

THE PUBLIC SCHOOL NEW YORK

THE PAGE + THE SCREEN: SITING TEXT IN THE EARLY 21ST CENTURY AND BEYOND

proposed by solidk

The Page + The Screen: Siting Text in the Early 21st Century and Beyond is a class that will examine print culture in the digital era. The discussion will be generated from one or more of the following issues:

* the future of the book, magazine, and newspaper

Multiple authors. *The Page + The Screen: An Annotated Bibliography for 21st Century Readers*. New York: The Public School New York, 2010

8111—dc22 2009018192

Poetry/new media/literary studies/fiction

Perhaps a better candidate for “The Screen + the Page,” but nevertheless. Lin’s *Seven Controlled Vocabularies* is a book *après la lettre*: exploded by the Internet and information science; reconstituted in ten formats, maybe more: “‘Book you are reading,’ edition size: 2,000, \$22.95 pbk; edition size: 150, \$50 hardcover in orange buckram, library binding with black stamping; ed. with hand-numbered blurb, edition size: 10, \$11.07, available by emailing the author via the press; poetry movie, *Disco M Figure*, a CD with 100-minute selection of poetic wallpaper, edition size: 50, suitable for projection \$750, also available free at <http://writing.upenn.edu/pennsound/x/Lin.html>; also available as a Plexiglas video installation, with 3 LCD monitors and processors, edition size: 3, \$12,000; a letter-press blurb sheet, edition size: 42, \$211.01; a letter-press broadside front-back-cover reproduction, edition size: 47, \$604.00; chapter 1 is available as Home + Lifestyle, a dining = literacy placemat, in thermal-printed plastic, in a choice of 7 neon colors, edition size: 400, \$54; a Lulu edition, 2004, edition size: 50, \$12.95 [out of print]; [traditional reprint ed. TBA].”

The book is mostly publication data, which is only to say that the book is mostly a book.

SAM FRANK

Institute for the Future of the Book. “Doris Lessing’s The Golden Notebook.”

<<http://thegoldennotebook.org>>

Apt Studio. “The Death of Bunny Munro.” <<http://www.enhanced-editions.com/books/bunny-munro>>

3 February 2010 4:26AM. I looked for a reading “that speaks to the development of a discourse around ‘siting text,’ emergent forms of authorship and readership, and the new social and political relations that may result in the realm of new-media art....” I didn’t find anything that addressed everything, but perhaps we can deal with these issues directly by way of the following feedback-centric twenty-first century book publishing experiments: *Gamer Theory* by McKenzie Wark (an experiment in public authorship driven by CommentPress, a customized version of WordPress that makes possible marginal notetaking); “Doris Lessing’s The Golden Notebook” (a reading group using CommentPress) & *The Death of Bunny Munro*, Nick Cave’s new multimedia book extravaganza, designed for the Apple iPhone application Enhanced Editions.

CALLAHAN

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Blair, Ann. “Reading Strategies for Coping With Information Overload ca. 1550–1700.” *Journal of the History of Ideas*. 64.2 (2003): 11–28. *Project Muse*.

Worries about information overload are as old as information itself. Following the invention of the printing press and its dissemination throughout Europe, modern scholars perceived and reacted to an overabundance of books with rhetoric not unlike what we hear today.¹ The technologies may have transformed, but the anxieties are the same:

1545. From the preface of his prodigious cataloging project of all known books,

Bibliotheca universalis, Swiss scholar Conrad Gessner complains of the “confusing and harmful abundance of books,” calling on kings and princes and the learned

1685. French scholar and critic, *Adrien Baillet* predicts near-calamity and the fall of

* *Final Edition: Twilight of the American Newspaper* by Richard Rodriguez via Harper’s Magazine
 * *Newspapers and Thinking the Unthinkable* by Clay Shirky (via @calebwaldorf) (Key reading: Session 1)

* *A World Without Newspapers* by David Schneiderman via TechFlash

* *Newspaper Club | Helping People to Make Their Own Newspapers*

* *Self-Publishing, Author Services Open Floodgates for Writers* by Carla King via Mediashift

* blue lobsters by loud paper (Possible Topic for Project: Session 2)

* *Makeshift* (The future of publishing?)

