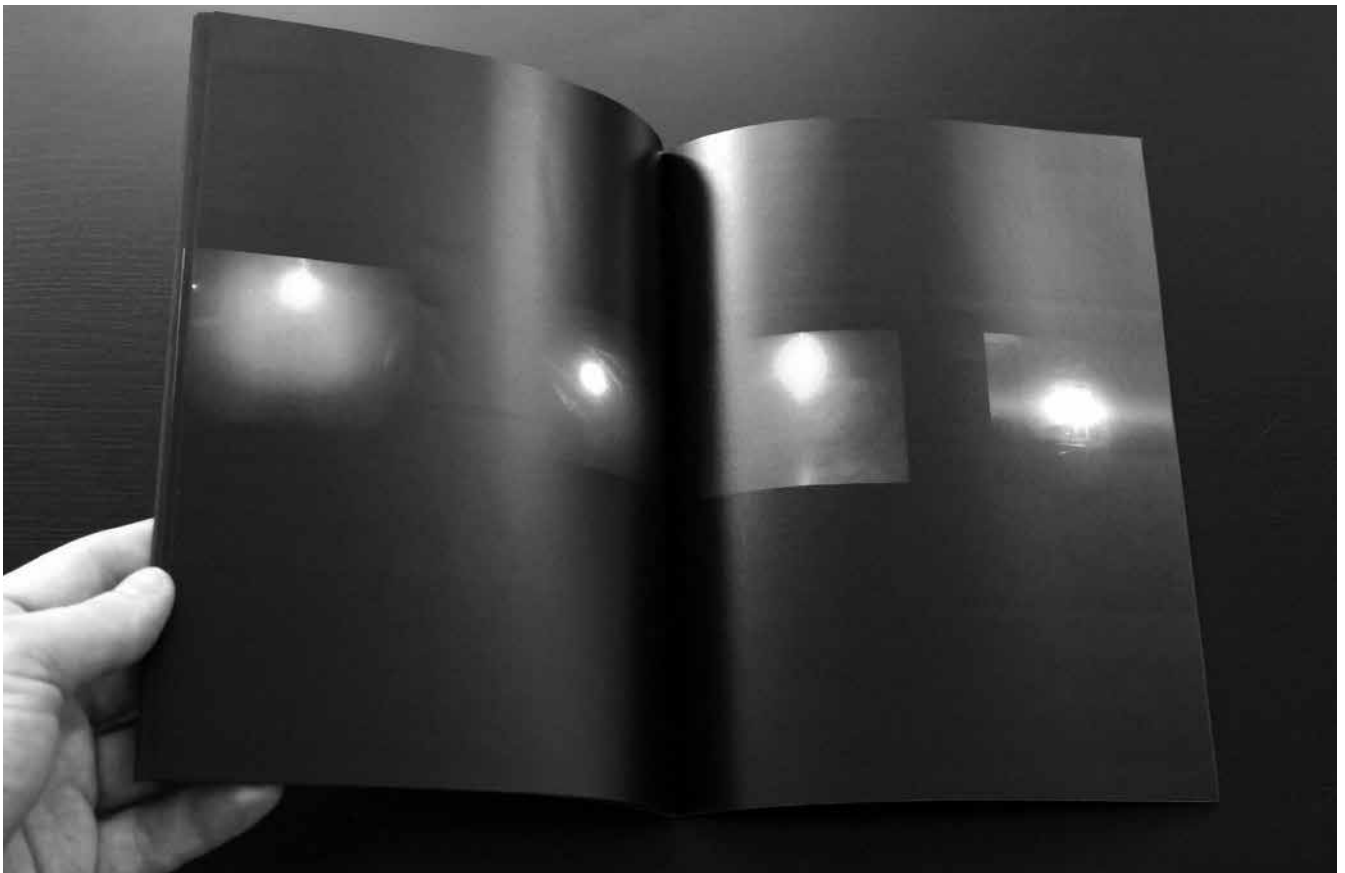
PENELOPE UMBRICO



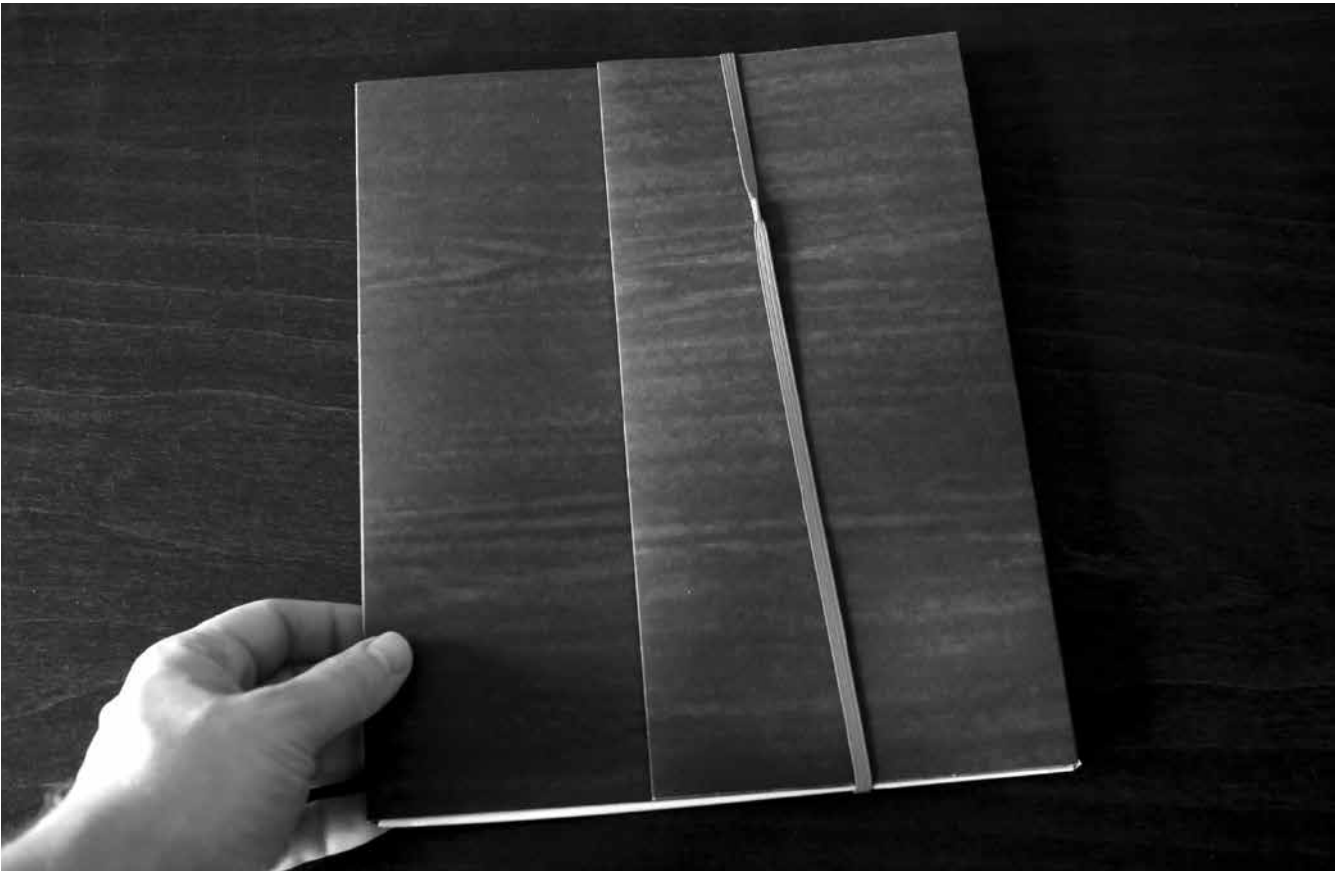
212. Penelope Umbrico,
flashes that have the character of ghosts.

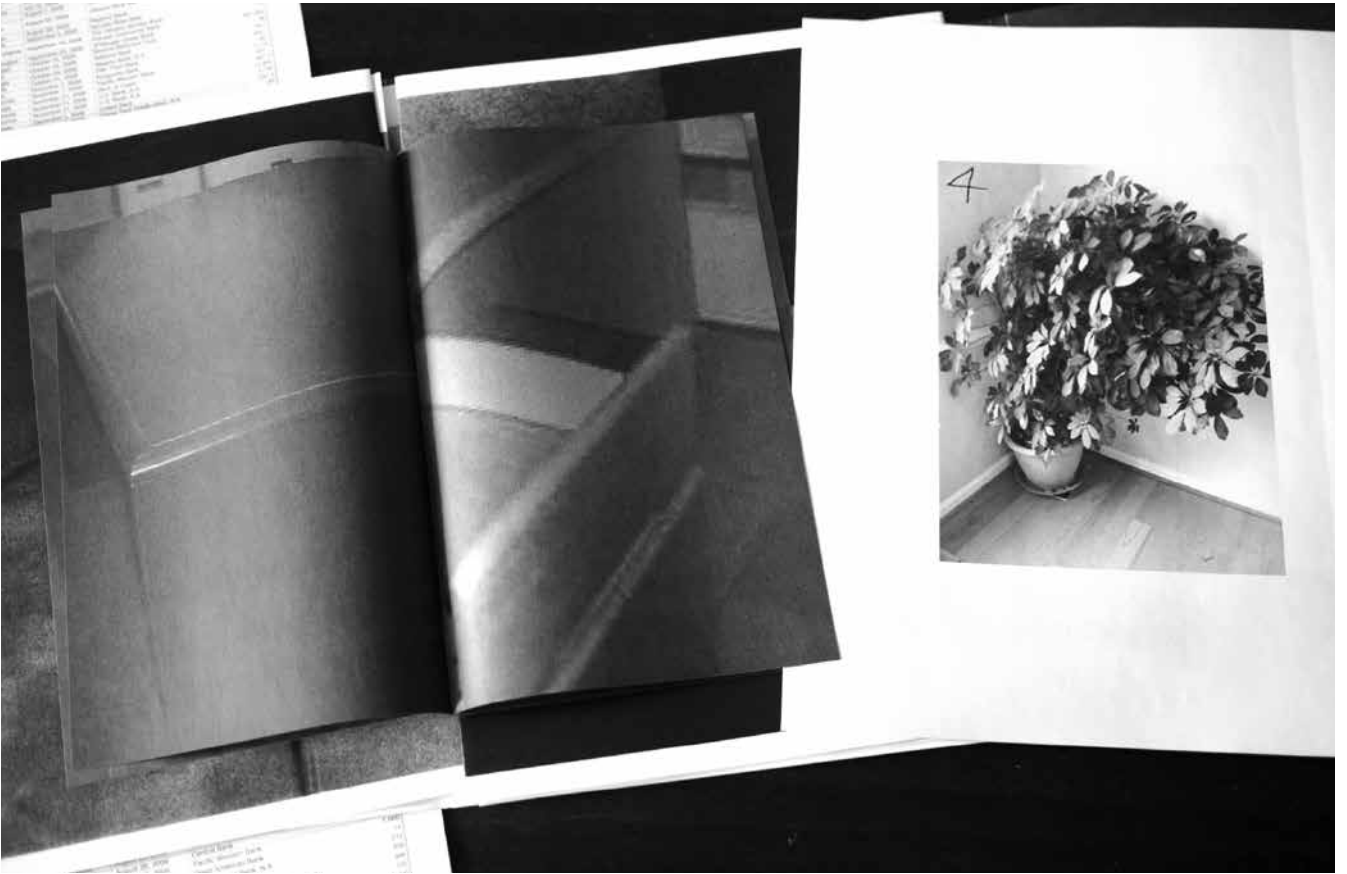
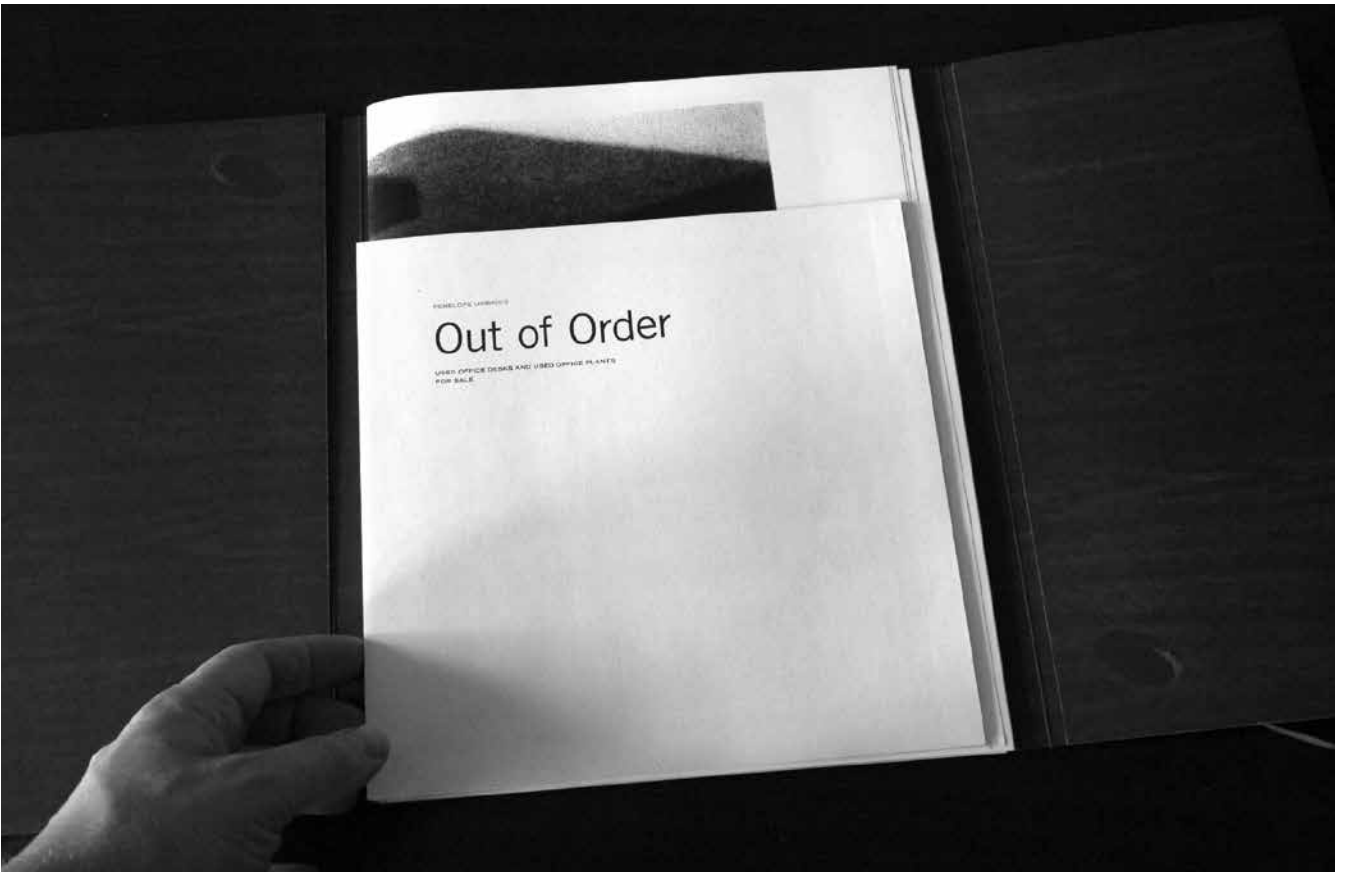
US, Conveyor Editions, 2014. Offset
printed booklet, sewn binding, cloth cover.
7 in x 9 in. 32 pages.

A special artist's publication in conjunction
with *Conveyor Magazine* Issue 5. Contains
images revealed in the reflection of screens
when posted to self-service commerce sites.



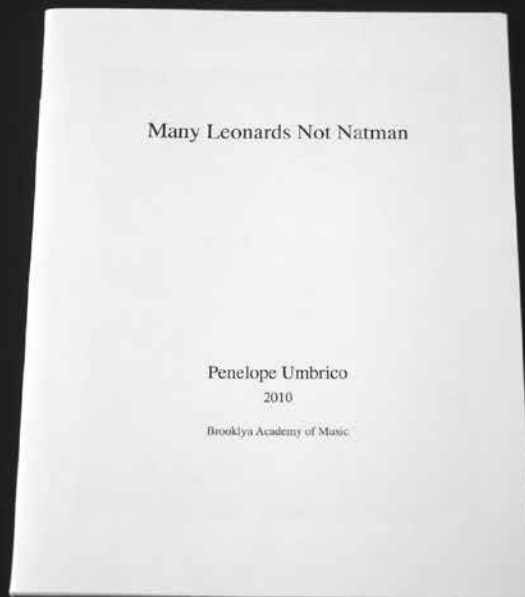
213. Penelope Umbrico, *Out of Order*.
France, RVB Books, 2014. Loose folio of
booklets and prints in folder with elastic
band. 9 in x 11.25 in. #374 / 500.
*Out of Order: Used Office Desks and Used
Office Plants for Sale* comprises images I
found on office liquidations websites that
buy the entire stock of furniture from
offices going out of business.



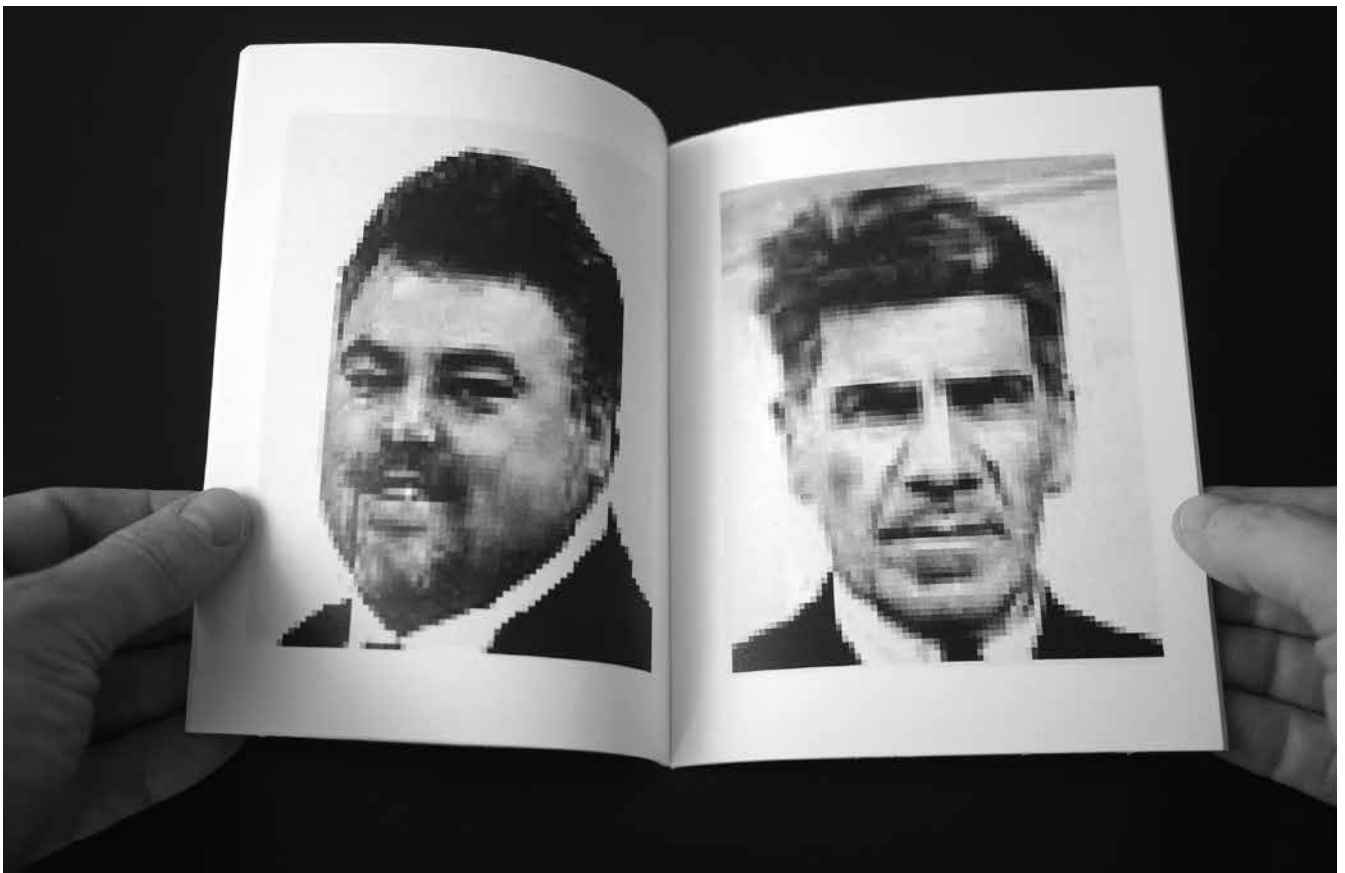


214. Penelope Umbrico,
Many Leonards, Not Natman.

US, 2010. Offset printed booklet,
saddle stitched, self cover.
5.25 in x 6.5 in. 60 pages.



A collection of thumbnail images from the 15,000,000 results of a Google image search for *Leonard* (without *Natman*). Produced for the artist's "Leonards for Leonard" installation at Brooklyn Academy of Music (January – March 2010).