* *Why Twitter Will Endure* by David Carr via *The New York Times Week in Review*

* *Stop the World* by George Packer via *The New Yorker*

* *The Twitter Train Has Left the Station* by Nick Bilton via *The New York Times*

* *Neither Luddite nor Billionaire* by George Packer via *The New Yorker*

* *Howling at the Moon: The Poetics of Amateur Product Reviews* by Alice Twemlow via *Design Observer*

* *Facebook is Worse than AOL* by Joanne McNeill (@jomc) of Tomorrow Museum

* “how the click killed curiosity.” things nails it as always (via @jomc)

* *A Working Library*, a blog by Mandy Brown; see *The Form of the Book*

* *Networks of writers online: Fictionaut, Saccades Project, Matchbook, Electric Literature, Significant Objects, said object* (aka objetpetita), Robin Sloan

* the future of journalism and the publishing industry as a whole

* reading in the electronic age

* prose and poetry in the electronic age

* the state of criticism; e. g. how the discipline has been transformed by cross-platform writing via blogs and Twitter, in addition to traditional printed media

* authorship and collaboration

* the switch/flip in the structure of knowledge distribution; transitioning from a broadcast/top-down system to a network/rhizomatic system via the Internet

* the rise of the informational commons, peer-to-peer networks, and the Open Source movement

* the state of the bookstore, classroom, and library in the 21st century

* the archive; both analog and digital

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SESSION 1 (See attached note for full description; readings can be found [here](#)): Sunday, February 21, 5:00 pm, at 177 Livingston; taught by Caleb Waldorf

SESSION 2 (See attached note for full description and readings): Thursday, February 25, 7:30 pm, at 177 Livingston; taught by Bob Stein & Dan Visel

SESSION 3 (See attached note for full description. Readings are provided [here](#).): Tuesday, March 2, 7:15 pm, at The Reanimation Library, Class limit: 10 students; taught by Andrew Beccone; **This session is full.**

SESSION 4 (See attached note for full description; readings TK(K): Sunday, April 11, 4pm, at 177 Livingston; taught by Rick Prelinger

SESSION 5 (See attached note for full description and readings): Saturday, April 24, 12–4pm, at Dexter Sinister; taught by David Reinfurt, Class limit: 15. **This session is now full.** Email thepublicschoolny@gmail.com to add your name to the waiting list.

ALL SESSIONS ARE FREE.

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In preparation for the class, it may help to view some of the following links:

- * [if:book A Project of the Institute for the Future of the Book](#)
- * [Reading \(in\) the Future](#) via [two](#) (watch [this video](#))
- * [Bookfutures](#), a blog by Chris Meade, Director of if:book London
- * [Snarkmarket](#)
- * [Bookfuturism](#), mapping the future of reading
- * [The Late Age of Print](#); a blog by Ted Striphas; author of [The Late Age of Print: Everyday Book Culture From Consumerism to Control](#)
- * [The Future of the Reading Brain](#) by Tim Carmody via [Bookfuturism](#)
- * [Mind Reading](#), a review by Alison Gopnik on Stanislas Dehaene's [Reading in the Brain](#) via [The New York Times Sunday Book Review](#)
- * [Dave Eggers on McSweeney's newspaper project](#); [The San Francisco Panorama](#) (interview by E. B. Boyd via [Bay Newser](#) and [mediabistro](#))

John. "Warning: Brain Overload" *Times Online*. 2 June 2009. <http://women.timesonline.co.uk/tol/life_and_style/women/the_way_we_live/article6409208.ece>; and, Richtell, Matt on whether technology may be causing attention deficit disorder. {Ritchell, Matt. "The Lure of Data: Is it Addictive?" *The New York Times*. 6 July 2003. <<http://www.nytimes.com/2003/07/06/business/yourmoney/06WIRE.html?pagewanted=all>>}

² Gessner, Conrad. *Bibliotheca universalis*. Zurich: 1545. sig. *3v.

³ Baillet, Adrien. *Jugemens des sçavans sur les principaux ouvrages des auteurs*. Paris: 1685.

⁴ Bacon, Francis. "Of Studies" in *Essays* (1612) in *Francis Bacon*, ed. Brian Vickers. Oxford: 1996. Vickers notes that "curiously" should be understood here from its root (cura): "with minute attention" (773).

⁵ These categories are developed in Robert DeMaria Jr., *Samuel Johnson and the Life of Reading* (Baltimore, 1997).

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Library of Congress Cataloging-in-Publication Data

Lin, Tan

Seven Controlled Vocabularies and Obituary 2004. The Joy of Cooking [Airport Novel Musical Poem Painting Film Photo Hallucination Landscape]

p. cm.

ISBN 978-0-8195-6928-8 (cloth: alk. paper)

ISBN 978-0-8195-6929-5 (pbk.: alk. paper)

1. China—poetry. 2. Mass media and language. 3. Wives—family relationships. 4. Literary form—data processing. 5. Poetry—therapeutic use. 6. Literary criticism and the computer. 7. Metadata—standards. 8. Poetry—social aspects. 9. Poets—20th C—anecdotes. 10. Information retrieval. 11. Book design—history. 12. Poetics. 13. Poetry—data processing. 14. Book covers—reproductions. I. title

PS3612.L516S48 2009

This book discusses human culture's shift from primary orality to secondary orality. The earlier represents the stage in which words were purely sounds, when humans communicated mainly through speech while the latter is representative of culture after writing and print; primarily after the introduction of electronics such as the radio, TV and the computer. Ong argues that new technologies (in this case, writing,

Ong, Walter J. *Orality and Literacy: The Technologizing of the Word*. 4th ed. New York: Methuen & Co., 1987.

But given that experiments in other media could now be taken to define much of architectural practice, I prefer to call these half-breeds "mutants." Living between paper and screen, mutants are part of publishing's evolution, even if a specific characteristic proves too unwieldy to pass on to the next generation.

provides this:

For those who feel that the Web killed print (and theory, for that matter), Zeiger the *Situated Technologies Pamphlet Series*, and her own blog-zine, *loud paper*, including *The Holster* (which she describes as "performative"), POD early adopter, Print-on-Demand (POD) technologies, online publishing platforms and social incunabula are half-analog, half-digital—a result of the proliferation of affordable with it a similar rise in hybrid or, what Zeiger calls, "mutant" publications. Today's Not unlike the era in which manuscript shifted to print, the digital age has brought

loud paper [Mimi Zeiger], "blue lobsters," *Junk Jet #3, Flux Us, Flux You*. [Weblog entry.] loud paper. 02 Mar. 2010. <<http://loudpaper.typepad.com/loudpaper/2010/03/blue.html>>

sevensixtyve ... saving links to delicious that were sent via twitter - how fragmented will this conversation look in five years? #endofarchitectwretexts 5 days ago

sevensixtyve ... and all the more so when you're talking about a tweet about a blog post, about an email, about an article ... #endofarchitectwretexts 5 days ago

sevensixtyve ... #endofarchitectwretexts 5 days ago

Senior, David. "Infinite Hospitality." New York: Dexter Sinister, in association with the Art Libraries Society of New York, 2008. <<http://dextersinister.org/library.html?id=168>>

Rob Giampietro, "100. General Stumm Invades the State Library and Learns About the World of Books, the Librarians Guarding It, and Intellectual Order." *DOT DOT DOT* 16 (Jul. 24, 2008). <<http://dextersinister.org/library.html?id=169>>

PDF

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Blair, Ann. "Reading Strategies for Coping with Information Overload, ca. 1550–1700." *Journal of the History of Ideas* 64 (2003): 11–28.

For those who desire an exact knowledge of the past as an aid to the understanding of the future: a history of having too much to read.

McKitterick, David. *Print, Manuscript and the Search for Order, 1450–1830*. Cambridge: Cambridge University Press, 2005.

A librarian-scholar reports on the rationalization of the post-Gutenberg European printing and publishing industries; with useful insights on the co-existence of manuscript and print in fifteenth-century Europe, & other symptoms of transition.

Giampietro, Rob. "Newspaper Tax Levied: Few Can Afford Daily Sixpence." *The First/Last Newspaper* 2 (Nov. 4, 2009).

From Gutenberg to Dickens, a tour of formats.

---. "Remington Launches Ghostwriter." *The First/Last Newspaper* 6 (Nov. 21, 2009).

On the invention and diffusion of the typewriter, an instructive story in the history of technology.