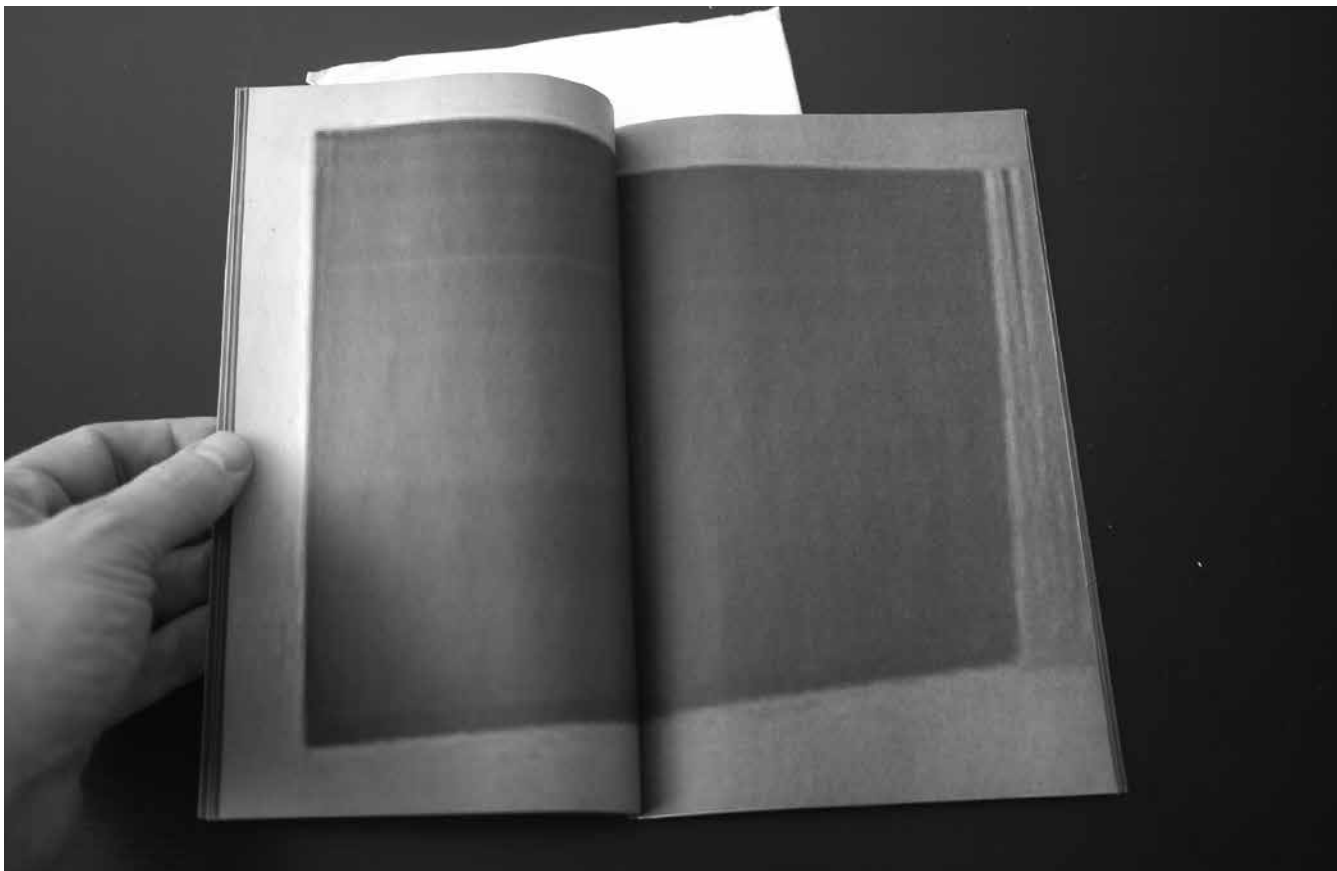
215. Penelope Umbrico,
Desk Trajectories (As Is).

US, 2010. Offset booklet, saddle stitched, self cover, in paper bag envelope, stamped with edition number. 5.5 in x 8.5 in. 64 pages with bound paper insert. Numbered #0329.

Found images of used office desks for sale on Ebay, Craigslist, and other websites. Off-set printed at 125% ink density; this means that the ink sits heavily on the page and never actually dries: it rubs off onto things. When you hold the book, it rubs off on you and you leave a mark on it.







216. Penelope Umbrico,
Signals Still / Ink (Book).

US, 2011. Offset booklet, saddle stitched,
self cover, in paper bag envelope,
stamped with edition number. 6 in x
9 in. 64 pages with loose paper insert.

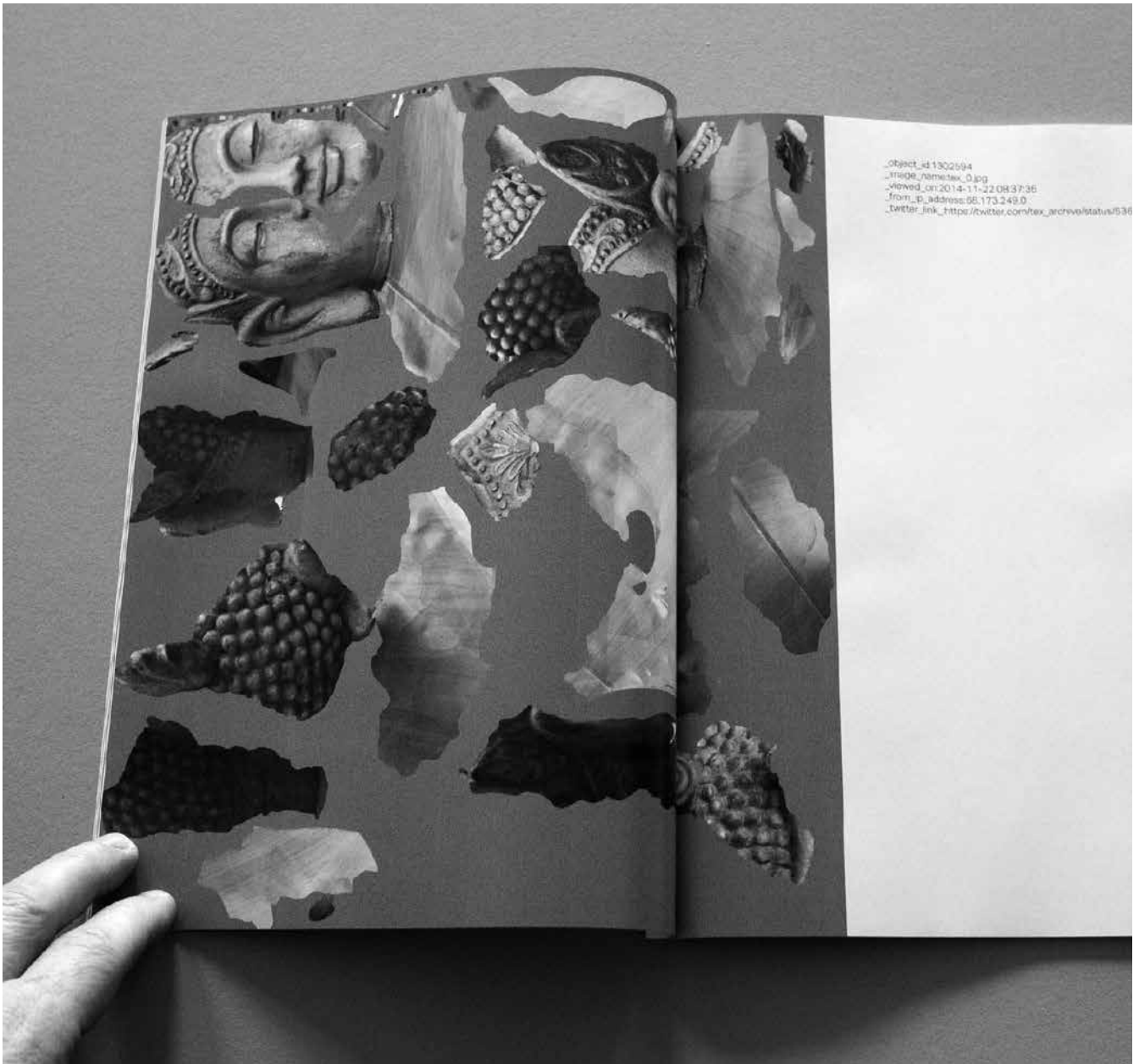
Numbered #0042.

Images of the screens of TVs for
sale on Craigslist.

217. Clement Valla, *Three Digs A Skull*.
US, Printed Web Editions, 2015. Print-on-demand zine, perfect bound, soft cover (Blurb). 8.5 in x 11 in. 72 pages.

The 38 texture maps included in *Three Digs A Skull* were created by photo-modeling software. The maps are used to add photorealistic surface information to web-based 3D models scanned by different users. They are produced by an algorithm and meant to be parsed by modeling software, but not seen by humans. As such, their aesthetic is non-intentional. Each visitor to tex_archive.com activates a search for a new texture map, which is then presented, archived, and posted to twitter at [@tex_archive](https://twitter.com/tex_archive) (where it is cataloged by the Library of Congress). By retrieving these images the texture maps are removed from their normal operation

for display to a human viewer. Divorced from the software and 3D model, they no longer function as operative images. The `tex_archive` records this transformation.



._object_id:1302694
._file_name:tex_0.jpg
._viewed_on:2014-11-22 08:37:36
._from_id_address:66:173:249:0
._twitter_link_https://twitter.com/tex_archive/status/536

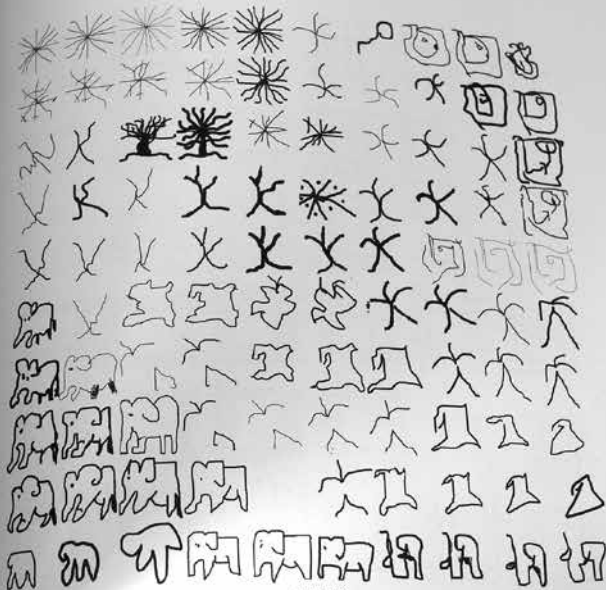
218. Clement Valla,
Samples from Seed Drawing 51.

France, Rrose Editions (Tarek Issaoui), 2014. Risograph book, perfect bound, soft cover. 11 in x 11 in. 86 pages. #68 / 250. The drawings in this book were produced online by anonymous workers through Amazon.com's micro-labor market known as Mechanical Turk. The drawings began with an initial seed drawing that was copied 8 times. Each of these copies was then copied in turn, and so on, so that all the drawings are copies of copies of copies of the original seed drawing — a huge game of 'telephone' played out in a 2-dimensional grid. Each page tracks the distance of the drawings from the original seed.

X, Y

GRID

DISTANCE TO ORIGIN



K-27, 71-32

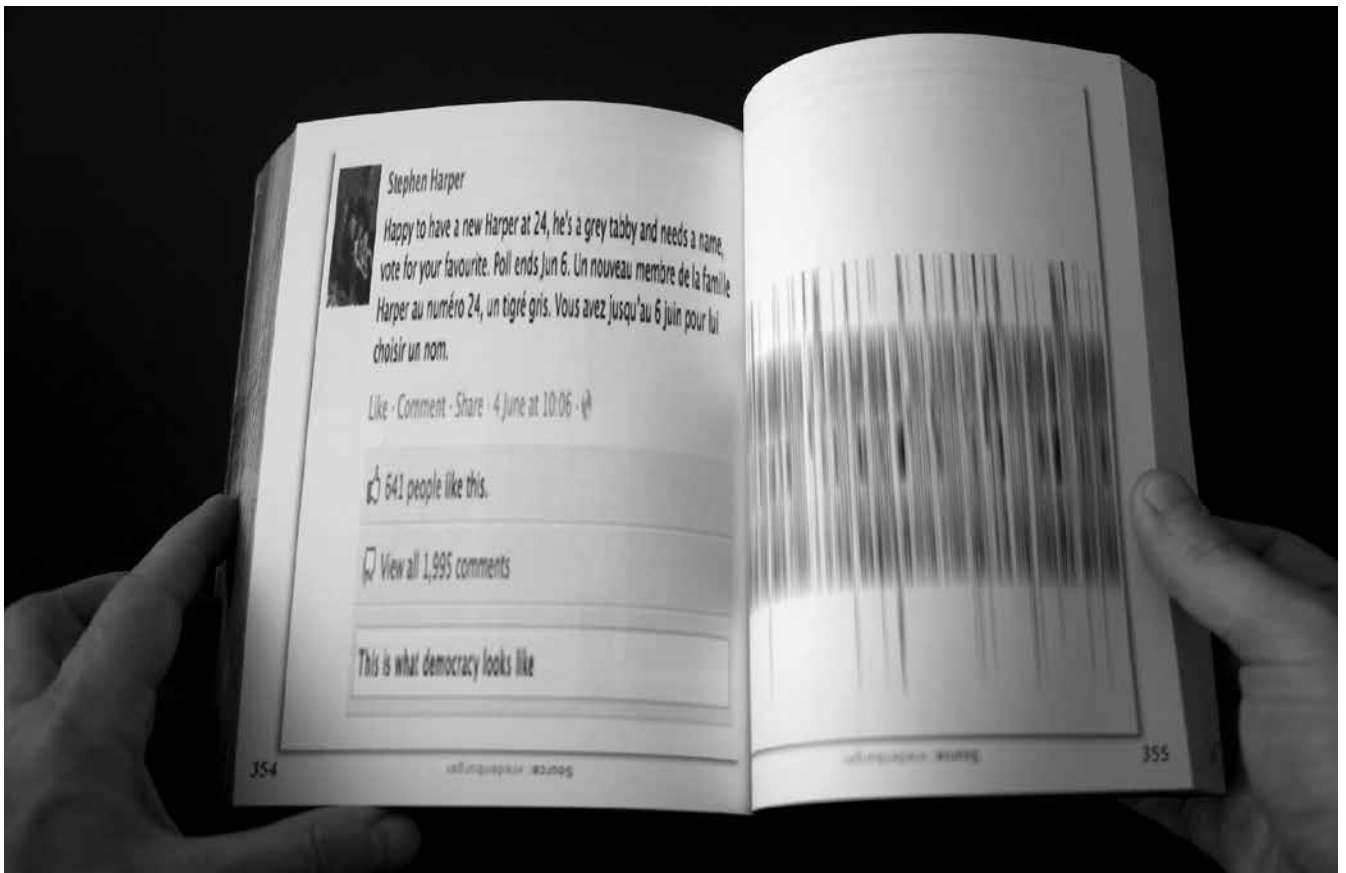
GRID: 18x18

DISTANCE TO ORIGIN: 37



219. Clement Valla,
Postcards from Google Earth.
US, 2010. Set of 10 offset postcards.
4 in x 6 in.
Screenshots from Google Earth,
printed as postcards.





220. Elliot Vredenburg,
This Is Cloud Country.

US, 2012. Digitally printed book, perfect bound, soft cover. 6 in x 8 in. 450 pages. Student MFA thesis book that includes screenshots, texts, images and other material from the web.

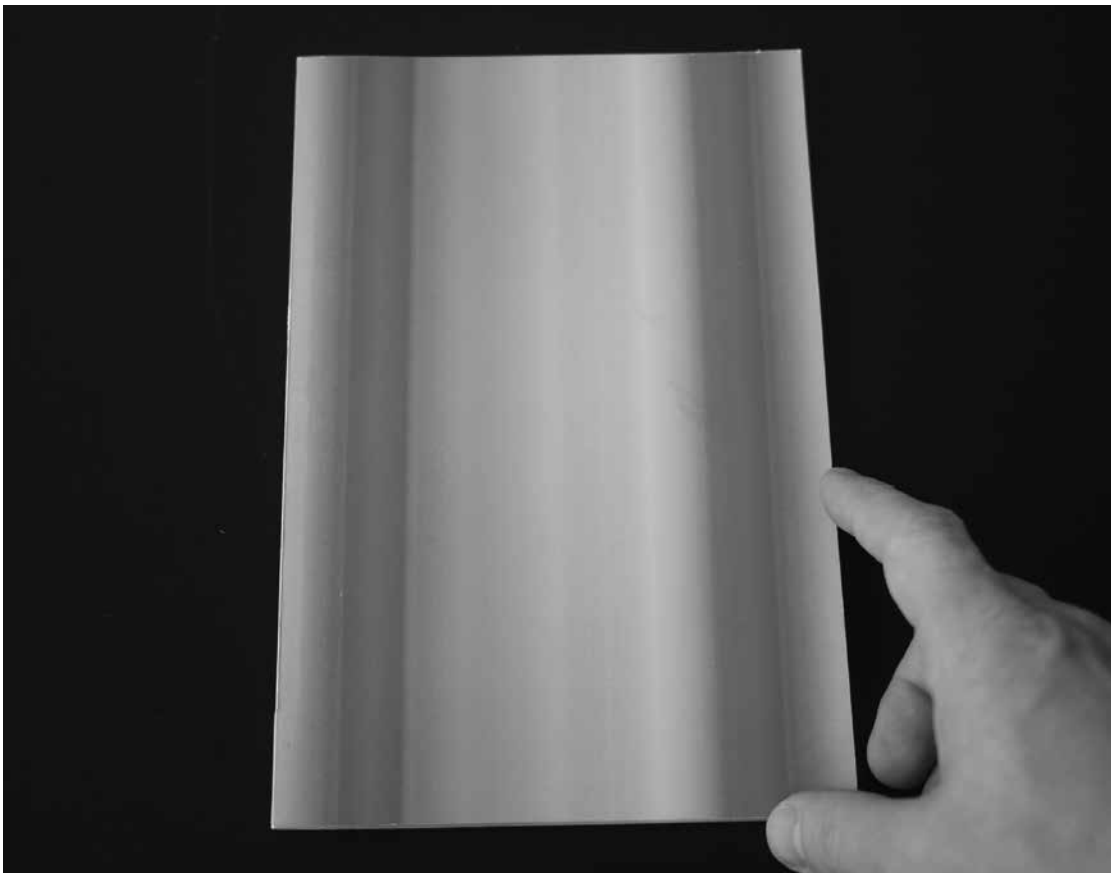




221. Elliot Vredenburg,
Corporate Image Search.

US, 2012. Print-on-demand book, perfect bound, soft cover. 6 in x 9 in. 78 pages.

A directory of visual identities of corporations compared with their visual identities as presented by a search engine.

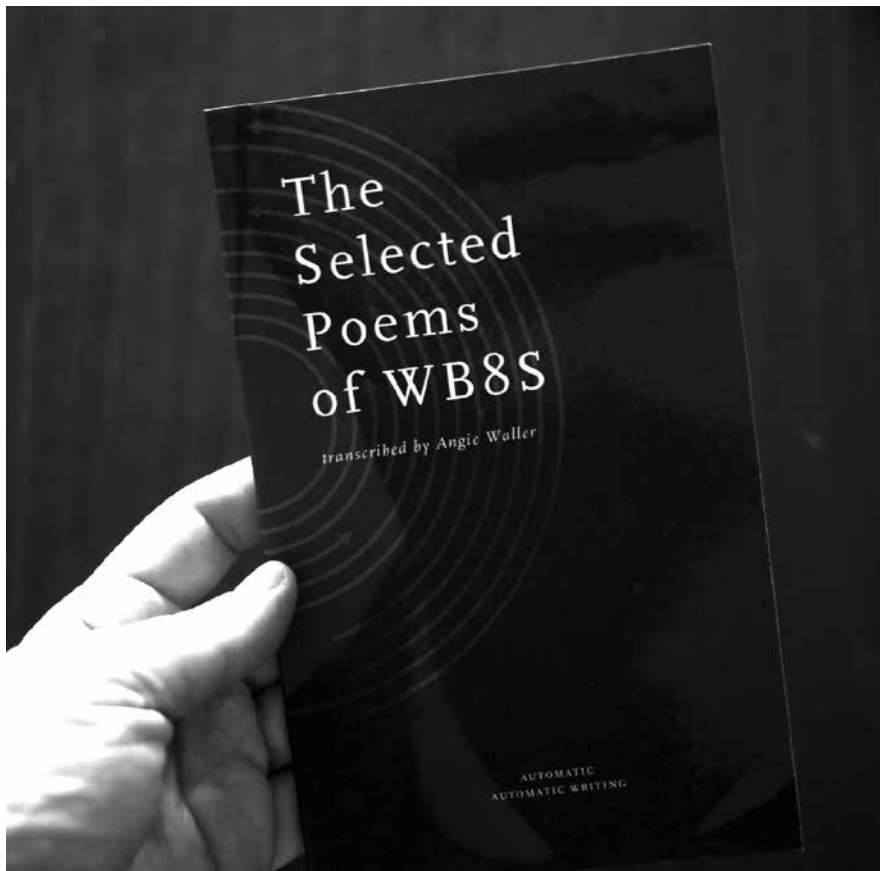


222. Angie Waller,
The Selected Poems of WB8S.

US, Automatic Automatic Writing, 2015.

Print-on-demand, perfect bound, soft
cover. 5 in x 8 in. 44 pages.

Transcribes YouTube's automated
closed captions generated by the reading
of W. B. Yeats's verse.