Institute for the Future of the Book. "GAMER THEORY." <<http://www.futureofthebook.org/mckenzieark>>

* Long Live Fiction: A Guide to Fiction Online by David Backer at The Millions (via @ElectricLit)

* Architecture blogazines: loudpaper, a456, pidgin, BLDGBLOG (Blog to Book, Space Beer to Ballard: The BLDGBLOG Book by Shannon Mattern via Lebbeus Woods), Serial Consign (see Matt Storus–Church Machine), mammoth, Volume, Junk Jet, Archtiam

* Graphic design blogazines: Design Observer, Task Newsletter (see Another Article About the Benefits of Exercise by Kate McKinney Maddalena, from Task Newsletter #2 Not what if, what if not?), form follows behavior, D-Crit

* Dexter Sinister: Just-In-Time Workshop & Occasional Bookstore; Out of Circulation: Anthony Huberman on Dexter Sinister (from ArtForum via bnet); The First/Last Newspaper; Performa 09: Black and White and Read in the Port Authority by Holland Cotter via The New York Times; The First/Last Newspaper at Port Authority by Jessica Loudis via IDIOM; Paolo Mastrangelo flickr collection

* PBS MediaShift

* Bonnier Mag+ Prototype

* Apple iPad announcement by Steve Jobs

* Books in the Age of the iPad by Craig Mod

* Former Book Designer Says Good Riddance to Print by Nick Bilton via The New York Times (see comments re: debate over Mod's post)

* Steve Wasserman on the Fate of Books After the Age of Print via truthdig

* The Book That Contains All Books by Stephen Marche via The Wall Street Journal

* The Bookless Future by David A. Bell via The New Republic

- * *Publishing: The Revolutionary Future* by Jason Epstein via *The New York Times Review of Books*
- * *A New Page: Can the Kindle Really Improve on the Book?* by Nicholson Baker via *The New Yorker*

- * *2010 is no bad time to be a writer* by Robert McCrum at guardian.co.uk (via @ifbook)
- * *The Free-Appropriation Writer* by Randy Kennedy via *The New York Times*
- * *The Social Contract of Scholarly Publishing* by Dan Cohen
- * *Loud, Crowded and Out of Control: A New Model for Scholarly Publishing* by Mark Sample
- * what composition is for and why digital media is integral to it by Alex Reid via digital digs
- * *Textbooks That Professors Can Rewrite Digitally* by Motoko Rich via *The New York Times*
- * a growing list of people on Twitter who either talk about the future of print or discuss matters related to it
- * Internet Archive
- * Prelinger Library
- * UbuWeb
- * Open Library
- * The Reanimation Library
- * *The Atomized Library* by BLDGBLOG (**Possible Topic for Project: Session 2**)
- * *New Libraries Revitalize Cities* by Jonathan Lerner via Miller-McCune (**Possible Topic for Project: Session 2**)
- * *Lost Formats* via Experimental Jetset (Possible Topic for Project: Session 2)

Bradbury, Ray. *Fahrenheit 451*. New York: Ballantine Books, 1953.

Thousands on the roads, the abandoned railtracks, tonight, bums on the outside, libraries inside. It wasn't planned, at first. Each man had a book he wanted to remember, and did. Then, over a period of twenty years or so, we met each other, travelling, and got the loose network together and set out a plan. The most important single thing we had to pound into ourselves was that we were not important, we mustn't be pedants; we were not to feel superior to anyone else in the world. We're nothing more than dust-jackets for books, of no significance otherwise. Some of us live in small towns. Chapter One of Thoreau's Walden in Green River, Chapter Two in Willow Farm, Maine. Why, there's one town in Maryland, only twenty-seven people, no bomb'll ever touch that town, is the complete essays of a man named Bertrand Russell. Pick up that town, almost, and flip the pages, so many pages to a person. And when the war's over, some day, some year, the books can be written again, the people will be called in, one by one, to recite what they know and we'll set it up in type until another Dark Age, when we might have to do the whole damn thing over again. But that's the wonderful thing about man; he never gets so discouraged or disgusted that he gives up doing it all over again, because he knows very well it is important and worth the doing.

This description is borrowed from the closing pages of Ray Bradbury's dystopic science fiction novel, *Fahrenheit 451*. The novel describes an authoritarian society patrolled by firemen tasked with burning all books, starting fires instead of putting them out. The protagonist is a fireman named Montag who discovers for himself, through the course of the book, the solitary pleasures of reading. Montag eventually fakes his own death and escapes to join a community of nomads, each of whom has memorized an entire text—a disheveled and deshelves library of living books.

To read in parallel:

Kelly, Kevin. "Scan This Book." *The New York Times*, May 14, 2006. <<http://portabledocumentformats.org/library.html?id=9>>

Price, Seth. "Dispersion." Self-published, 2004. <<http://portabledocumentformats.org/library.html?id=13>>

Giampietro, Rob and David Reinfurt. "From Zero To One: Information on Libraries." <<http://dextersinister.org/library.html?id=229>>

---. "From One to Zero: Information on Recording." <<http://dextersinister.org/library.html?id=230>>

All sessions will take place @ 177 Livingston Street (@ Gallatin Place), Downtown Brooklyn; except for Session 3 which will be hosted by The Reanimation Library, 543 Union Street, Brooklyn, and Session 4 at Dexter Sinister, 38 Ludlow Street, Manhattan.

LOCATION

February 21, 2010 at 5:00pm
 February 25, 2010 at 7:30pm
 March 2, 2010 at 7:15pm
 April 11, 2010 at 4:00pm
 April 24, 2010 at 12:00pm

DATES

SEE ALSO: The Page + The Screen: Siting Text in the Early 21st Century and Beyond v2

Visual Culture writing

CLASS TAGS: analog vs. digital archive Criticism future of print journalism reading the Internet

Participants may also want to consider creating their own "commonplace books" in which links of interest and/or text from printed materials may be compiled to help facilitate the discussion. (See Matthew Battles' post on commonplaceing & the modern *longue durée*)

A supplemental reading list is available at aaaarg.org.

* Bruce Sterling on *Atemporality*, keynote at transmediale 10; via [Wired.com](http://wired.com)

* To give us a little bit of context, here's *A Decade in Retrospect* by Kazys Varnelis

* *a clean well-lighted place for books* by Bob Stein via ifbook.com

print and electronics) restructure the human consciousness. He goes on to explain that although this is true, characteristics of the earlier culture remain embedded (interiorized/embedded) in the newer processes of communication. [A few notes after re-reading this book, but this time from the middle to the end then back again through the beginning: As new technology emerges, old technology becomes interiorized/embedded. At that point, more reflective criticism of older technologies may also emerge. Criticism takes place from a distance. In primary oral culture, the word was sound, event and action. In chirographic culture, and more evidently in typographic/print culture, the word became visual, static and enclosed. The knower was separated from the known. The author became distanced from the reader and vice versa. Network culture allows the opportunity to close the gap (or not). In network culture, the word becomes linked into action. Screen logic encourages us to forever be in beta mode. Change is the constant. With search engine mentality, we dip into, out of, and back again into real-time flow to aggregate many-platformed interactions, objects, texts, and experiences. Network culture is reliant on organizational methods and tools. Thus, the roles of curator and editor are ever popular.] [Reading (In) the Future." *The Agenda with Steve Paikin*. Prod. Wodek Szeemberg. [Web Video.] TVO. 16 Dec. 2009. 21 Dec. 2009. Done in conjunction with TVO series, *Empire of the World*, this broadcast features among its guests, Bob Stein, founder and Co-Director of The Institute for the Future of the Book (and TPSNY Page + Screen facilitator). Topics include reading as a discipline, what we read vs. how we read, writing and technology, collaborative reading and writing, the economic and ecological impact of new technologies within the publishing industry, and new models for publishing.

Shirky, Clay, "Newspapers and Thinking the Unthinkable." *Clay Shirky*. 13 March 2009. www.shirky.com.
 Darton, Robert, "What is the History of Books?" *Books and Society in History*.
 Carpenter, Kenneth, ed. New York: Bowker, 1983.
 Foucault, Michel. "What is an Author?" *The Foucault Reader*. Rabinow, Paul, ed.
 New York: Vintage, 1984.