THE CAST IN THE MOON

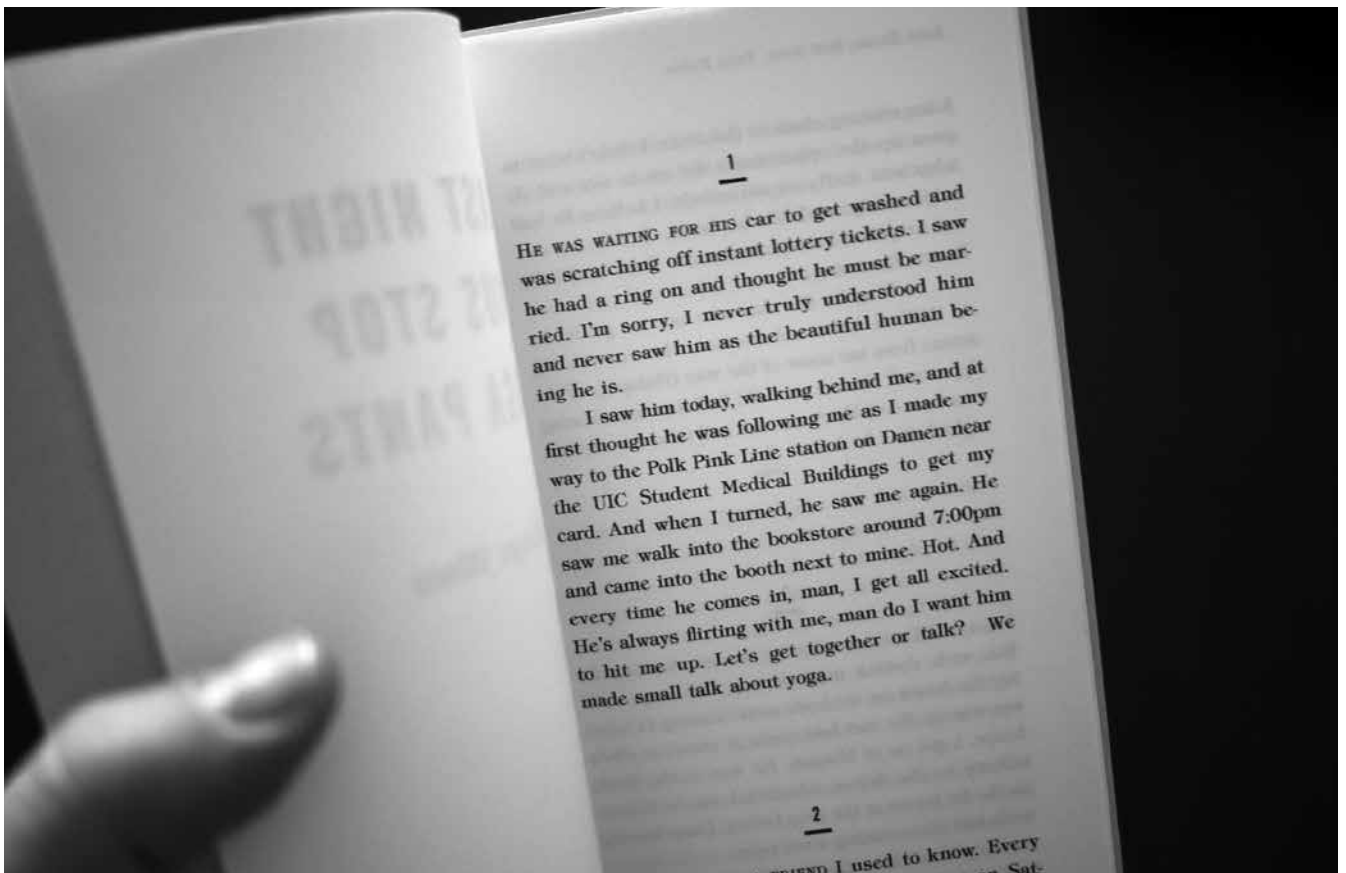
Read by My Outcast State, youtu.be/WY7rnWMQy00

The cats went here and there
And the moon spun around like a top.
And the nearest can the moon,
the creeping catch, Doctor.
5 Black edit of the moon,
For, one than where does he would.
The field lights in the sky
Troubled as animal plant.
In a douche runs in the grass
10 Lifting his delicate feats.
Do you don't smell, delish, do you don't
Into close kindred meets.
better than call a dance?



223. Angie Waller,
Last Night Bus Stop Yoga Pants.

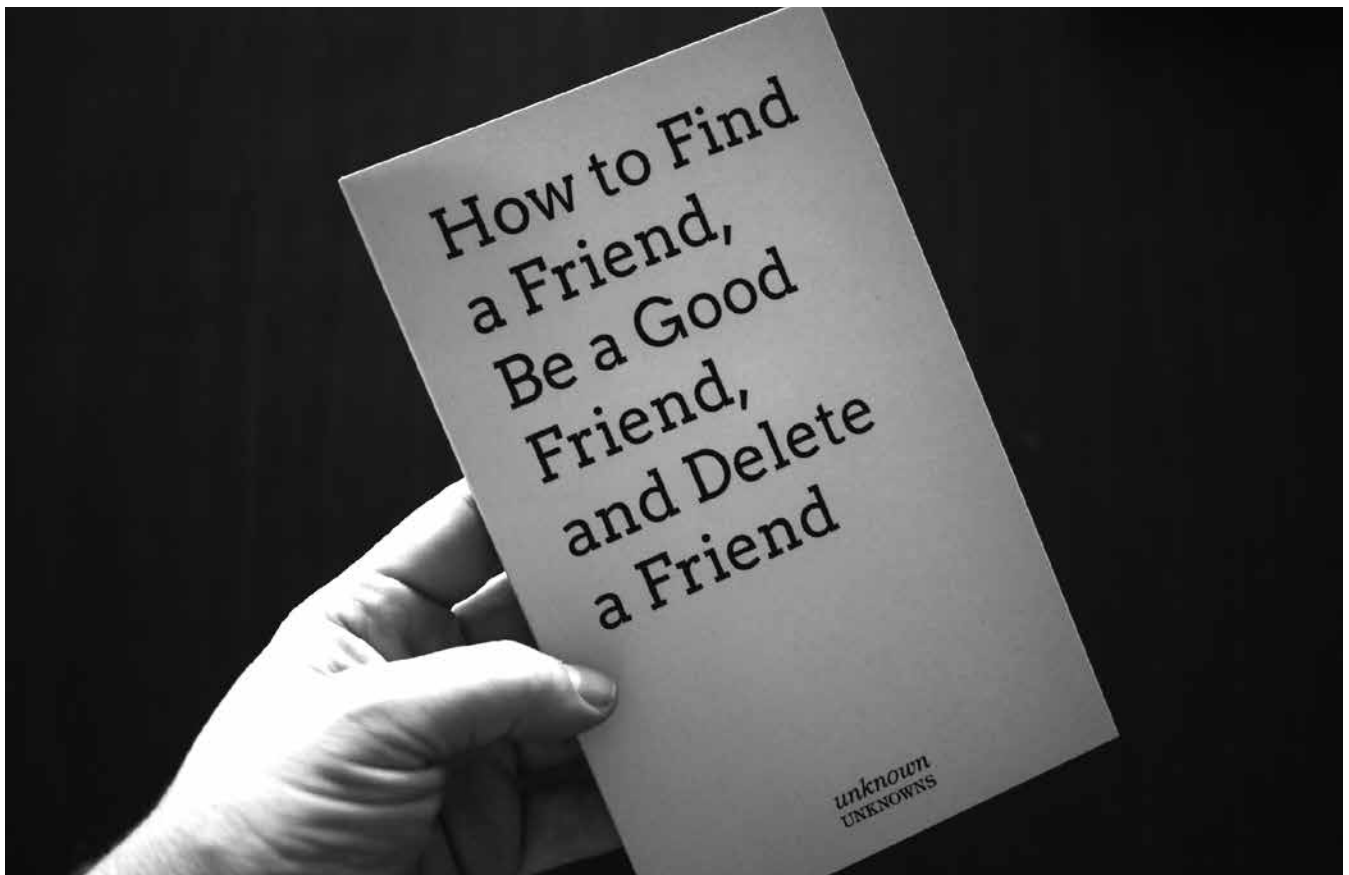
US, Love Unknowns, 2015. Laserjet pamphlet, hand stitched, letterpress card stock cover. 4 in x 8 in. Edition 7 / 20
The Love Unknown series uses personal ads from the internet as source material. Each volume is uniquely composed from real world scenarios that are cataloged and recombined by an algorithm.



224. Angie Waller, *How to Find a Friend, Be a Good Friend, and Delete a Friend.*

US, Unknown Unknowns, 2015. Print-on-demand book, perfect bound, soft cover. 5 in x 8 in. 52 pages.

A self-help book written by an online digital ghostwriter based in Bhubaneswar, India.



Chapter 2

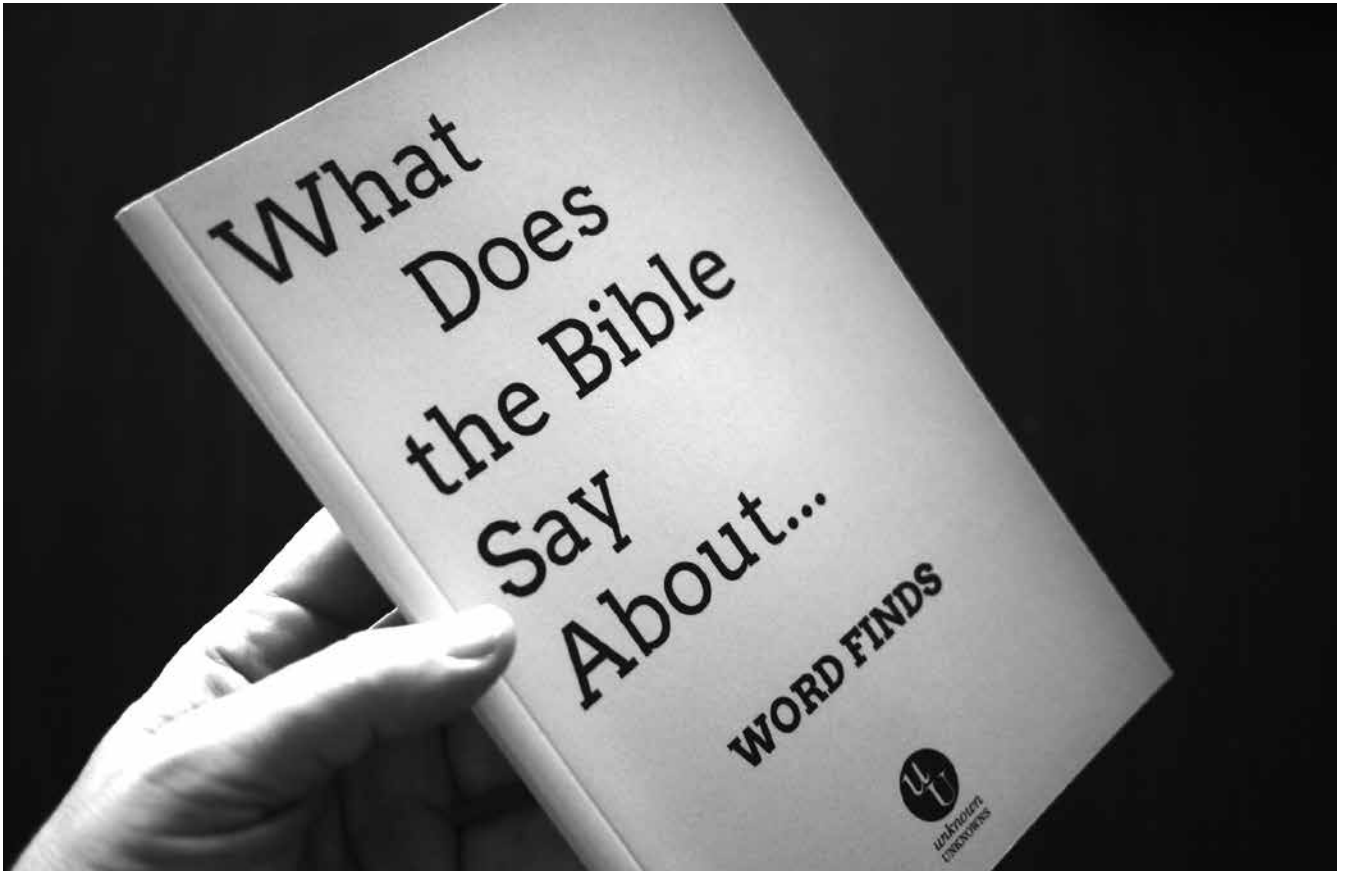
Forms in which Friends exist

*T*his chapter, for the sole sake of understanding, is going to walk you through the various kinds of friendship that are possible. Let us start with the most common kind:

On the basis of sex

Between people of the same sex

This is the type of friendships that are commonly found in schools and colleges. It is an acceptable form of friendship. Things more

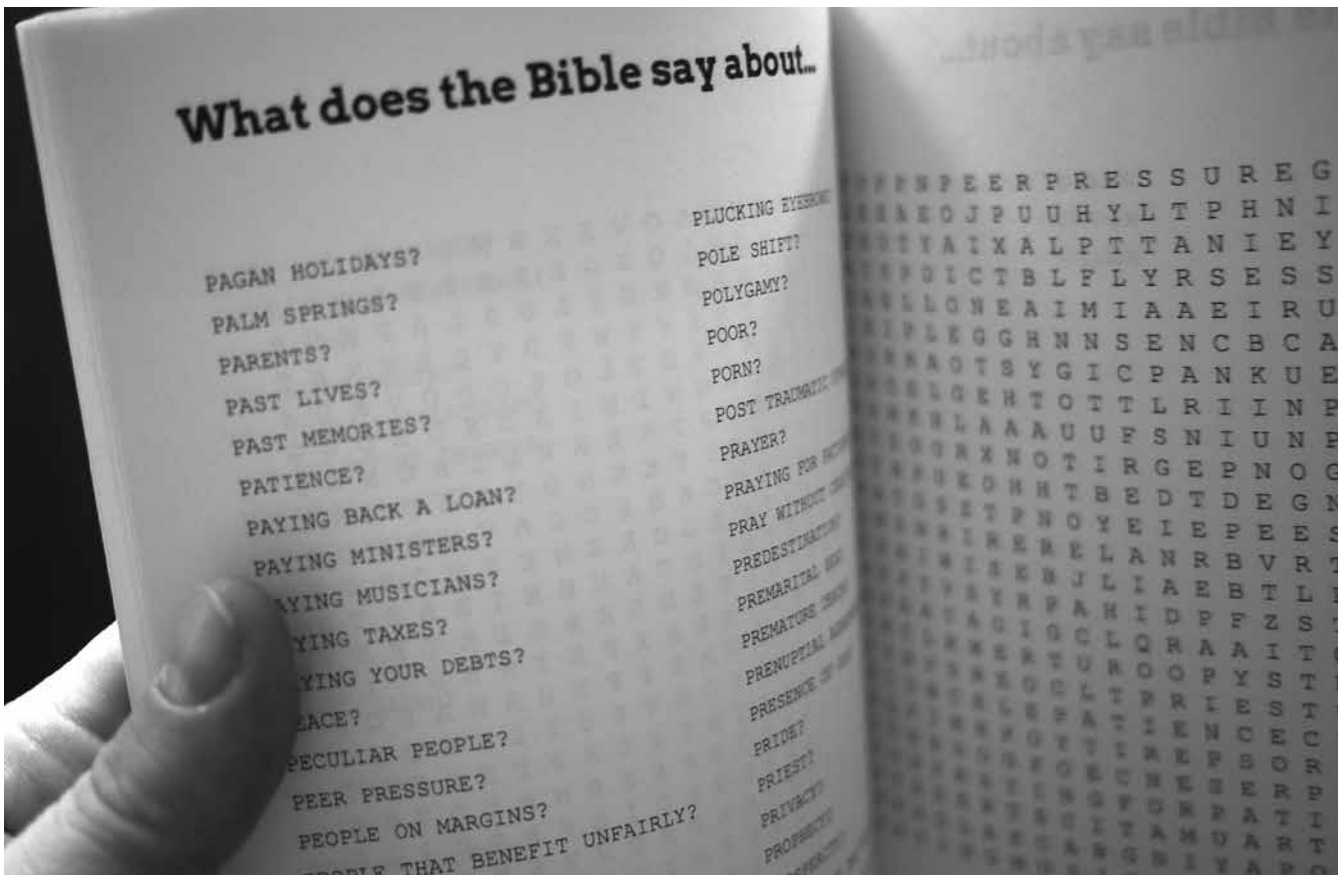


225. Angie Waller,

What Does the Bible Say About...

US, Unknown Unknowns, 2014. Perfect bound, soft cover. 6 in x 9 in. 56 pages.

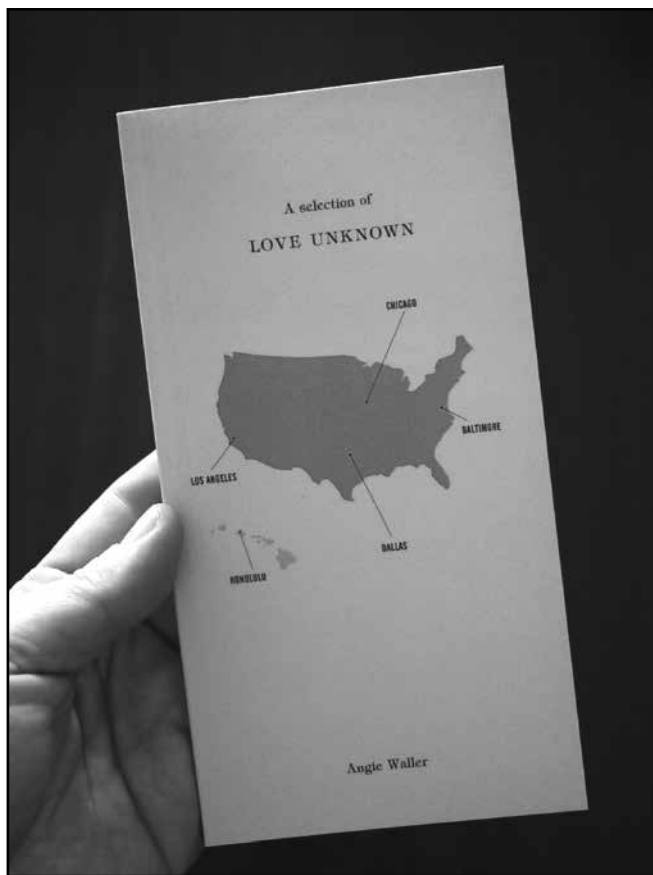
The puzzles in this book are alphabetized lists of Google search queries made using the string “What does the Bible say about...”



226. Angie Waller,
A Selection of Love Unknown: Baltimore,
Chicago, Dallas, Honolulu, Los Angeles.
US, Unknown Unknowns, 2016. Print-on-
demand, perfect bound, soft cover.

4 in x 7.75 in. 88 pages.

The Love Unknown series uses personal ads from the internet as source material. Each volume is uniquely composed from real world scenarios that are cataloged and recombined by an algorithm. Novel generating script by Zannah Marsh and Roopa Vasudevan.



to get to know him better.

11

I SAW A CUTE YOGA guy in Mana Foods parking lot in the red car. I asked how his day was going and if he was behaving. I saw him walking his dog. He caught me checking him out a few times and smiled. I was riding behind him, starting in Kunia. We made eye contact once.

He got on the bus after me and sat towards the back, and we had a nice conversation about our families. We made quick eye contact

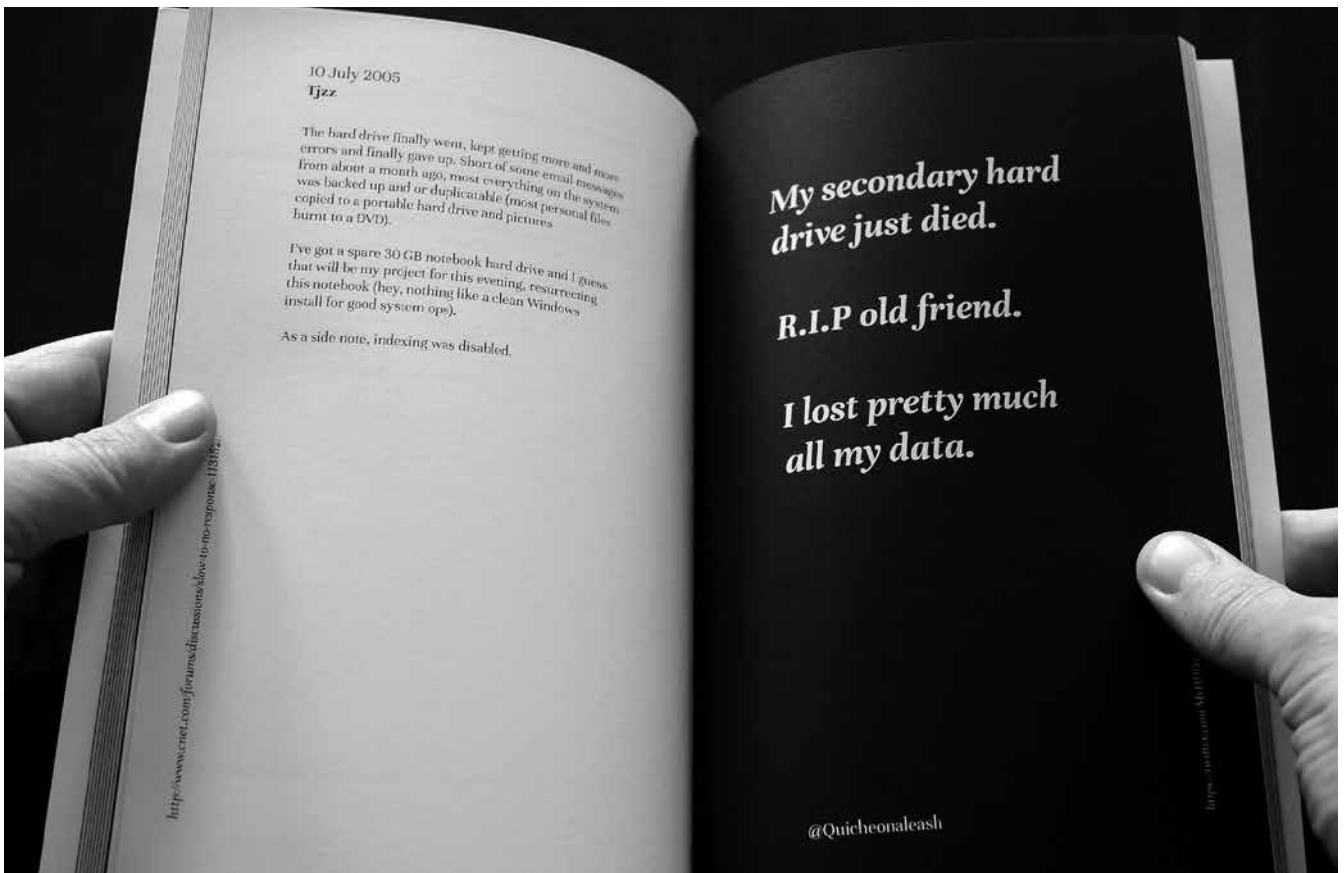
...PS WE'VE CRU...
... more than just
... life. He looked
... shirt with blue
... curly hair. He
... as I was leavi