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REANIMATIONLIBRARY

Records is clearly doing something right.
 inspirational to me. Plus, any band that gets sued by Casey Kasem and SST
 but their dedication to their work (both artistic and legal) remains completely
 perspective, Negativland's tools, approach, and scope might seem almost quaint,
 doesn't happen, a trip to chillingeffects.org can be rather enlightening. From today's
 this degree leveled at a Negativland-sized entity, but for those of us who think it
 actually is. In the era of YouTube mashups, it's hard to imagine a legal assault of
 dangerous, from the gatekeeper's vantage, the emerging ascendancy of the screen
 Published at the dawn of the Internet, this book is a useful reminder of just how
 Seeland, 1995.
 Negativland, *The Story of the Letter U and The Numeral 2*. Concord, CA:

Tufte, Edward. *Envisoning Information*. Cheshire, CT: Graphics Press, 1990.
 I found this book in the mid-1990's when shopping with my brother for a Christmas
 present for my dad. We got it for him, and I think he liked it, but I'm pretty sure
 that that was a case of buying someone else a present that I actually wanted myself.
 I mean, there are worse gift-giving strategies, but that one's not so cool. Regardless,
 it took me a number of years to buy the book for myself, but once I did, Tufte's
 others followed in quick succession. In terms of The Page + The Screen, I think
 that Tufte is important because he reminds us that no matter what its final form,
 information design is an actual skill that requires thought, creativity, and clarity.
 When those attributes are missing, the task of communicating rarely succeeds.

lgnlgn, comp. kshpatel [Kush Patel]. #endofarchitecturetexts. [Twitter thread.]
a.aaaarg.org. 21 Dec. 2009 – 30 Dec. 2009. 04 Jan. 2010 <<http://a.aaaarg.org/node/8070>>

This thread is about the state of architectural criticism at the beginning of the 21st century. It was the impetus behind the proposals for the Public School New York classes, *The Page + the Screen: Siting Text in the Early 21st Century and Beyond* and *Texts + Textures: A Writing Workshop*. It is also a formative document of the lgnlgn forum.

It is important to note that at the tail end of the thread, the discussion turned toward how conversations like these, which are distributed across multiple platforms, will eventually be archived and interpreted. Beyond this thread, there are still questions that loom. For example, with the introduction of newer technologies and their applications, what happens to the ways in which we read and write? In relation to Twitter and other social media, can these fragmented texts be defined as a form of criticism? If so, do they have the ability to stand alone as such? Where are they situated within a body of knowledge or canon?

[After participating in this thread, I came to this conclusion: Twitter is indexical in that it points toward larger conversations happening elsewhere.]

Here are excerpts from the latter part of the thread (To read chronologically, start from the bottom.). As noted within the thread, these fragments taken out of context may not have much of an impact here:

TommyManuel @kshpatel true. depends on the intent I suppose. dialog vs. a one-way dissemination of thought. #endofarchitecturetexts 5 days ago from Seismic

kshpatel @TommyManuel or not 'cause twitterings are descriptive and conversational, about exchange and emergence (?) #endofarchitecturetexts 5 days ago from web

TommyManuel @kshpatel I believed the 140 chrtr limit would have appealed to many past arch. manifesto writers. #endofarchitecturetexts 5 days ago from web

loudpaper Gillick 1972. 28 year later and we've lost the emerald pills. #endofarchitecturetexts <http://twitpic.com/vhi3l> 5 days ago from Echofon

kshpatel "To have an archi. theorist use twitter as an exclusive vehicle to

Multiple authors. *The Page + The Screen: An Annotated Bibliography for 21st Century Readers*. New York: The Public School New York, 2010.

A resource for modern readers compiled following *The Page + The Screen: Siting Text in the Early 21st Century and Beyond*, a course organized by the Public School New York beginning in February 2010. Designed, printed and folded with Graphic Union at 177 Livingston, Brooklyn, N.Y. in May 2010. Contributors include:

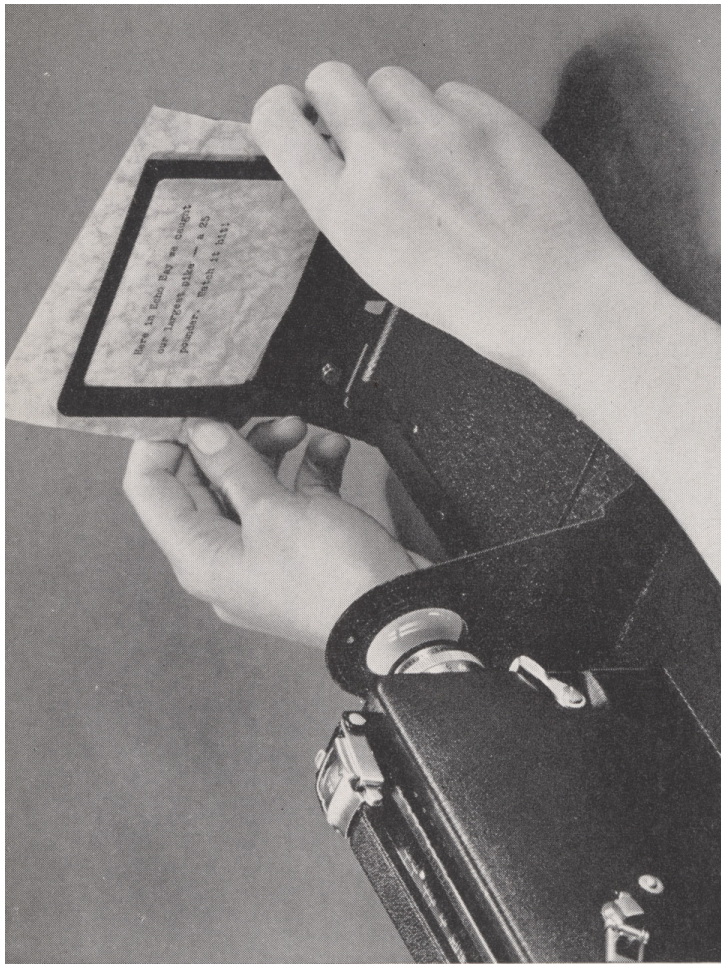
- APROVAN Alexander Provan
- CALEB WALDORF Caleb Waldorf
- CALLAHAN Anne Callahan
- PDF Portable Document Formats
- REANIMATIONLIBRARY Andrew Beccone
- SAM FRANK Sam Frank
- SARAH SARAH Sarah Resnick
- SOLIDK Kamomi Solidum

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Galloway, Alex. "The Unworkable Interface." *New Literary History* v39 n4 (Autumn 2008): 931–955.

This essay was first developed on the invitation of Eric de Bruyn as a seminar on "the interface" at the University of Groningen in the Netherlands on October 24, 2007.

[The] interface is a medium that does not mediate. It is unworkable. The difficulty, however, lies not in this dilemma but in the fact that the interface never admits it. It describes itself as a door or a window or some other sort of threshold across which we must simply step to receive the bounty beyond. But a thing and its opposite are never joined by the interface in such a neat and tidy manner. This is not to say that "incoherence" wins out in the end, invalidating the other modes. Simply that there will be an intraface within the object between the aesthetic form of the piece and the larger historical material context in which it is situated. If an "interface" may be found anywhere, it is there. What we call "writing," or "image," or "object," is merely the attempt to resolve this unworkability.



Arikan, Burak and Engin Erdogan. "User Labor." May 1, 2008. <<http://userlabor.org>>

User Labor Markup Language (ULML), a project by Burak Arikan and Engin Erdogan, proposes an open data structure to measure users' participation in social web services as a means to develop a criteria for user labor, which is "currently a monetized asset for the service provider but not for the user herself."

Shirky, Clay. "Newspapers and Thinking the Unthinkable." *Clay Shirky* [blog], March 13, 2009. <<http://www.shirky.com/weblog/2009/03/newspapers-and-thinking-the-unthinkable>>

Round and round this goes, with the people committed to saving newspapers demanding to know "If the old model is broken, what will work in its place?" To which the answer is: Nothing. Nothing will work. There is no general model for newspapers to replace the one the internet just broke.

Carpenter, Hutch. "Micro Economies of Attention." *The Connectbeam Social Computing Blog*, posted Dec. 10, 2008. <<http://blog.connectbeam.com/blog/2008/12/micro-economies-of-attention.html>>

A study on the relationship between "micro economies of attention" and employees participation in "organizations social software applications."