... I never saw som
... ming. I came ou
... drive in. He wa
... guy who had th
... whole flight. We
... se plate was pe
... balmer" and I
... Campbell

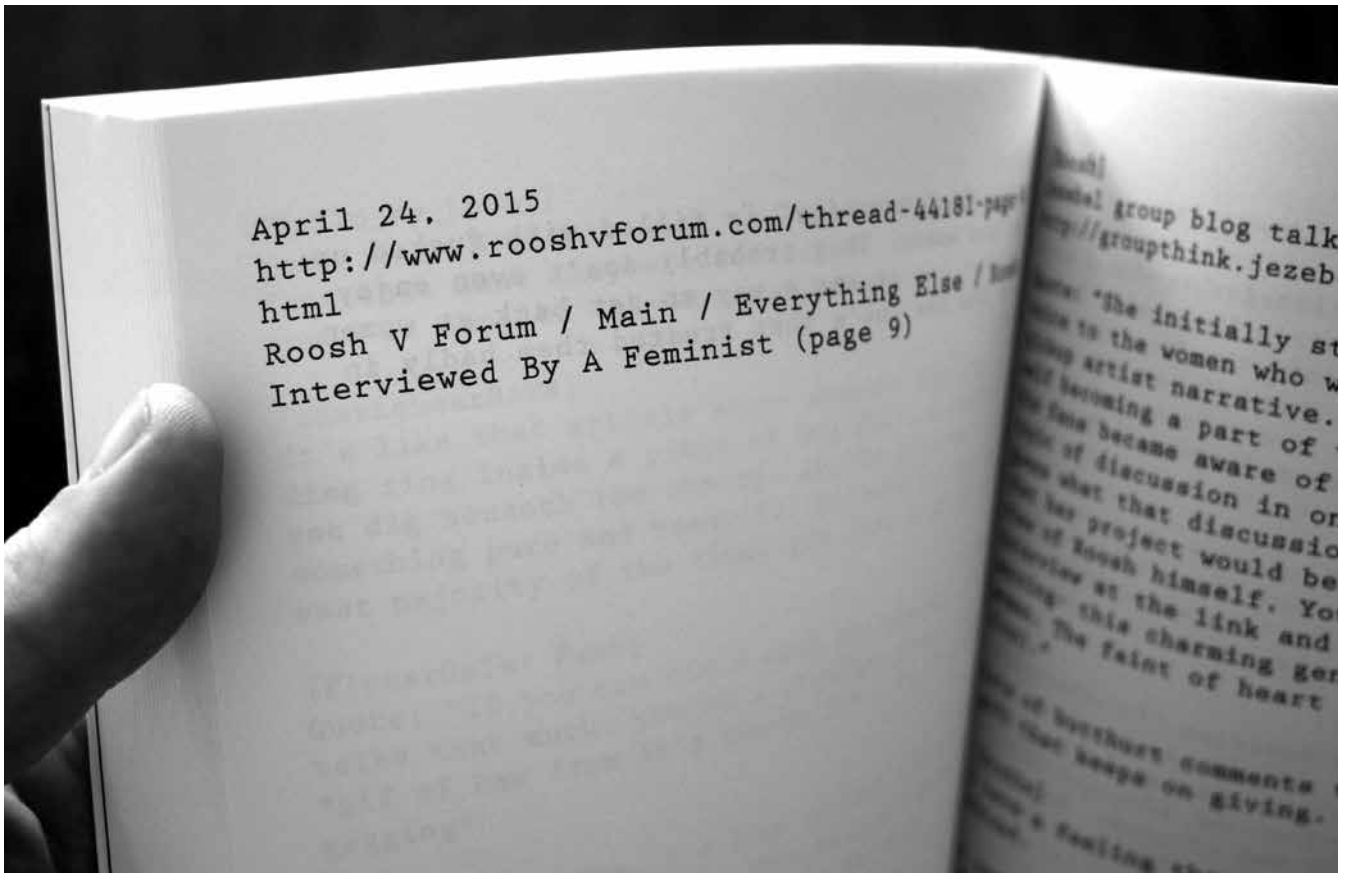
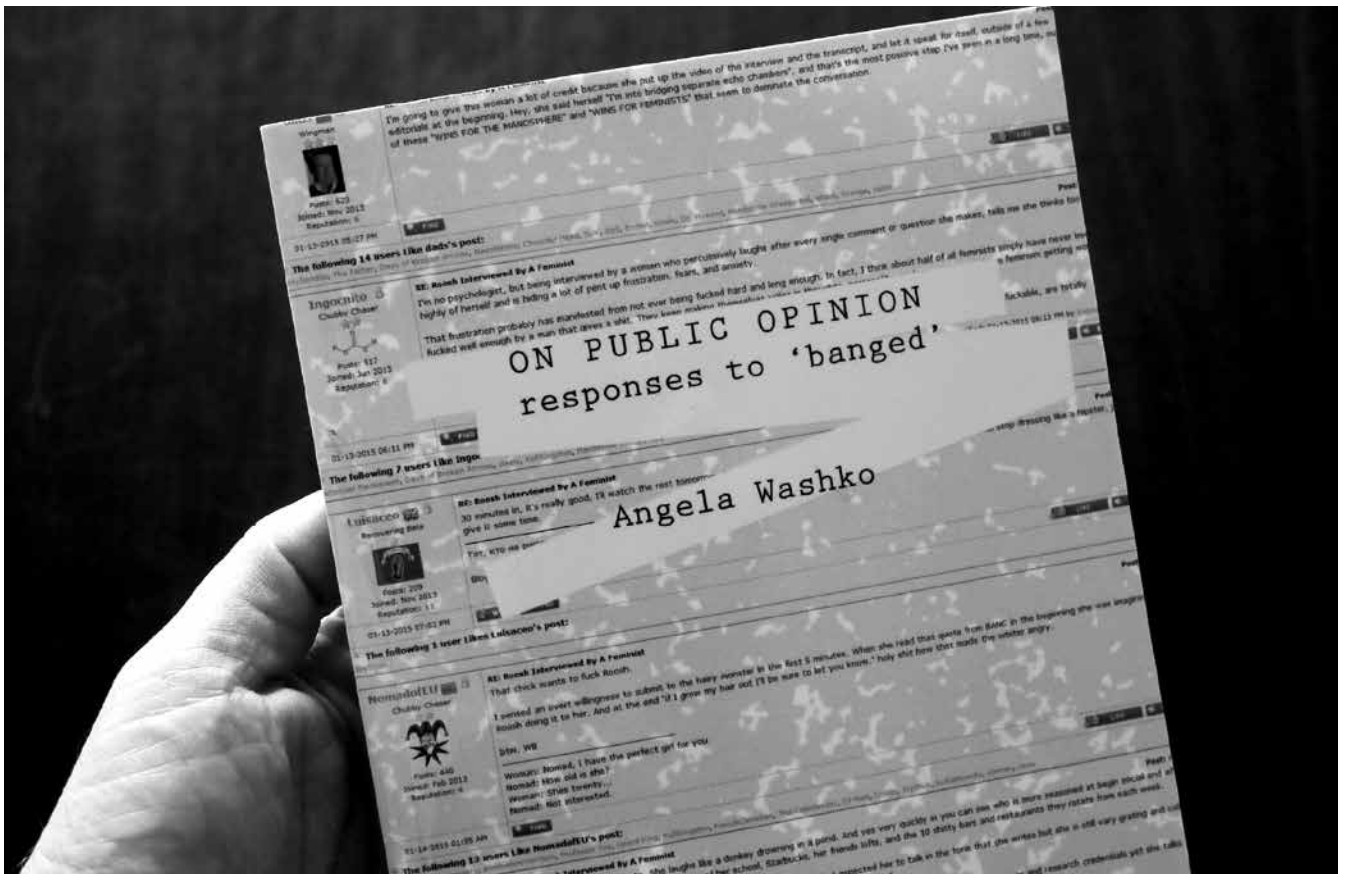
Contains online forum posts and tweets from social media on the subject of data loss, from the perspective of people online losing information and dealing with the aftermath of dead or non functional hard-drives.



227. Thomas Walskaar,
My Hard-Drive Died Along With My Heart.
Netherlands, 2016. Print-on-demand
book, perfect bound, soft cover (Lulu).
5.875 in x 8.25 in. 124 pages.



228. Angela Washko,
On Public Opinion: reponses to 'banged.'
US, 2015. Print-on-demand book, perfect bound, soft cover. 6 in x 9 in. 210 pages. A book based on seven months of exchanges between feminist artist Angela Washko and the “internet’s most infamous misogynist” (a pick-up artist, author, blogger and notorious manosphere leader). The book uses the format of public commentary — from comment sections of mainstream news sites, to the pick-up artist’s community forums to Twitter to the artist’s Facebook feed and more to look at the many narratives that developed around Washko’s investigative art project BANGED.



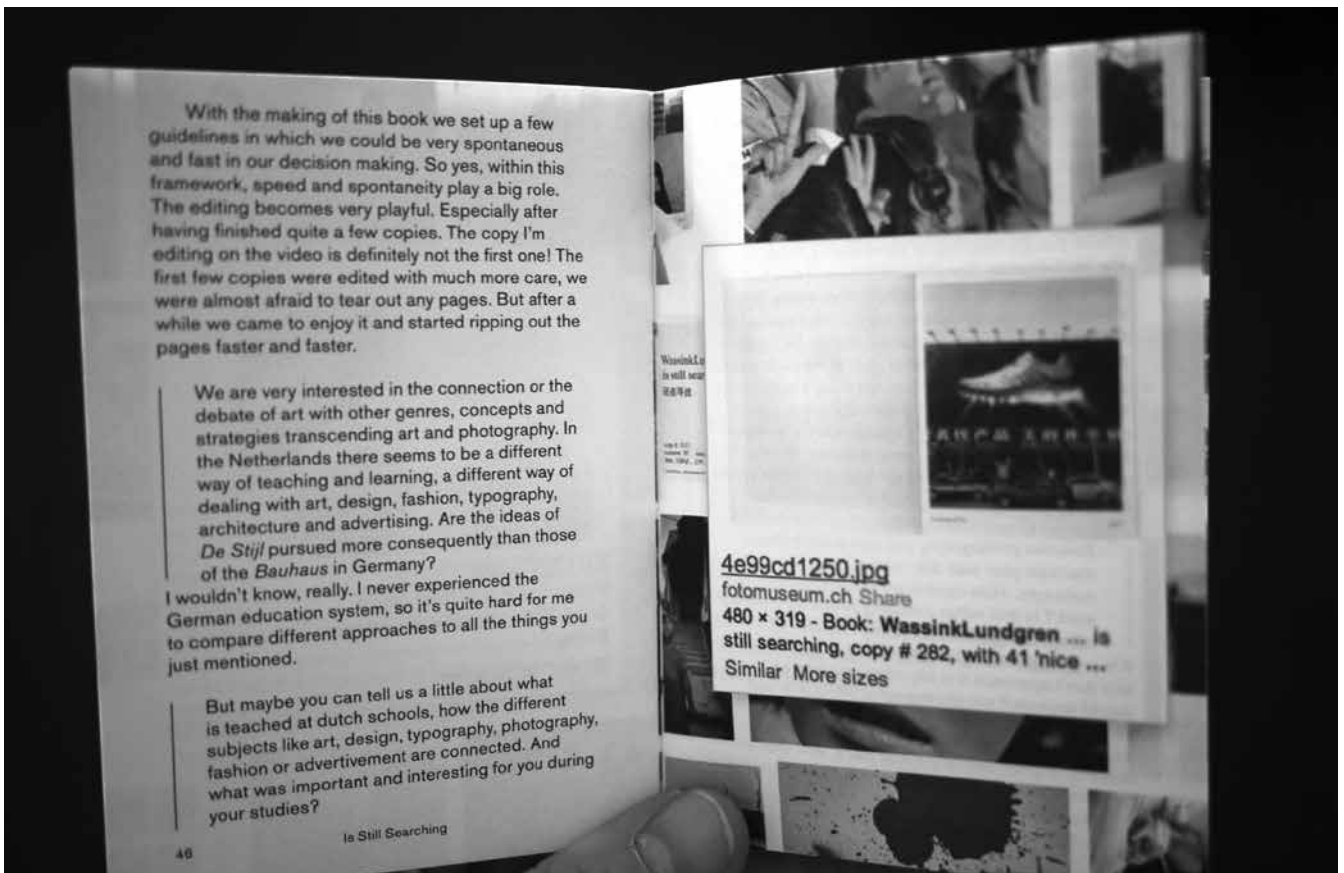


229. WassinkLundgren, Aaaaaaaao~.
Netherlands, Badger & Press, 2011. Offset
book, perfect bound, hard cover. 5 in
x 6 in. 100 pages. Edition of 1,000.
During the 2011 Chinese New Year, the
song Disturbed, performed by Gong
Linna, went viral on the Internet. Her
resonant voice modulation, extreme
facial expressions and powerful ges-
tures inspired a great number of view-
ers to record their own versions of
the song. Moments of private joy in
which nothing else seems to matter.

This tiny catalogue, published on the occasion of WassinkLundgren's solo show at Foam, shows their work through the eyes of Google Images. Combined with articles, reviews and a preface by Sean O'Hagan (art critic for the Guardian), this booklet gives an overview of their work from 2005 until 2013.



230. WassinkLundgren, *Hits*.
Netherlands, Fw:Books, 2013.
Offset book, perfect bound, self cover
with exposed spine. 3.375 in x 4.75 in.
190 pages. Edition of 1,500.



231. Erin Watson, *No Experiences*.

US, 2014. Offset booklet,
saddle stitched, soft cover. 3.5 in x 5 in.

32 pages. Edition of 400.

Poems based on tweets from
the spambot @Horse_ebooks.



The equestrian cyborg nettles.

The talking horse gnashes its gears
and groans through widening jaw:

I dreamed of being:
in a fury of anger, as in the olden times,
and that weird beings were inciting me to
push ahead recklessly, as I used to.

In the instant before existence,
Emotion. Words splayed
Like sick things, yawning in disregard
along a chasm.

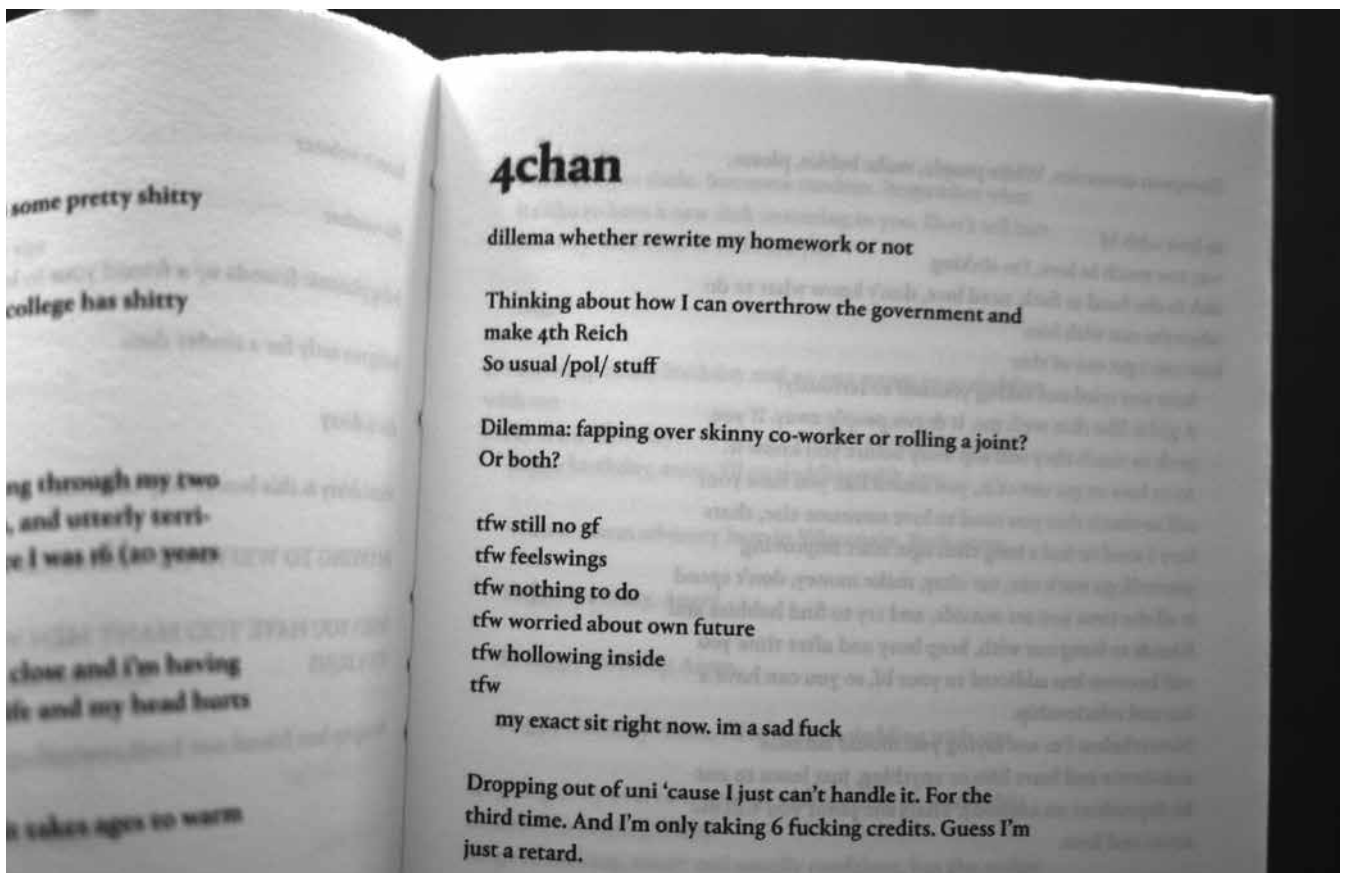


a collection of human problems
presented by Barron Webster
mined from
yahoo answers
4chan
reddit
shitty.space
twitter
quora

problems

people are
sad sometimes

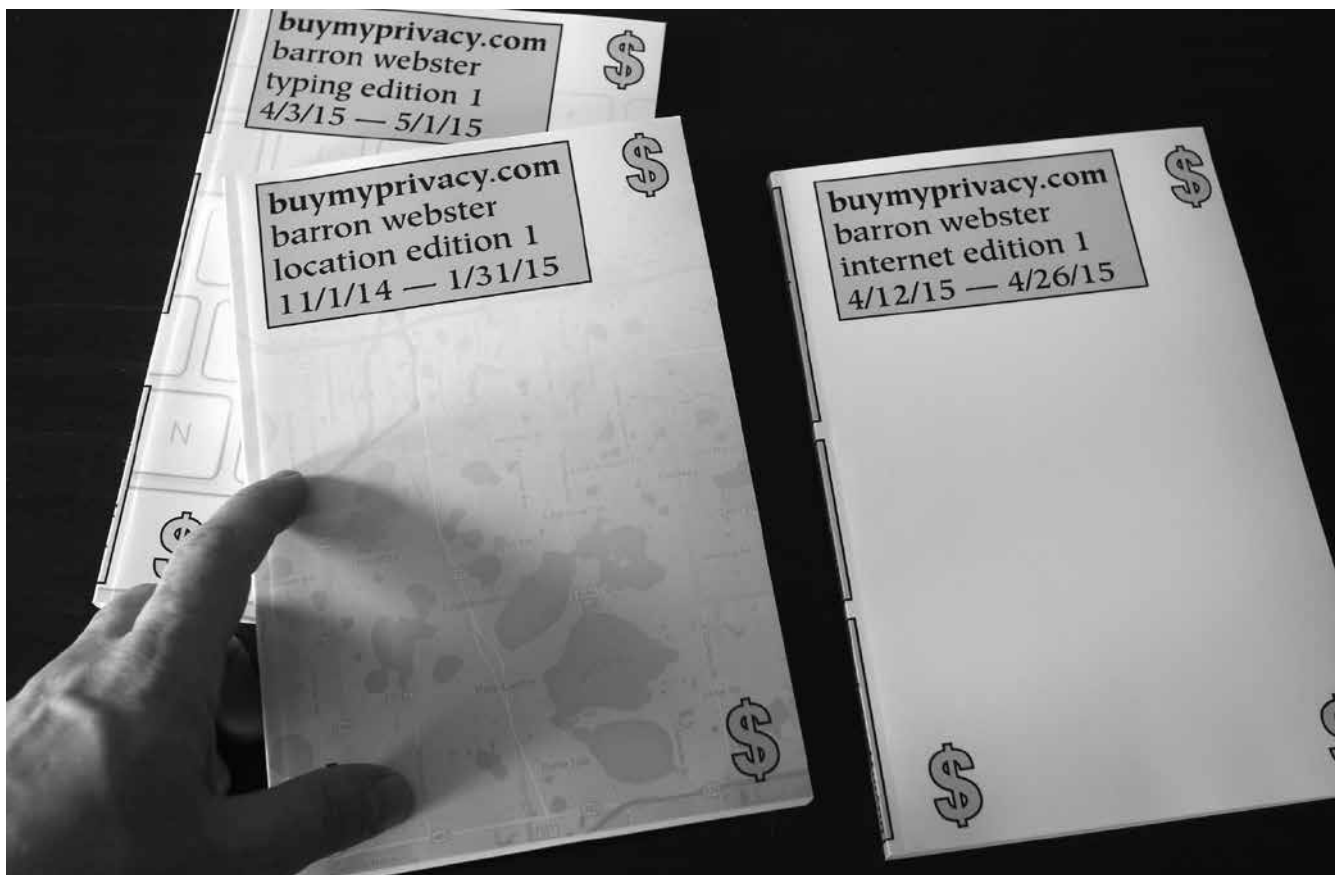
232. Barron Webster, :(problems.
US, 2015. Laserjet zine, hand-stitched, self
cover. 5.5 in x 7.75 in. 44 pages.
A collection of human problems mined
from Yahoo Answers, 4chan, Reddit,
Shitty.space, Twitter, and Quora.