CALEB WALDORF

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Smith, Karl U. and William M. Smith. *The Behavior of Man: An Introduction to Psychology*. New York, N.Y.: Henry Holt and Company, Inc., 1958.

It would be difficult to overstate the importance of this book to my life. If I hadn't stumbled across it at a Goodwill in St. Paul, Minnesota, it's unlikely that I would have ever started the Reanimation Library. I fell in love with its strange images and I remain captivated by them each time I open it. While there are oodles of amazing books in the library, the quality of this one's design coupled with its subject matter makes it difficult to surpass. And few do. Thank you *Behavior of Man*. You changed my life.

Battles discusses why our fragmentary reading practices of today (e. g. clicking, linking, blogging, and tweeting) "evoke patterns that made humanism possible." In previewing his Barnes & Noble review of *The Case of Books* by Robert Darnton, Battles states:

What I find evocative in Darnton's description of commonplacing is its striking similarity to some of the energies we like to think the web has created or unleashed.... Elsewhere in the chapter, he declares that early modern readers read "segmentally, by concentrating on small chunks of text and jumping from place to place and jumping from book to book..." does it sound familiar?

[Confession: I do admit to being a fragmentary reader (the Internet has made this more apparent) but I also make a ritual of reading some texts repeatedly. For example, I often re-read certain works by Jorge Luis Borges and parts of *Species of Spaces and Other Pieces* by Georges Perec.]

Borges, Jorge Luis. "Pierre Menard, Author of the Quixote." *Labyrinths: Selected Stories & Other Writings*. 13th ed. New York: New Directions Publishing Corp., 1964.

In "Kafka and His Precursors," Borges states:

The fact is that every writer creates his own precursors.

That is, every writer is a reader and thus writes, knowingly or unknowingly, under the influence of preceding texts. In the case of Pierre Menard, Borges once again depicts the reader-writer as palimpsest. Here, the process of reading is unraveled as the "subterranean" work of every writer. Unlike his "visible" works, Menard writes the *Quixote* by reading it and despite being exactly the same word-for-word as created by Cervantes, the text becomes enriched by Menard's everyday reality and prior reading experiences. Menard's impossible quest to compose "the Quixote itself" is described in this way:

To be, in some way, Cervantes and reach the Quixote seemed less arduous to him—and, consequently, less interesting—than to go on being Pierre Menard and reach the Quixote through the experiences of Pierre Menard.

[This is one of those "certain works of Jorge Luis Borges" that I often re-read and with each reading a different word or phrase catches my eye. What will I find ten years from now? Perhaps Borges will make me the fool. Perhaps not.]

moves us away from educating and entertaining ourselves by reading and viewing works of confirmed value—and this trend is empowering, because the expression of one's self and identity trumps all else. Or, because networked knowledge always supersedes the wisdom of the individual.

My greatest fear about the movement from books and museums to the Web is that those cultural experiences we value most might be lost in the haze of self-expression and the mania for networked selves—the literal, and constant, publication of oneself, to the exclusion of most else. The critic Lionel Tilling once wrote that, in the Romantic era, the self was formed around the desire for sincerity; in the modern era, around the desire for authenticity. Today, the self seems to be formed around the desire for visibility, and what Tilling, even fifty years ago, identified as "the modern fear of being cut off from the social group even for a moment"

The soul environs itself with friends, that it may enter into a grander self-acquaintance or solitude; and it goes alone, for a season, that it may exalt its conversation or society.

Ralph Waldo Emerson, "Friendship"

Life in the digital age oftentimes seems desperately social, leaving little time for solitude and introspection—the conditions for the creation of much art, and also this—there is plenty of room for the kind of art and literature that requires us to be cut off from the social group, and for the kind that exists in a social setting or evolves from a social practice, and that the two aren't antithetical. These apparently divergent forms can be complementary, and the emergent, if inchoate, brand of "publication" can produce new cultural forms and experiences that may invigorate rather than subsume the old ones.

APPROVAN

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Battles, Matthew. "commonplacing & the modern longue durée." [Weblog entry.] *Library at Infinitum: the republic of letters & the storm called progress*. 23 Dec. 2009. 23 Dec. 2009. <<http://mbattles.posterous.com/commonplacing-and-the-modern-longue-dure>>