233. Barron Webster, *buymyprivacy.com / internet edition 1 (4/12/15 – 4/26/15)*.

US, 2015. Print-on-demand book, perfect bound, soft cover (Blurb). 6 in x 9 in. 180 pages. #1 of 3 volumes.

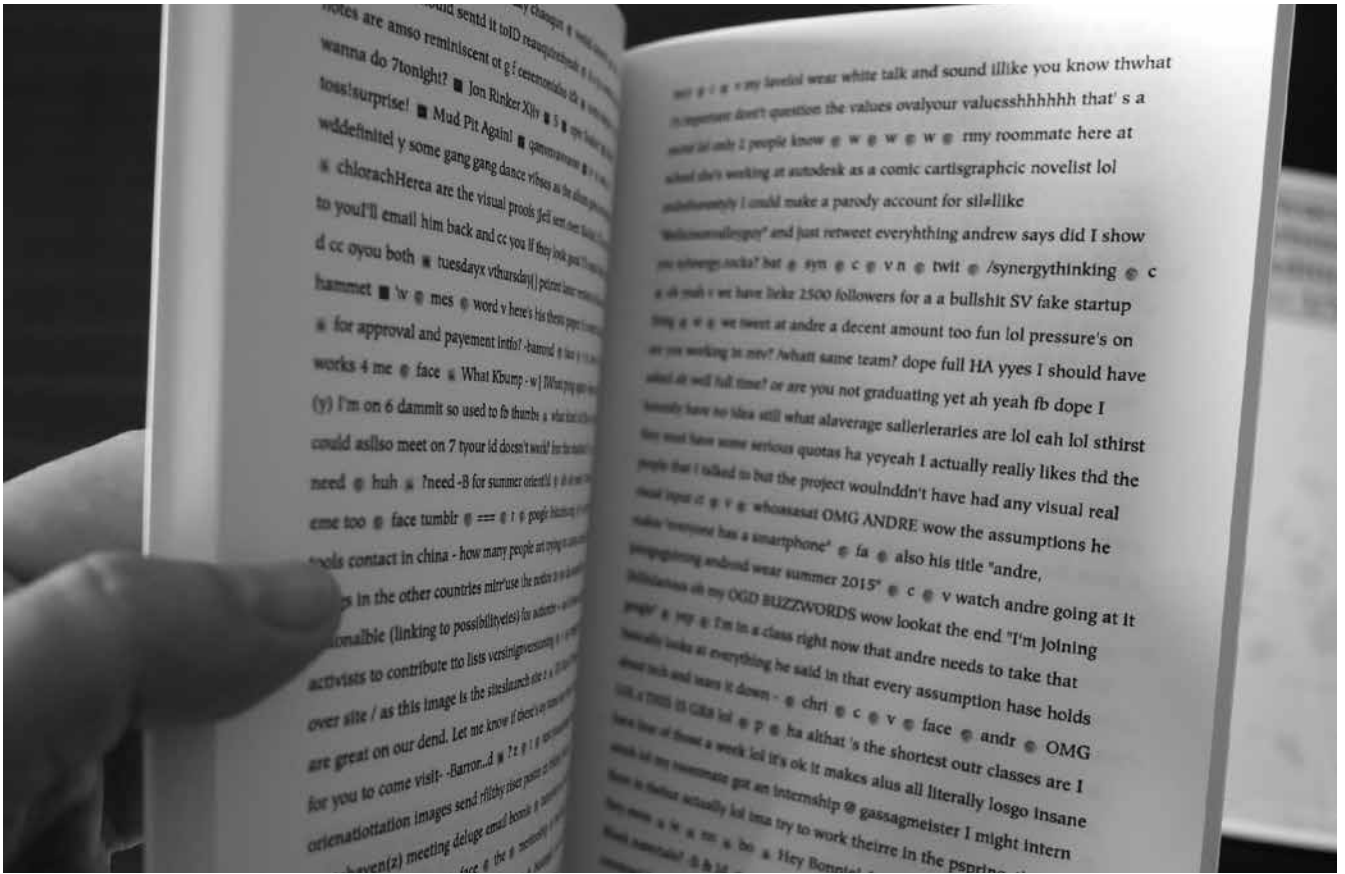
This book contains every website visited on the artist's computer for two weeks. Included in the publication are the site visited, the time, and the URL.



234. Barron Webster, *buymyprivacy.com / typing edition 1 (4/3/15 — 5/1/15)*.

US, 2015. Print-on-demand book, perfect bound, soft cover (Blurb). 6 in x 9 in. 110 pages. #2 of 3 volumes.

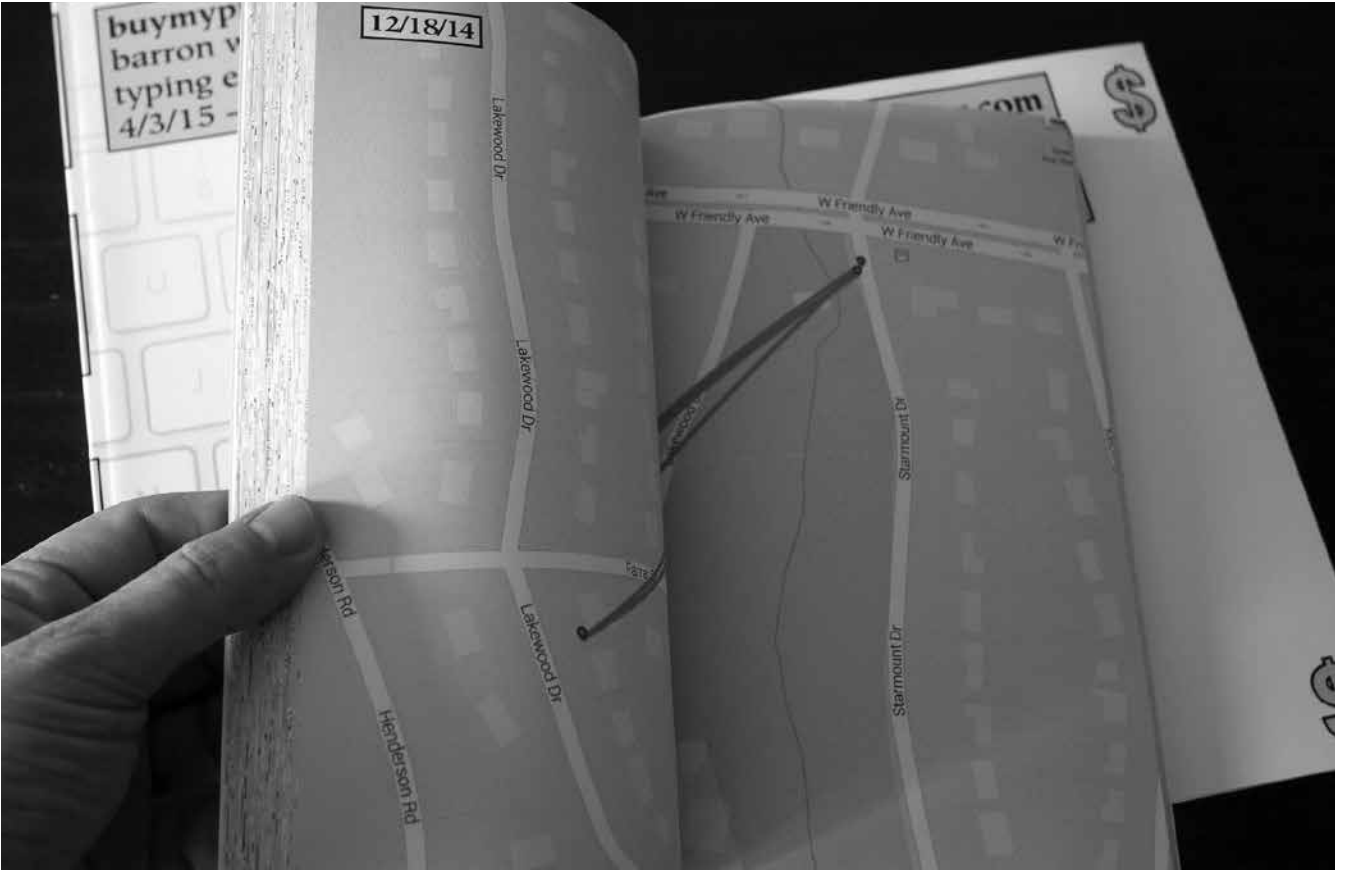
Every single thing typed into the artist's computer, in full, from April 3 to May 1, 2015. Included in the publication is every key pressed, and the applications they were pressed in.



235. Barron Webster, *buymyprivacy.com / location edition 1 (11/1/14 – 1/31/15)*.

US, 2015. Print-on-demand book, perfect bound, soft cover (Blurb). 6 in x 9 in. 188 pages. #3 of 3 volumes.

This book contains every place visited by the artist for three months. Included in the publication are maps corresponding to his movements on each day.

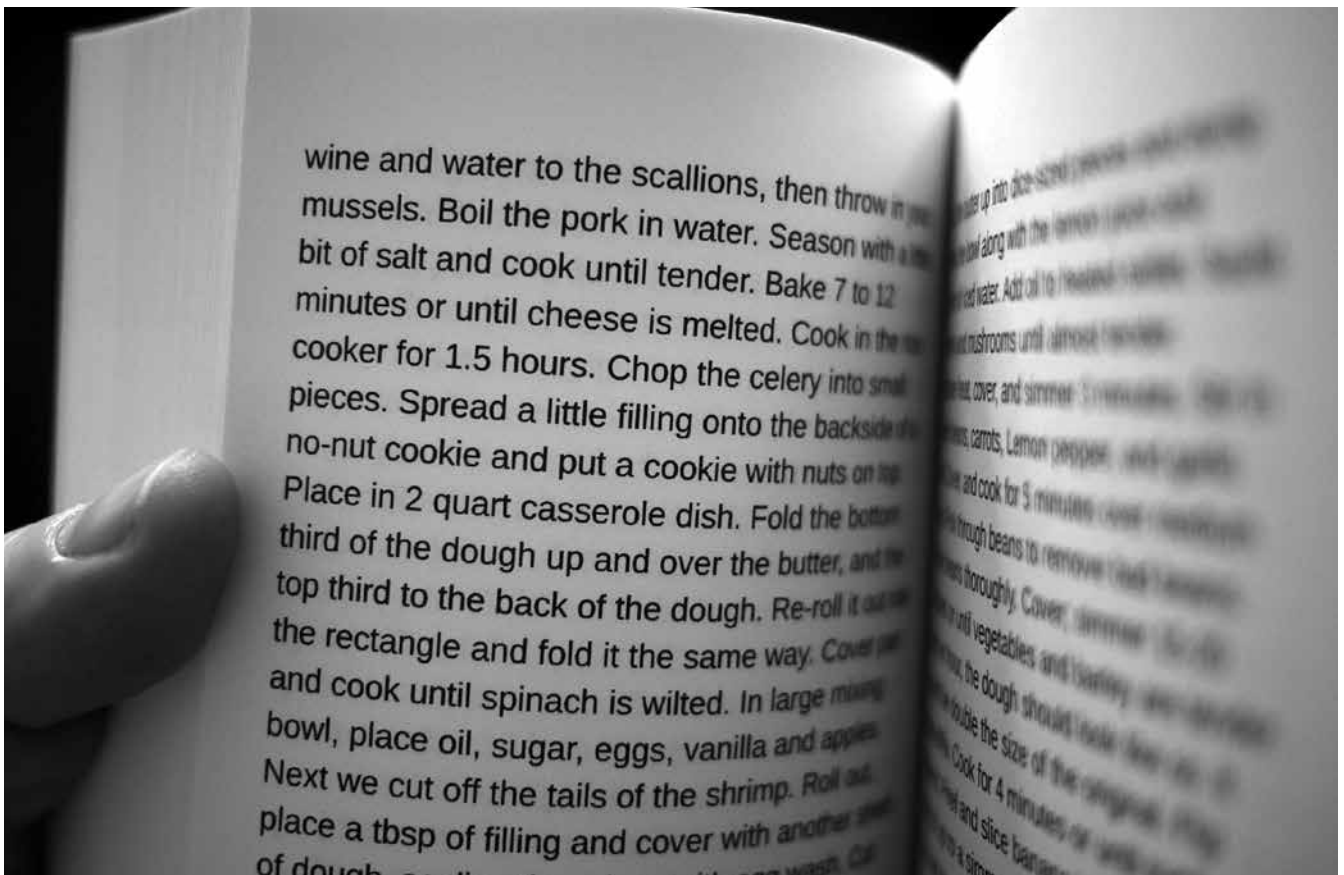


236. Gregor Weichbrodt, *Chicken Infinite*.

Germany, 0x0a, 2015. Print-on-demand book, perfect bound, soft cover (Lulu).

4.125 in x 6.875 in. 500 pages.

Chicken recipes from the web have been collected and mixed randomly together. The result: a cooking recipe for 500 pages.



0x0a
Chicken Infinite
Gregor Weichbrodt

1 can crushed pineapple in juice (8 ounces)
3 cups milk, whole
1 cup milk, evaporated
0.5 cup frozen green peas, cooked
0.5 cup diced bell peppers
2 tablespoons French dressing
20 tablespoons mozzarella cheese, part-skim
2 cups tomato puree
1 cup peaches (canned, drained and sliced)
1 cup pear halves (canned, drained and sliced)
6 prunes (pitted, each cut in half)
1 cup granola, low-fat
1 chicken, whole
3 pounds turkey breast half (with skin and bones)
1 onion, large quartered
1 carrot, large quartered
1 teaspoon dried thyme
chicken broth (or margarine, for basting)
1 cauliflower head
0.5 cup shredded Parmesan cheese

1 1/2 pounds round steak (cut 1/2 inch thick)
1/2 cup salt, salt, pepper
1/2 cup onions (peeled and quartered, optional)
1 cup french-style green beans (drained)
1 cup tomato soup (10 ounce)
1 cup tomatoes (16 ounces, peeled and whole)
1 cup onions, cut into slivers or thin slices
1 cup cabbage, cut into slivers or thin slices
1/2 cup carrots, cut into very thin slices
1 cup tomatoes, diced
1 clove garlic, minced
1/2 cup parmesan cheese, grated
1 cup salmon (15 1/2 ounce)
1/2 cup bread crumbs, soft
1 cup salmon (15 1/2 ounce, drained)
1 cup cereal or crackers (whole grain, crushed)
1 egg large, lightly beaten
1/2 teaspoon horseradish
1/2 cup yogurt, fat-free plain
1 green onion (chopped, or 1/4 cup onion, or onion powder to taste)
1/2 cup butter

Gregor Weichbrodt

Dictionary of
non-notable
Artists

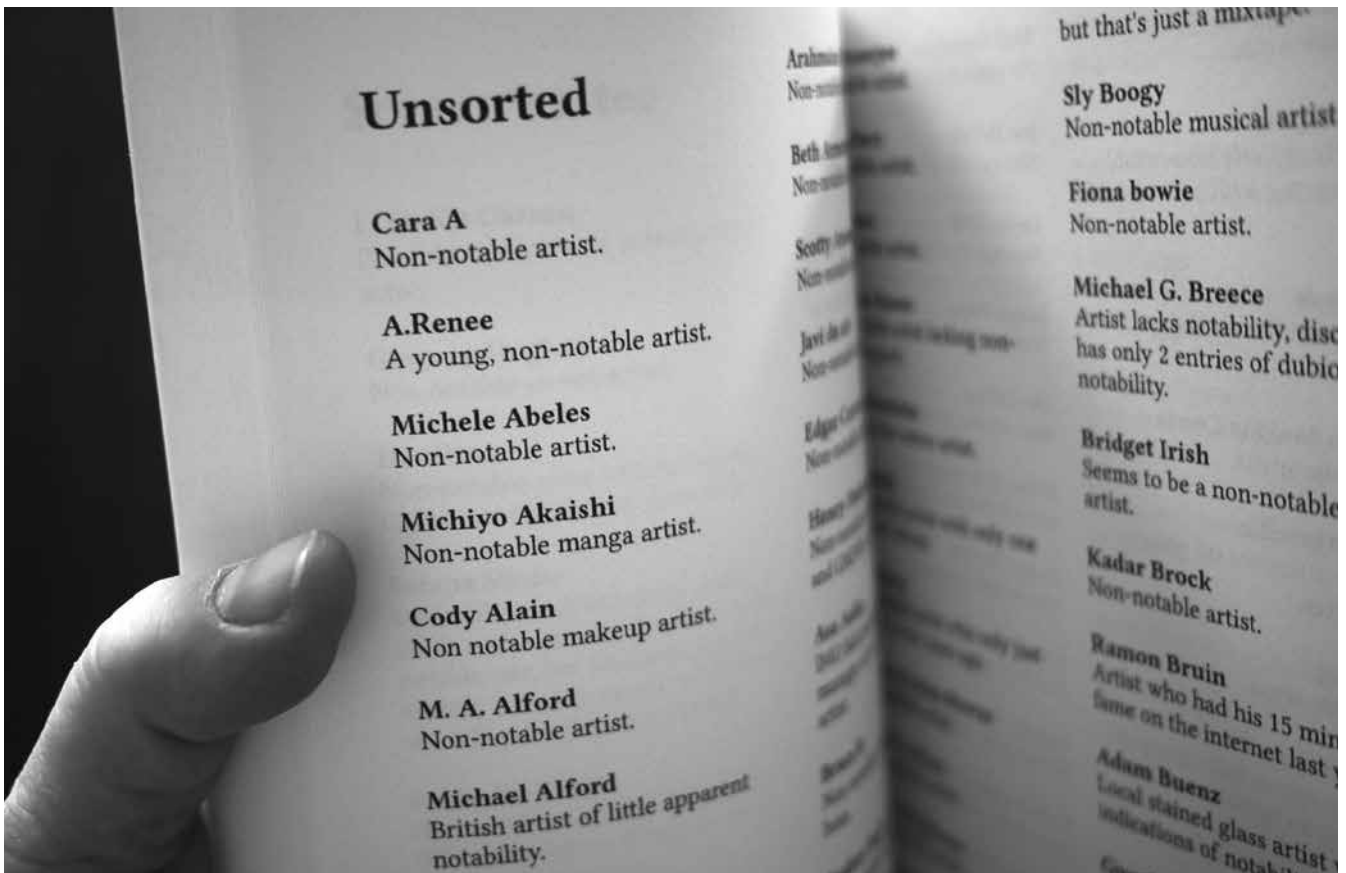


FROHMANN / 0x0a

237. Gregor Weichbrodt,
Dictionary of non-notable Artists.

Germany, Frohmann Verlag / Oxbow, 2016.
Print-on-demand book, perfect bound, soft
cover. 6 in x 8.25 in. 132 pages.

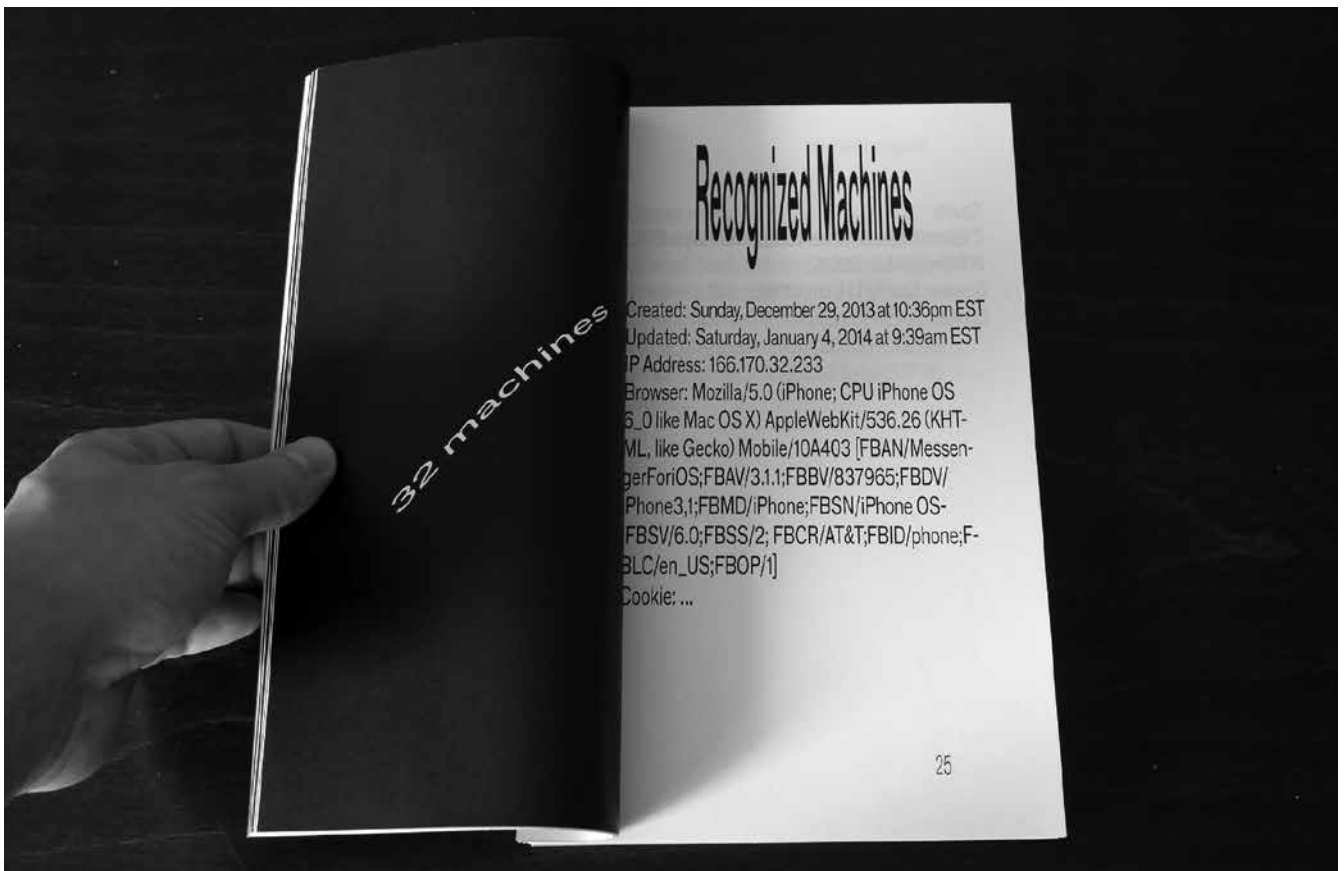
A python script downloads the contents of
every “marked for deletion” article on
Wikipedia from the past ten years, and
filters the results by artistic occupation.



238. Kurt Woerpel, *Face Book*.

US, 2014. Laserjet book with prong fastener, self/plastic sheet cover. 6.375 in x 9.875 in. 254 pages.

Face Book is a book about Kurt Woerpel's Facebook. It features insights into Kurt's Facebook usage and its metadata.



FACE BOOK

Downloaded by Kurt Woerpel on Friday, April 11, 2014 at 5:46pm EDT

Account Activity

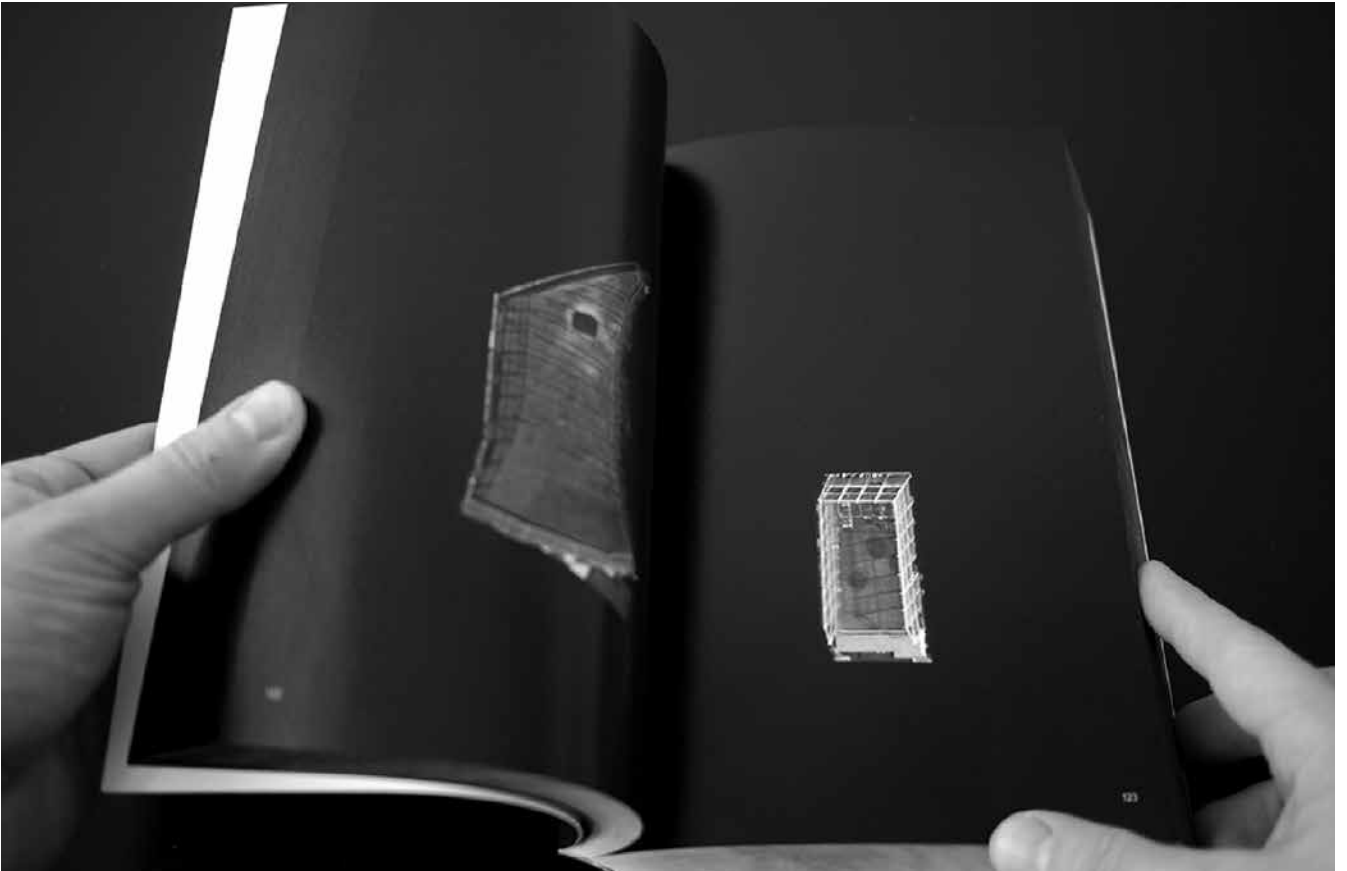
Session updated
Sunday, March 30, 2014 at 7:06pm EDT
IP Address: 47.16.211.126
Browser: Mozilla/5.0 (Macintosh; Intel Mac OS X10_9_2) AppleWebKit/537.36 (KHTML, like Gecko) Chrome/33.0.1750.152 Safari/537.36
Cookie: ...X1WI

March 2014

Session updated
Sunday, March 30, 2014 at 7:06pm EDT
IP Address: 47.16.211.126
Browser: Mozilla/5.0 (Macintosh; Intel Mac OS X10_9_2) AppleWebKit/537.36 (KHTML, like Gecko) Chrome/33.0.1750.152 Safari/537.36
Cookie: ...X1WI

239. John Zissovici, *Night Greens*.
US, 2013. Digitally printed book, perfect
bound, soft cover. 6 in x 9 in. 570 pages.
Golf driving ranges in Japan,
as found on Google Maps.

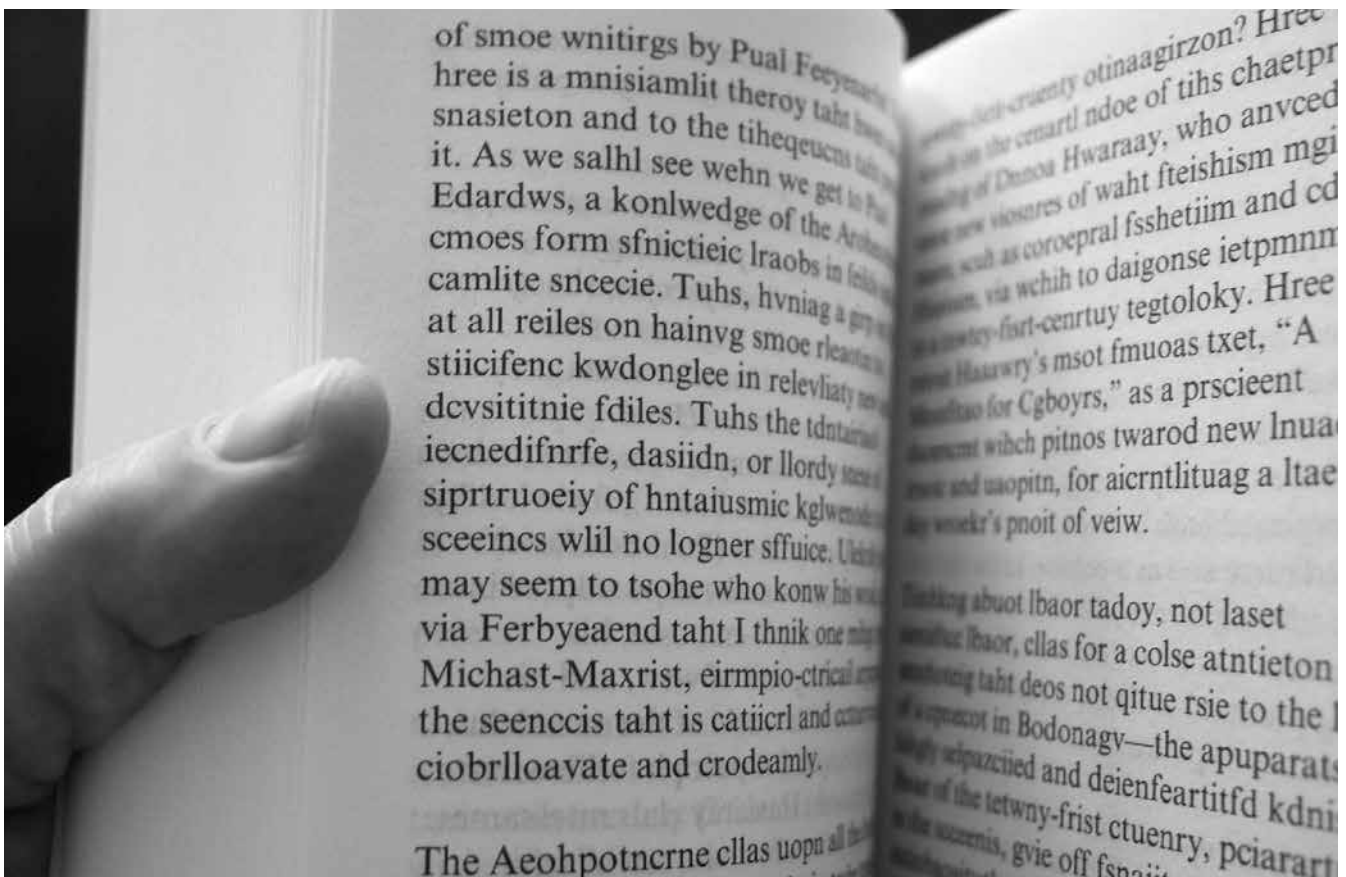




240. Damon Zucconi, *Milaoecur Red*.
US, 2016. Print-on-demand book,
perfect bound, soft cover. 4.25 in x
6.875 in. 486 pages.



A version of “Molecular Red” by Mackenzie Wark, re-published with misspellings. 1 of 6 books featured in the exhibition “Red Roses for a Blue Lady” at JTT Gallery, NYC (March-April 2016).



241. Erin Zwaska, *On the Road*.

US, 2012. Print-on-demand book,
perfect bound, soft cover.

5 in x 7.625 in. 312 pages.

A reinterpretation of Jack Kerouac's famous novel in which the original has been largely erased. All that remains is the handful of passages that qualify as Kindle Popular Highlights.

104 - Jack Kerouac

On the Open Road - 105

We turned at a dozen paces, for love is a duel, and we looked at each other for the last time.

242–244. Erin Zwaska,

This Is Where, Mexico City

This Is Where, Paris, France

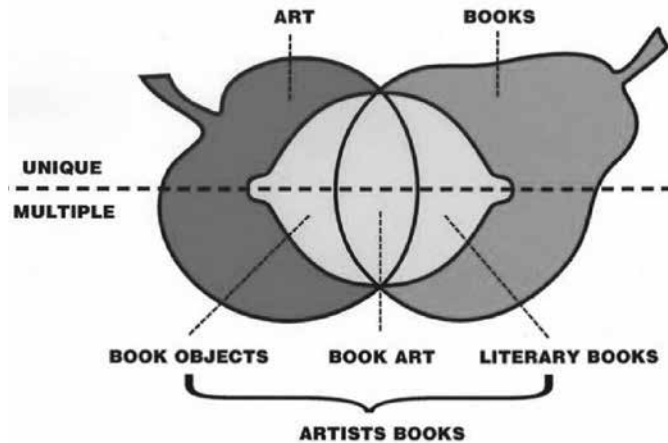
This is Where, Tokyo, Japan

US, 2012. 3 print-on-demand books, saddle stitched, soft cover (Lulu). 5.75 in x 8.25 in. 56, 48, and 64 pages. An ongoing chance-based publication project in the spirit of Ed Ruscha. Images are randomly-selected Google streetviews (which are often captured at noon to avoid shadowing) of cities like Paris, Tokyo, etc. The copy is compiled from all tweets containing the phrase “this is where” between noon and 12:15pm local time for each city. Consequently the text and imagery for each 15-minute issue originates from the same, albeit ambiguous, time and place.



Screen life and shelf life: critical vocabularies for digital-to-print artists' publications

David Senior and Sarah Hamerman: Screen life and shelf life



David Senior and
Sarah Hamerman

The Library of the Museum of Modern Art in New York has been an institution of record for artists' publications for the last forty years. Through its artists' books collection, the library has traced the various ways in which artists have used printed matter as an integral aspect of their practice. In the present context, as publishing now takes place in digital spheres of social media, personal websites and email correspondence as well as in print, the library must constantly reconsider how it "collects" across these media. The surprise of our current context is the degree that digital networks, image exchange, etc. are feeding into an increased output of printed artists' books, magazines and little architect-

ture and design publications. Such web-to-print artists' books can be considered 'hybrid' publications that exist between online and offline spaces. Following Paul Soulellis, we argue that these artists 'perform publishing' by investigating multiple materialities and design possibilities as their works travel through the network. We situate web-to-print artists' publishing in a historical context while offering a vocabulary for the new ways that artists are activating and appropriating, screen-grabbing and searching, the mass of verbal and visual information on the Internet. Notable web-to-print publications by Dexter Sinister, Paul Soulellis, Sabrina Fernandez Casas, David Horvitz and others il-

illuminate the aesthetics and tactics of this genre. Finally, we propose that collaborations between art librarians and web archivists might adequately preserve these hybrid works.

In a manifesto on typography, published in an issue of Kurt Schwitters' amazing little magazine *Merz* (1923), El Lissitzky ends his description of the new typography with an emphatic invocation of the **THE ELECTRO-LIBRARY**. He bombastically proclaims, "The printed surface transcends space and time. The printed surface, the infinity of books, must be transcended. **THE ELECTRO-LIBRARY**"¹

Lissitzsky was summoning a future context for the new typography

of his generation. This setting was fully imagined in concert with the technological changes of the moment, of increased industrialization of the urban sphere and changing speeds of communication. As with many publications of the historical avant-garde, there was a clear agenda to agitate the existing formats of print design and there was an endless pursuit of ‘the new’, even to the degree, in Lissitzsky’s case, to imagine a departure from print itself. It is hard not to relate this context to our present situation in regards to print culture and our various digital media languages, of the feeling we are on the horizon of something else. When we think of the history of technology, elements of hybridity and

mixture of different media languages may feel specific to our 21st century context and the current state of the 'page'. However, these are also defining characteristics of modernity in the early 20th century, with its new mass media and the interrelations between print media, visual media like photography, film and sound media like the telephone, gramophone, and other techniques of recording the voice.

Also, as we recognize a growing self-consciousness of media, of a critical recognition of media tools and how they operate in our contemporary context, it is helpful to recall the impact of the writings of Marshall McLuhan in the 1960s, whose writings on media became the keywords

of counterculture movements that attempted to re-route how media was produced and distributed. McLuhan discussed aspects of the end of the epoch of the book already in the early 1960s and he also provided an impetus to a new generation of artists and designers to create alternative networks for their media projects. The *Whole Earth Catalog* (1968–1972) was one pivotal example of a new media tool for the dispersal of information, a self-published information service directly inspired by the critical writings of McLuhan, which would later be described by Steve Jobs as the ‘Google of his generation’.² A digital book perhaps. It is no accident that a self-publishing movement of artists,

photographers, designers and architects also emerged at this moment, creating, publishing, distributing their own little books and journals.

The language that we often use for describing artists' books originated at this historical moment and reflected on artists' practices that incorporated the book, often self-published as a critical means for distributing new work, for short-circuiting the normal spaces in which one could encounter art. We are reminded of a predecessor of ours at MoMA Library, former director Clive Phillpot, and his work in the 1970s in charting the field of artists' publications during a time where the genre was growing and becoming an element in a discus-

sion of new artist-directed spaces for the exhibition and staging of works.

As we can see from Phillpot's chart, with a pear, an apple and a lemon, he was trying to help distinguish a spectrum of works that pivoted upon two central axes: 1) published vs. unique; and 2) books that used the architecture of the codex as sculptural material vs. using the codex as a container for images and texts that formed a work. Through this visual tool, he created a framework through which one could distinguish categories of works within the genre of artists' books. In the second example of Phillpot's, we also have some distinction based on content, whether it is verbal or visual or some mixture of both. We can see

traces of McLuhan in Phillipot's categories (most specifically one could recall the book *Verbi-Voco-Visual Explorations* that McLuhan published with Dick Higgins' Something Else Press in 1967). When discussing our own collection development policy at MoMA for our artists' books collection, these categories and distinctions still hold up in many ways for the massive amounts of new printed materials being produced in this genre. Particularly, a great volume of new works still exist firmly within this spectrum between language art and photobooks—the verbi-visual spectrum—most bearing a graphic choreography between text and image, of montage and sequencing.

Looking at these charts, in the context of our current discussion of new critical vocabularies for artists' books, what is their relevance? What can we borrow and what becomes hard to locate on Phillpot's schema? In terms of the categories of digital books or digital publications, does this terminology need to be re-mapped—or at least re-wired for our current purposes? One question with digital books and our terminology for them is whether we need to add new fruit to Clive's chart, or maybe, other varieties of pear, apple, or lemon?

Kione Kochi proposed one update of Phillpot's fruit diagram in a risograph poster series produced with Chicago-based publishing collaborative

Temporary Services in 2015.³ Kochi's poster adds 'large print runs' and 'digital editions' to Clive's axes of 'unique' and 'multiple.' He shows ants carrying away chunks of 'apple' and 'pear' in the form of epub, .PDF and print-on-demand formats, and commercial galleries, collectors, and gatekeepers appear as flies feeding off the fruit. This is a clever revision, though there may be other ways to think about how artists are distributing content online, and how these categories often overlap.

Perhaps, we can first just focus on the meridian of the multiple and drill down from there. We have a handy term, 'artists' publications' that can be a rather large umbrella for a huge variety of subcategories. This

term is really useful as an inclusive term for projects like posters, ephemera, sound (LP, cassette, CD, DVD, USB), magazines, et al. In our digital spheres, what would we exclude from this category of ‘publications’? A legion of new forms can be considered as ‘artists’ publications’ and it becomes an immense chore to try and name these categories. Social media sites like Twitter, Tumblr, Instagram, Facebook, Yelp, Vine are all populated with artists’ interventions. Other categories are slightly more conventional settings, such as artists’ websites, digital journals and book publishers as well as digital archives that reproduce and circulate discrete image, sound, video and text files.

Critical writing on hypertexts from the 1990s and 2000s positioned the reader in a new space to travel through texts or between texts and images. The CD-rom and other interactive online media were given the pride of place in terms of the new horizon for the future reader. The essential aspect in the current context seems less about the space occupied by the images and texts, than the communication networks that are shared and the condition of exchange and constant movement that define many of these digital contexts. Digital books with defined borders and, perhaps most significantly, defined paywalls are a very small fraction of the content of what we apprehend as

artists' publications in digital formats.

The surprise of our current context is the degree that digital networks, image exchange, coding languages are feeding into an increased output of printed artists' books, magazines and little architecture and design publications. It is a counterintuitive idea: that many works in print are completely bound to a digital media language. Like in the 1960s and 1970s, artists' publishing or little magazines of architecture and design were often considered alongside activities like newly possible video projects or guerrilla television experiments as new practices in artists' communications and information distribution projects. These production methods were reck-

oning with new kinds of mass media such as television, newspapers and magazines and the types of commercial advertising language that infested each of these media-scapes. Artists' books of this time period investigated and appropriated these formats in a kind of critical analysis. Now, artists and designers work directly from the Internet, drawing out its content for various new kinds of inspection, analysis and play. Artists' books and other kinds of print experiments use the space of the book to distill and rework online content—often creating new taxonomies for images or texts.

These books are wholly dependent on our current digital milieu. They are digital books in print. This fo-

cus is not to discount the absolutely vast amount of visual and text experiments that are happening online, but it is worth exploring this unexpected possibility of the printed book helping us understand, or at least, parse the new media languages, memes and rapid revolutions that populate our digital worlds. This is part of the reason that we can conceive of these works as new media, as being a wholly new kind of mixture of technologies of reading, publishing and distribution. They are completely dependent upon digital modes of image exchange and searching, on the reproduction and movement of language across social media, popular memes and moving image sites like Youtube. Fur-

thermore, as Florian Cramer writes, the zine and artists' book communities 'use print as a form of social networking which is not controlled by Google, Twitter or Facebook'.⁴

Beyond making individual artists' books, artists are experimenting with distribution systems by creating serials, published exhibitions, presses and archives that traverse print and online communication. Such artists' publishing projects are nothing new, calling to mind well-known examples like George Maciunas' Flux Boxes and Dick Higgins' aforementioned Something Else Press. What is novel is the way that they investigate the multiple materialities of information in today's context: these projects are

‘hybrid’ publications that exist in print and online, privileging no one media over another. Artist and designer Paul Soulellis refers to this process as ‘performing publishing’: ‘our ability, as artists, to disseminate a notion as an array of possibilities that amplifies and expands along networks’.⁵

We will quickly introduce several projects here that express some of these characteristics of hybrid publications and the various modes of performing publishing between print and digital media. The first project is the result of a decade-long collaboration between the graphic designers David Reinfurt and Stuart Bailey, who established Dexter Sinister, a design workshop and bookstore, and edit-

ed issues of the journal *Dot Dot Dot*. For the last five years, the two have also teamed with the artist Angie Keefer in producing *The Serving Library*, a publishing program, online text archive and roving project space.

Dexter Sinister can be viewed as an early adopter of this now common scenario of artists and designers switching between multiple media to broadcast works, to publish. There was not a decisive movement from a print to digital platform, but an affirmation of the new kinds of hybrid media spaces made possible in our contemporary context. Both of their projects explore the way that texts can circulate. The Dexter Sinister project space existed in Manhattan's Low-

er East Side from 2006–2011.⁶ As part of their practice, they were also hosting a library of files they named Portable Document Formats. They began also to chart how the PDF's circulated and how many downloads were logged for each file. This digital circulation of texts was an essential aspect of their project, consistently developing an infrastructure for them to move in both print and digital spaces. Reinfurt and Bailey, with Keefer, still work in this way, with a printed journal called *Bulletins of the serving library*, with all the texts from the issues available as PDF files on their website. MoMA Library subscribes to the print issue of the *Bulletins of the Serving Library* and also, with a link

to their site with all articles from the last ten issues available for download.⁷ These projects are characterized by a play between media formats, in which each issue of the journal becomes an experiment with different possible mixtures of these design tools.

As examples of web-to-print materials, like *Bulletins of the Serving Library*, started to accumulate in the aughts and early this decade, some participants in the publishing community started to take note and create documentation around this genre. Paul Soulellis' Library of the Printed Web is both a publishing project and an archive of web-to-print artists' publishing, and is one of the most substantial sources of information

on the way artists' publications investigate the circulation of images in a new media context. The project consists of a physical archive and a Tumblr, Library of the Printed Web, that documents printed artists' books that re-deploy Web content, and a semiannual publication, *Printed Web*, which invites artists to submit network-based works for the printed page.⁸ Soulellis considers the *Printed Web* serial to be an exhibition space:

Each issue is a group show (after Seth Siegelaub). By circulating this work myself, I can enact various publishing experiments, including print-on-demand as an intentional, performative artistic practice, and how versioning enables published

*works to occupy different positions, depending on how it's dispersed.*⁹

The *Printed Web* publication and the digital archive are distinct but overlapping projects that inform, extend and retranslate one another.

Many of the works featured in Library of the Printed Web are self-published using print-on-demand technology. The works demonstrate the vast accessibility of the tools necessary to compile, design, and publish an artists' book in the digital age. As Soulellis writes, these publications 'enact a kind of performance with the data, between the web and the printed page, negotiating vast piles of existing material. Almost all of the artists here use the search engine, in one form or another-

er, for navigation and discovery'.¹⁰

The individual web-to-print works in archives like Library of the Printed Web highlight the condition of images within digital information networks. Rather than presenting 'originals' they manipulate content, making visible the ways that images migrate across different media and platforms. They are 'circulationist' works, in Hito Steyerl's terms: 'Circulationism is not about the art of making an image but of postproducing, launching and accelerating it'.¹¹ Soulellis believes the transitional and fluid nature of these practices relates to Marcel Duchamp's concept of the *infrathin*, 'the immeasurable gap between two things as they transition or pass into one another'.¹²

Soulellis delineates several actions that artists use to make books from web content—grabbing, hunting, and performing. The first two strategies might be thought of digital updates of traditional collage practices while the latter more directly illuminates the infrathin condition by activating its informational flows.¹³ While this list may not be exhaustive, it is a useful starting point for thinking about how these books function critically.

Grabbing

‘Grabbing’ involves conducting a web search and then presenting the results in an organized way. ‘The grabbing is done with intent, around a particular concept, but of primary im-

portance is the taking of whole images that have been authored by someone else, usually pulled from the depths of a massive database that can only be navigated via search engine'.¹⁴ These works fall into the lineage of appropriation art, though the images are often so far removed from their (often anonymous) original creator that they call into question the idea of authorship.

Sabrina Fernandez Casas' zine *Ecce Homo* is a prime example of a 'grabbing' project.¹⁵ The zine is based around the 'potato Jesus' meme, a botched art restoration by 81-year old Cecilia Gimenez of a 19th century Fresco depicting Jesus. Casas' zine, titled after the painting, consists of screen captures of Google Image

searches for the meme around the height of its popularity. The cheap, black-and white prints of the search results exemplify Steyerl's notion of the 'poor image': 'the poor image has been uploaded, downloaded, shared, reformatted, and reedited. It transforms quality into accessibility exhibition value into cult value, films into clips, contemplation into distraction'.¹⁶

A text-based example of a grabbing project is Cory Arcangel's *Working On My Novel*.¹⁷ The book is based on a Twitter account, created by Arcangel, that re-tweets selected tweets featuring the phrase 'working on my novel'. Arcangel claims to explore the 'gap between the different ways we express ourselves today', opposing the

humor and banality of the tweets to the socially validated creative act of writing a novel.¹⁸ While there is some curation involved, the book still derives from a simple search of a massive online aggregate of information.

Hunting

‘Hunting’ projects are less interested in presenting a mass of information as filtered through a search engine than they are in selecting highly exceptional images, outliers, or glitches. Soulellis writes, ‘The hunter takes what’s needed and nothing more, usually a highly specific screen capture that functions as evidence to support an idea’.¹⁹ These ‘exceptional’ cases often point to the rule, calling into ques-

tion the truth factor of the algorithms and imaging systems that structure our ways of making digital sense of the world. Mishka Henner's *Dutch Landscapes* is a characteristic 'hunting' work, representing the artist's practice of collecting Google Earth images to create print-on-demand photobooks.²⁰ The project beautifully explores the issues of visibility and government censorship that emerge with Google Earth's satellite imaging. According to Henner's project statement:

When Google introduced its free satellite imagery service, governments concerned about the visibility of political, economic and military locations, exerted considerable influence on suppliers of this imagery to censor sites deemed vital

*to national security. One of the most vociferous of all governments to enforce this form of censorship were the Dutch. Their method of censorship is notable for its stylistic intervention compared to other countries; imposing bold, [multi-colored] polygons over sites rather than the subtler and more standard techniques employed in other countries.*²¹

As digital mapping and surveillance technology increasingly make the world visible and knowable, Henner's project shows the great lengths taken to preserve secrecy, and thus to preserve power. Because of the project's visual appeal and political resonance, the images were widely dispersed, circulating in major online news sources such as CNN and

the *New Yorker*. Henner also created large-scale photographic prints of the series for gallery display in addition to the low cost, open edition print-on-demand book.

Andrew Norman Wilson's *ScanOps* series is a 'hunting' project that was distributed at the higher end of the artists' book spectrum. Wilson worked at Google for a period of time, and *ScanOps* is one of several works in his oeuvre that examines the conditions of production at the Googleplex.²² To create the work, Wilson combed through the Google Books image archive to search for errors, particularly instances in which the workers' hands are visible. The series reveals the hidden conditions

of labour—generally repetitive and low-paid—that go into the scanning monolith that is Google Books. Like Henner, Wilson created fine photographic prints of the digital images for gallery display, as well as an artist’s publication. In this case, the publication is a multiple distributed through Art Metropole, containing nine prints of the Google Books images and a pair of white gloves, similar to those used in rare book rooms. The gloves mirror those worn by the workers in the prints, but their preciousness contrasts the rote monotony of the labour represented in the pictures.

Performing

Certain web-to-print works can be

thought of as a kind of performance with data. These works, Soulellis writes, ‘involve the acting out of a procedure, in a narrative fashion, from A to B. The procedure is a way to interact with data and a kind of performance between web and print’.²³ The printed publication often serves as a summation of the procedure, creating an archive of the trails that one forges through the web. David Horvitz is an artist who is known for investigating (or infiltrating) online platforms for circulating information as a kind of performance work. In particular, his projects are often tied to Wikipedia and questions of the public domain.

In *A Wikipedia Reader*, Horvitz asked friends and colleagues to map

a thought process through Wikipedia articles — and then designed a publication that charted this process. In his own words, ‘What follows is the documentation of 23 travels within Wikipedia (navigating from article to article via a connecting hyper-link, producing a string of connecting articles). The string of articles produced by each travel can be understood as a kind of mental map: a wandering in thought, or deeper continuous investigation. The decisions that each contributor made will hopefully produce not only an array of interesting subjects, but also serve as a kind of supplement reader to their own creative practice.’²⁴ In one example, the artist Amy Yao starts with Stokely Carmichael,

then to the CIA, Missile technology, mobile phone technology, John Le-Carre and somehow winding up with Charlie Brown and Peanuts gang.

Horvitz's more recent work has related to digital databases of stock photography like Getty and Corbis. *Sad, Depressed, People* shows on its cover the catalogue numbers of the images in the books from these databases.²⁵ And the book is a collection of reproduced images that Horvitz found when he searched keywords: sad, depressed, people. The results revealed a selection of stock photography often used by the pharmaceutical industry to advertise for antidepressants and other mood disorders. Being interested in this phenomenon of stock photography,

particularly as it relates to mental illness and the pharmaceutical industry, Horvitz had recently inserted his own picture into the Wikipedia entry for Mood disorder. In the picture, he took a portrait of himself in a gesture similar to many of the images that he had found within the stock photography archives. Once inserted into the Wiki format, Horvitz gave permission for the free use of the image. His most recent publication, *Mood Disorder*, simply traces the numerous web articles in which his image has appeared.²⁶ He did a reverse Google image search to find these examples and then published these screen-shots of various uses of his *Mood Disorder* images in web articles from across the globe. The book

presents a small archive, an image search, that traces how his image travelled, providing a view into a digital economy of images as they circulate.

Like this example from David Horvitz's *Mood Disorder*, web-to-print artists' books have, intentionally or inadvertently, an archival quality, in that they fix ephemeral online phenomena in a stable printed form. Often, however, these books are just one part of a 'hybrid' project that might span the printed page, the gallery, and the web. While art library collections can collect and preserve the printed books, they lose context without the accompanying projects on the web. Therefore, it may make sense to foster collaborations between digital archi-

vists and librarians to preserve experimental publishing online and offline.

Rhizome's Digital Conservation team has already made strides into preserving artworks that exist on web and social media platforms. For instance, in 2016, Rhizome created a dynamic archival version of the Instagram account [@veteranas_y_rucas](#), as part of a project to document how artists self-preserve and archive cultural memory online.²⁷ Closer to the topic of artists' books, Rhizome's Artbase contains the archived website of Paper Rad, a prolific collective that produced artist comics, zines, installations, animation, and music between 2001 and 2008. The brightly hued, maximalist page is both

a time capsule of early-aughts web animation and an emblem of Paper Rad's lo-fi, punk inflected style.²⁸

Web archiving is still developing to meet the challenges of rapidly evolving media environments, varied media formats, and the sheer mass of art information being generated online. We might never be able, for example, to re-create the Google searches Sabrina Fernandez Casas conducted for *Ecce Homo*, but preserving the Tumblr of Library of the Printed Web is within reach. Though it is easy to view web-to-print and artists' publishing as a challenge to limited library resources, Silvio Lorusso offers a more optimistic outlook on these poor media:²⁹

The modest simplicity of poor media

*doesn't contradict the ability to preserve them. The duplicating aura they carry amplifies their resilience: "lots of copies keep stuff safe," as archivists say.*³⁰

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Originally published in *Art Libraries Journal*, Volume 41, Issue 03, July 2016, pp 171-181.

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Library of the Present Book

Library of the Present Book
The first of the present book is a collection of the most important works of the present book. The second of the present book is a collection of the most important works of the present book. The third of the present book is a collection of the most important works of the present book. The fourth of the present book is a collection of the most important works of the present book. The fifth of the present book is a collection of the most important works of the present book. The sixth of the present book is a collection of the most important works of the present book. The seventh of the present book is a collection of the most important works of the present book. The eighth of the present book is a collection of the most important works of the present book. The ninth of the present book is a collection of the most important works of the present book. The tenth of the present book is a collection of the most important works of the present book.

AMERICAN PSYCHIO
Flicker
The Nine
FRANKENSTEIN
COMMON TONGUE

AutoSummarize

Urgent Archives

Paul Soulellis: Urgent Archives

Paul Soulellis

How do we choose what to preserve? Any text, image, threaded conversation, or tweet may be considered a valuable artifact in today's post-truth condition. While the pressure to save and accumulate is immense, so is our need to curate and amplify particular messages. After the most recent U.S. presidential election, I saw people printing tweets and carrying them high above their heads at protests. Bernie Sanders brought a large, printed tweet to the Senate floor during one debate on healthcare. This act of drawing from digital archives and displaying printed material publicly serves as a material reminder, or proof: at this particular moment, something was said. As each utterance

is broadcast, indexed, and archived into our hyperreal state, printing still seems to be one way to control—or at least resist—the narrative.

Printing has always been political. The act of transferring material to paper carries with it a charge, a potential transfer of state—from private to public, from speech to text, from one copy to many. These affordances of the printed page come very close to the definition of publishing itself. Contained within “making public” are paper’s properties of exposing, giving visibility, circulating, and saving. Printing digital material is especially fraught with this charge, because embedded within it is a particular instinct to pause and preserve what

might otherwise be lost—to downshift from fast to slow, to resist the speed and ephemerality of digital flow.

This call to examine digital archives has always been at the heart of the Library of the Printed Web. When I founded the project in 2013, it was to collect artists' books and zines around a very simple idea: network culture articulated as printed artifact. My interest was centered around artists asking questions about speed and materiality in this context, as well as themes such as authorship, aura, and accessibility.

I would identify that period, roughly from 2008 to 2015, as post-iPhone and pre-Trump. It was the time when the network began to get personal, to build our trust, to travel

with us, to reveal itself in more surprising places. It was the time of the “new aesthetic,” a term coined by artist James Bridle around 2012, referring to “a way of seeing that seemed to reveal a blurring between ‘the real’ and ‘the digital,’ the physical and the virtual, the human and the machine.” (“#sxaesthetic,” March 15, 2012, <http://booktwo.org/notebook/sxaesthetic/>)

It was also the beginning of total network saturation, as artists and designers learned to construct identity, negotiate presence, and present work in truly networked space.

We began to carry the browser around with us all day, and to sleep beside it at night. What did it now mean to see it on paper? How did

screen-based work change when printed in this uncanny way? And what opportunities did web-to-print afford for distribution, platforms, and audience? For a while, it seemed crucial that we acknowledge spaces like the Instagram account and the reddit thread and text messaging as legitimate venues for writing, publishing, and artistic practice. The hierarchy between web page and printed page had become less fixed, and Printed Web was a fitting venue to perform and celebrate this slippery condition.

ICP's *Public, Private, Secret* exhibition opened to the public on the same day as the Brexit vote was cast, and one month before Trump was officially nominated as the Republican

candidate for the U.S. presidency. Installed in the museum's new lobby on the Bowery that evening were all of the newsprint pages of *Printed Web 4*, copublished with the International Center of Photography Museum. Looking back now, it's impossible not to see this installation—and perhaps the entire *Public, Private, Secret* exhibition—within a larger context of socio-political angst and turmoil. I curated the work in *Printed Web 4* around the exhibition's theme, so this sixty-four-page tabloid-size publication now seems like a particularly good lens for viewing artists who worked with issues of identity, privacy, and digital archives at the very moment when #fakenews first appeared.

Many of the artists in the issue suggested that the current state of the image was precarious and anxious. They did this through the use of found material and an acute interrogation of the digital archive: Angela Genu-sa's *Throne* (2016) presents hundreds of JPG snapshots of U.S. military personnel posing on Saddam Hussein's throne. The images are part of a larger digital archive assembled by the artist from various online locations.

Wolfgang Plöger's *Accused* (2016) consists of four tightly cropped, silhouetted images. Each depicts a person accused of criminal activity, photographed in public while hiding their face behind paper. Eva and Franco Mattes' *The Others* (2011) features fif-

ty-one images from a collection of ten thousand photographs taken from random personal computers; the original authors and subjects remain unacknowledged, and most likely, unaware.

Elisabeth Tonnard's *Geldermalsen riots* work (2016) consists of two zoomed-in images, each of a person who rioted at a proposed refugee center in the Netherlands. The blurred photographs, taken from surveillance footage, were originally published by the local authorities to force the rioters to publicly identify themselves. Christopher Clary's centerfold project, *sorry to dump on you like this. zip* (2016) shows an arrangement of found images of men taken from gay porn sites. The work is part of the

artist's ongoing effort to disperse a large collection of online porn that he accumulated over many years.

I once tried to identify each of the artists in Library of the Printed Web—there are now several hundred—by the types of actions they enacted in their web-to-print work: grabbing, hunting, or transforming the material in a performative way. These acts are nothing new; they seem like basic collage tactics now, not unlike how the cubists worked a hundred years ago. As a rubric for understand contemporary artistic practice in and around digital archives, formal moves like these no longer suffice; we now need to look deeper at the power structures that

flow into and out of works of appropriation. Who owns the platform? Who profits as the work circulates?

Post-Trump, it's difficult to see the word "grabbing" and not recognize an imperialist move. Taking material in a way that disturbs authorship remains an intriguing strategy for artistic practice, but not without these urgent questions: Who controls the narrative? To what end will the found material be used? Does the act of appropriation work to reveal an imbalance of power, or amplify an underrepresented voice, or expose a site of oppression? Might the work even repair or stitch together broken relations?

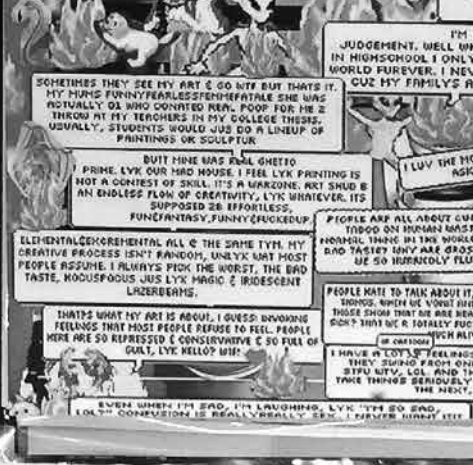
Library of the Printed Web was recently acquired by The Museum of

Modern Art Library. I'm seeing the project from a different perspective now, absorbed into the ultimate archive of artists' publications: at a critical distance, removed from my control, and in the context of a much larger timeline. More than a year after the installation of *Printed Web 4 at Public, Private, Secret*, the project serves as a kind of cultural marker, pointing us more directly toward inherent anxieties embedded in our culture of accumulation. The condition of total saturation has arrived, and it's not going anywhere. As we struggle to make sense of all of our material, questions around agency, trust, surveillance, automation, and labor seem imperative now. The collective need to know,

print, share, track, preserve, and interrogate our archives is doubtless an urgent one. The question now is not whether but how to mobilize curatorial practice as a strategy of resistance.

“Urgent Archives” appears in *Public, Private, Secret* (Charlotte Cotton, ed.) published by Aperture (2018).

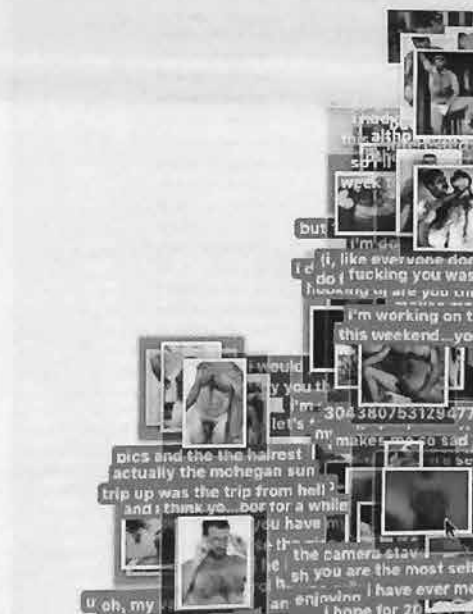
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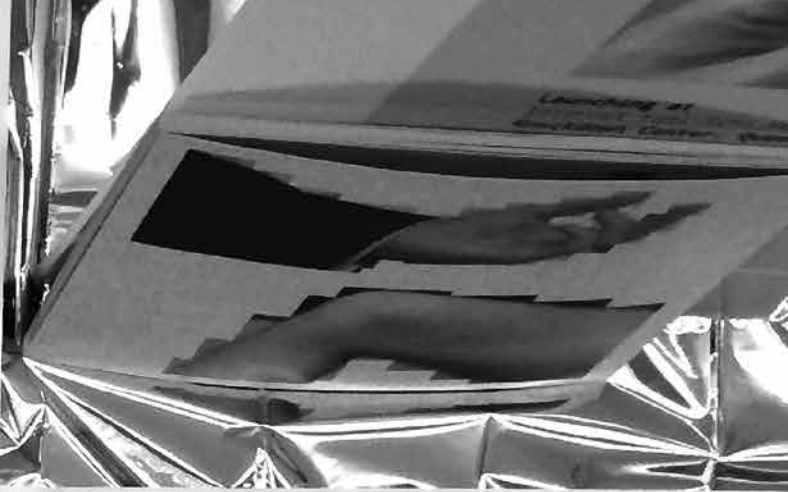
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THE PRINTED WEB

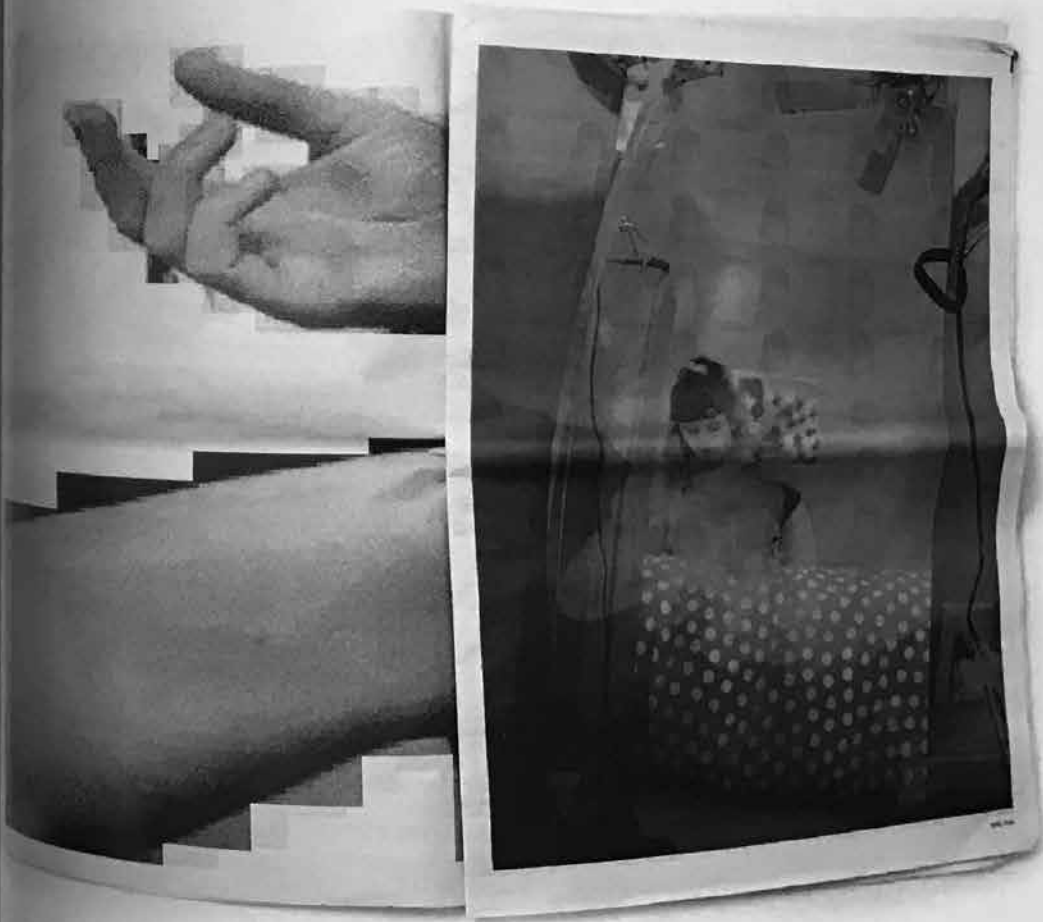
(We watched Bernie Sanders go viral by printing out a Trump tweet) on poster board and bringing it to the Senate floor.) It was just one of the ways in which the printed web has put everything in a new light.

Following Library of the Printed Web, it wasn't long before I created a publishing component. I've premiered four issues of *Printed Web*—the fifth, exclusively excerpted here, along with some of my other favorite spreads from previous issues. In the past, I've partnered with places like the International Center of Photography, and had open calls that introduced me to many exciting innovators, but this is the first time I'm curating around a particular form: bots. There's a range of

art here—from Allison Parrish, Joana Moll, and Matthew Plummer-Fernandez—but I was particularly interested in the response to the normalization of listening bots, like Amazon Echo and Google Home. It's my repeated effort to present the questions I've constantly asked myself about authorship and agency.

Later this year, Library of the Printed Web will be moved to the MoMA Library, where it will rest permanently.
—PAUL SOULELLIS

The following pages, designed by Soulellis, are from the upcoming issue of *Printed Web*.



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Printed
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初心者
歓迎

BOOKS
MACHINE-MADE
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Library of the Pioneer Hall
(Paul Sweeney)

LIBRARY OF THE PRINTED WEB

Spring 2013

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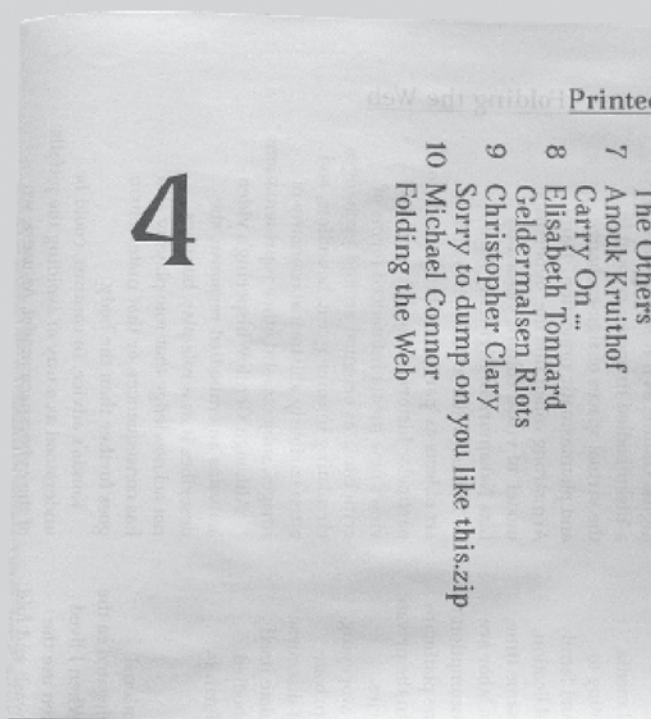






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Printed Web is a project by Paul Soulellis, encompassing a physical archive, research, teaching and experimental publishing.

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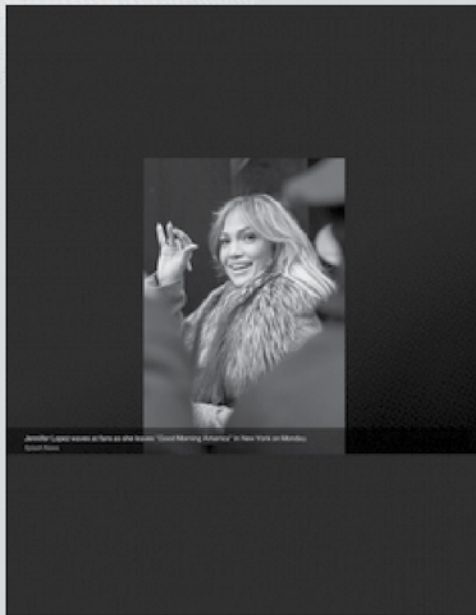
D WEB 3

1. COCA-OR

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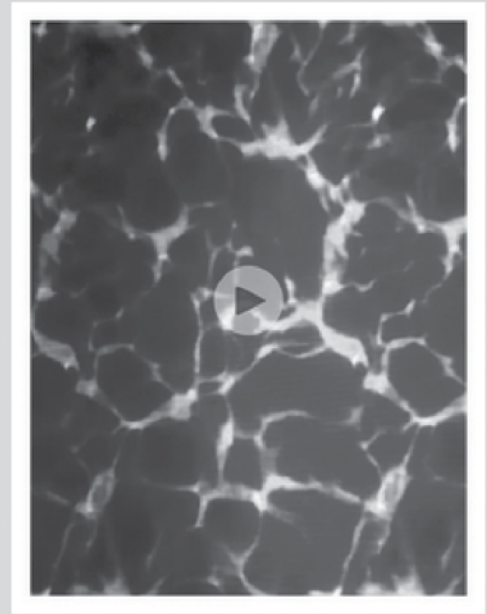


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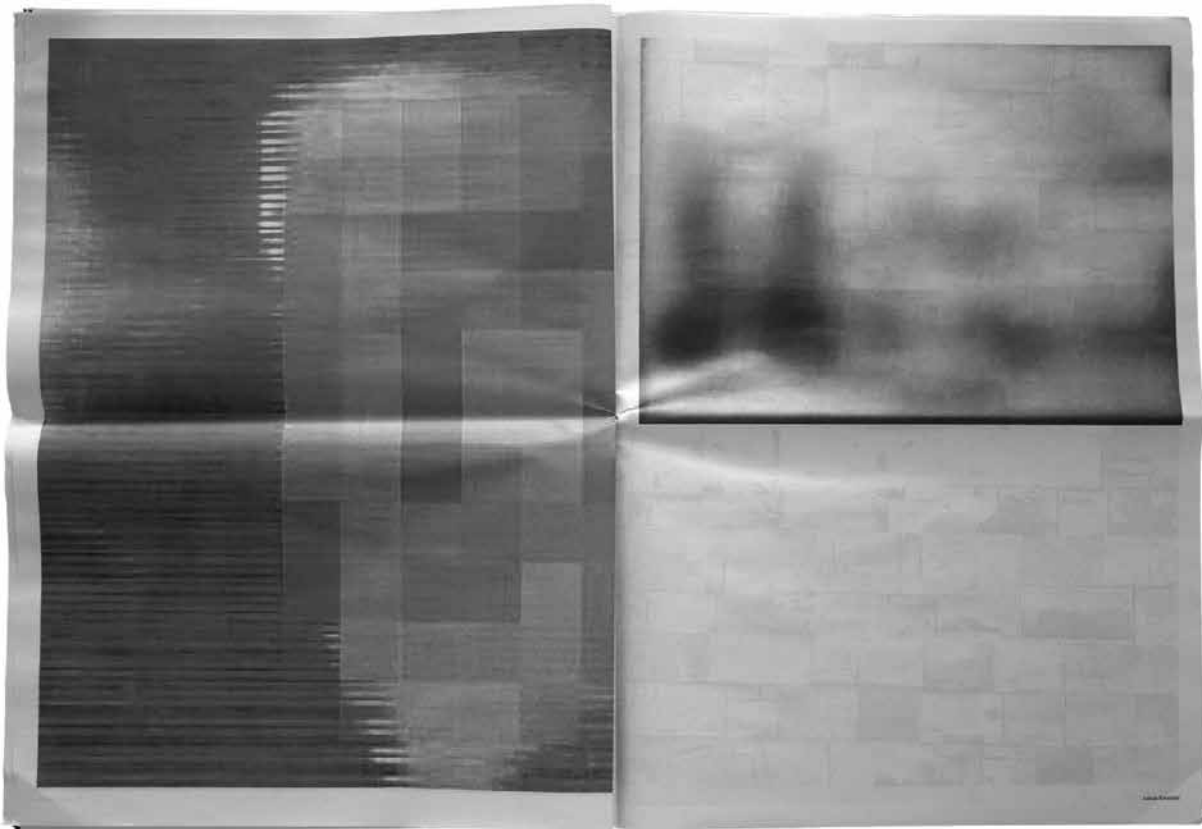
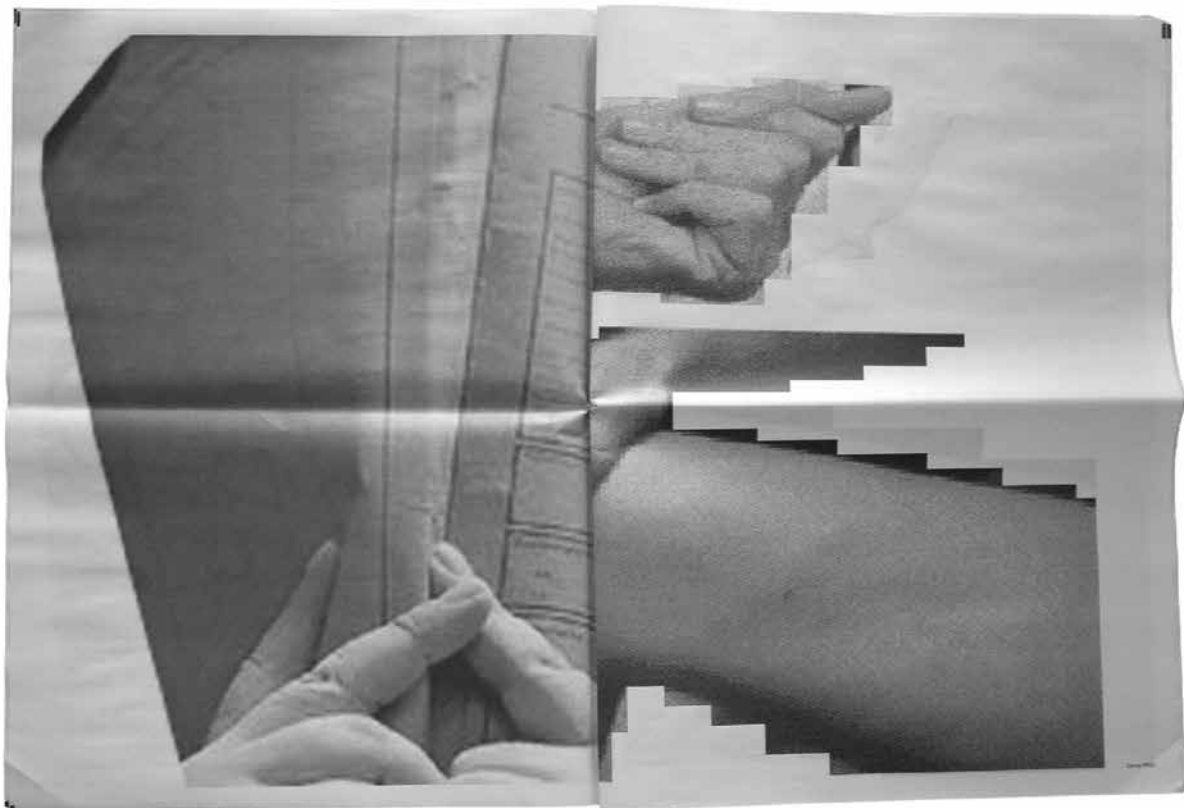
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paper towels

Sorry to dump on you like this

I've been thinking of you
even though I would love to do that
I have thought of a way to ask you why you
are much more thoughtful
I'm thinking of the way you going to I just
in the end then
I would love to see you in the end of the day
I'm thinking of you in the end of the day
I'm thinking of you in the end of the day

been thinking of you
 even though I would love to do that
 even thought of a way to use your acting skills
 not much has changed here
 still working at my day job, going on 13 years
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 though I'd love to do it more, the mortgage just isn't letting me
 0717_205759 and myself are grand
 nesting in brooklyn
 we should do lunch some time and catch up
 well, I can never say facebook never did anything for me
 I now have your email address in my directory
 I still have the one from that company you're still working for
 anyway, I'm leaving tomorrow to meet 0727_184010, a...in to the islands for his 40th birthday, which is sept 21
 I thought you told me you quit a long time ago
 still a puppy
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 but meeting for lunch, well, that's just my style
 in the obscure even that you think it's personal, I even...at bar mitzvah's, or put on costumes when it's not a play
 ones
 we can take pictures of each other
 I'm home on oct 2, and would love to get together any time after that

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- i get home on oct 2
- let's reunite soon thereafter
- don't worry about dinner tonight for me
- i ordered lunch with the office so i have your
- my bike
- we have to pick up the rings on friday -- and
- reynolds wrap
- toilet paper
- paper towels

lunch it is -- smirk

th for dinner





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Towards a new artist's web-to-print practice
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Towards a new artist's web-to-print practice.
Paul Soulellis

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 ...for navigation and discovery.
 ...ese are artists who ask questions of
 ...and landscape, as a shared culture, so
 ...t say that these are artists who work as
 ...are artists who

Self-publishing has been around for awhile. Ed Ruscha, Marcel Duchamp, Benjamin Franklin (*The Way to Wealth*), Virginia Woolf (*Picador Press*) and Walt Whitman (*Leaves of Grass*) all published their own work. But it was difficult and expensive and of course that's all changed today. Lulu was founded in 2002 and Blurb in 2004. These two companies alone make most of this collection reproducible with just a few clicks. I could sell **LIBRARY OF THE PRINTED WEB** and then order it again and have it delivered to me in a matter of days. Just about the entire collection should be available as a spontaneous acquisition, perhaps it soon will be. With a few exceptions, all of it is self-published or published by micro-presses and that means that I communicate directly with the artists to acquire the works.

Besides print-on-demand, some of it is also publish-on-demand, and both of these ideas put into question many of our assumptions about the value we assign to net art, artists' books and the photobook. The world of photobook publishing, for example, is narrow and exclusive and rarified—it's an industry that designs and produces precious commodities that are beautiful and coveted, for good reason, with a premium and limited edition, the idea of the sold-out and even the idea of the photobook photography

...or techniques have everything to do with the state of technology right now—screen-based techniques and algorithmic approaches that for the most part barely existed in the 20th century and may not exist for much longer. If something like Google Glass becomes the new paradigm, for example, I could see this entire collection becoming a dated account of art and technology, perhaps spanning only a decade. And that's how I intend to work with this collection—as an archive that's alive and actively absorbing something of the moment, as it's happening and evolving as new narratives develop.

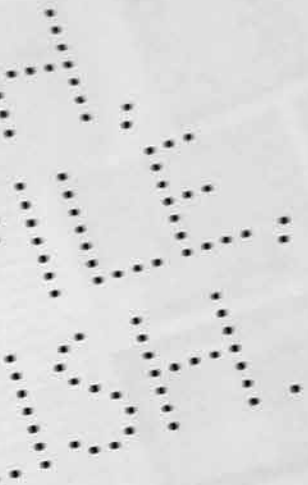
So here are three or four very basic ideas at the heart of **LIBRARY OF THE PRINTED WEB**. They are by no means comprehensive, and in each case the techniques that are described cross over into one another. So this isn't a clean categorization, but more of a rough guide. My goal is not to define a movement, or an aesthetic. At best, these are ways of working that might help us to unpack and understand the shifting relationships between the artist (as archivist), the web (as culture) and publishing (as both an old and a new schema for expressing the archive).

Grabbing (and scraping)

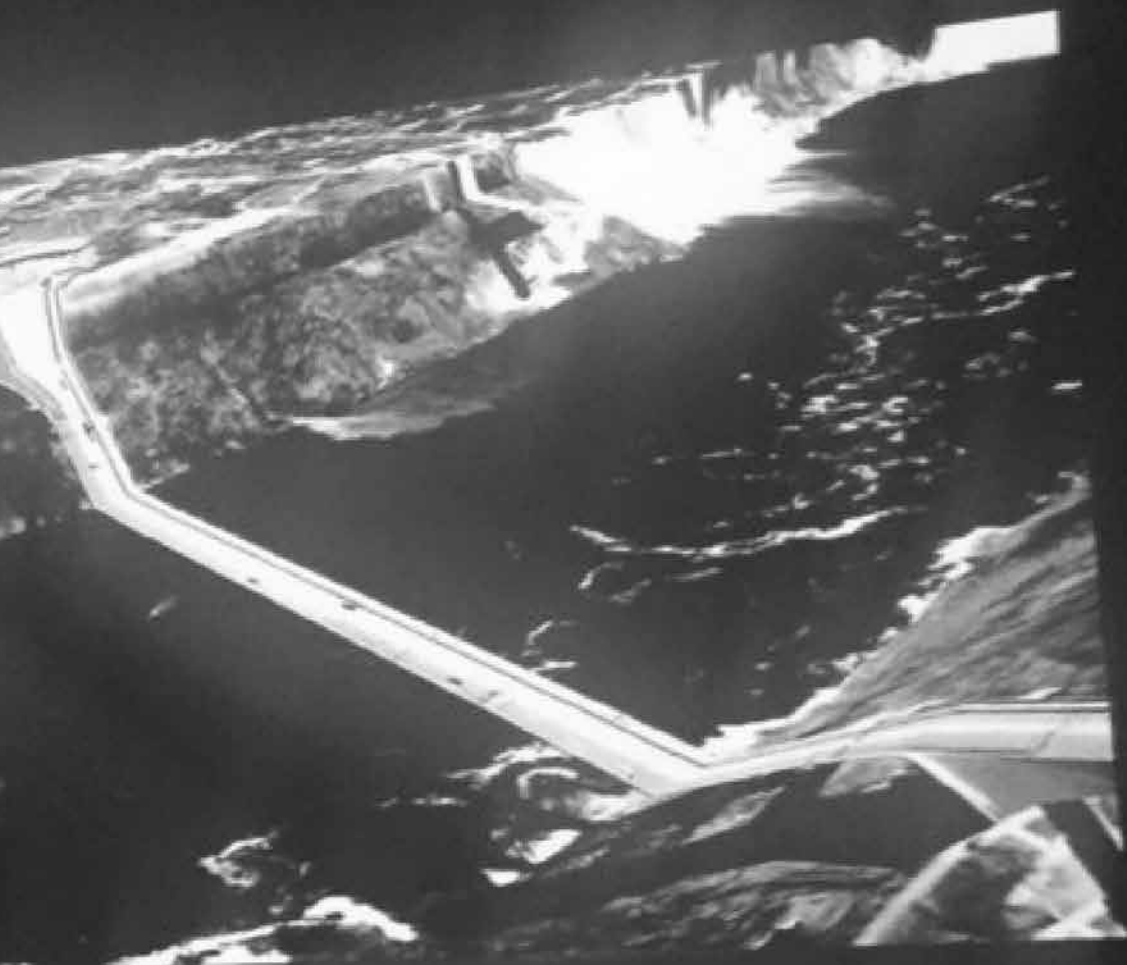
The first category is perhaps the most obvious one. I call them the grabbers. These are artists who perform a web search query and grab the results. The images or texts are then presented in an organized way. The grabbing is done with a particular concept, but of primary importance are the whole images that are usually

...was originally a 500-volume set, and this is the two-volume compact edition, consisting of all of the photographs. Removed from the depths of Flickr's data piles, Baral photographs of plates or plates of food or sunsets are reframed here as social commentary, a global one, a kind of vernacular photography, a global one, removing the author and reorganizing the images according to pattern recognition, repetition, social themes—the language of the database. The work's physicality as a set of books is critical because it further distances us from the digital origins of the images. By purchasing and physically holding the print, we continue Schmid's repositioning of "people's photographs" but shift the idea away from taking them out of his hands, so-to-speak, to making them even more slippery, enriched, by it being a print-on-demand.

Texts can be grabbed too. Shijuro finds multiple versions of Bradbury's *Fahrenheit 451* and *Heart of Darkness* (part of the *Phantoms (H_AT_FD)* project) and reorganizes the texts from different perspectives into "as is" print-on-demand complete with their own translations. Some texts. By possessing different DIY versions, we see authorial concepts that are made from writing and editing and for







Clement Valla



150
Polaroid
\$15
\$25

152
Polaroid
Super
color pack
\$60

154
Polaroid
Big Swinger
\$60

155
\$25

156
\$10

151
Polaroid
\$18



156
PDAVID
SWINER
\$60

157
PDAVID
SWINER
\$60

FOR DISPLAY

gift

from the artist

Paul
Soulellis

Editor