



This 10th issue of the print edition of *Bulletins of The Serving Library* is a sampler of texts selected from the first nine issues. It is a compendium of sorts, a best-of double album printed at half-size, a test for what's next, and a retroactive portrait of the library we're busy assembling.

When we founded The Serving Library in 2011 and began publishing *this,* its house journal, the idea was to continue in the spirit of *Dot Dot Dot* (2000–10) while departing from it in structure and practice. We expanded our editorial domain from design and literature to the more accessible ends of science, mathematics and philosophy, stretched from a print-only publication to include an online format, and multiplied our editorship to three people.

We began by adjusting our publishing mechanism to prioritize digital formats and channels, and at the same time ditched an underachieving roster of distributors for the printed journal. So far, we've succeeded in making *Bulletins* much more easily accessible than *Dot Dot Dot*—individual PDFs are free to grab anytime from www.servinglibrary.org, and more than 300 downloads currently occur on any typical day—but we grossly underestimated the time and energy involved in getting the printed thing into the hands of likely readers. The sum effect is that we have a broader readership than ever before, but greatly reduced physical distribution. Meanwhile, since 2000, or even 2010, bookstores have grown less willing even to take on a publication that's "difficult to place" in terms of both field and format. Indeed, given that our *Bulletins* are neither particularly immediate nor academic, the terms "magazine" or "journal" hardly even apply.

Then again, psychological reasons for continuing to ply the printed issue trump commercial ones, and we still require the imposing deadlines of a regular print schedule in order to squeeze each issue out. So we're continuing as a two-headed publication, only we're physically shrinking the printed part to half our former self to see what happens to us when we come across as a "book" instead.

Via the ebb and flow of this kind of trial and error, we continue to diagram the turbulent relations of analog and digital publishing—a theme as loaded to us as all the time, education, typography, psychedelia, Germany, fashion, numbers, mediums, and sport in the pile of back issues that anticipated this meta-Bulletin. Five years and ten issues later, this *Bulletins* is a stock-taking exercise—not exactly a postmortem, or even a midmortem we hope, but an opportune time to check coordinates and refuel.

Until then, here follows a compressed index of everything we've published to date, with a choice bulletin repurposed from each of the previous nine issues and printed here in full.

Cover: Lucas Quigley, *Eraser*, animation still, 2011

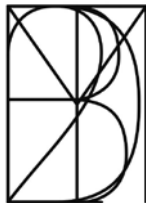
#1



Bruce Sterling: THE LIFE AND DEATH OF MEDIA. Proposal for a list of outdated formats, delivered emphatically via flying floppy disk.



Rob Giampietro & David Reinfurt: FROM 0 TO 1: INFORMATION ON LIBRARIES. A couple of binary characters dialogue on the nature of archiving.



Dexter Sinister: A NOTE ON THE TYPE. MetaFont (1979) vs. Meta-the-difference-between-the-two-Font (2010).



Angie Keefer: AN OCTOPUS IN PLAN VIEW. The metaphorical anatomy of an octopus in 8 easy pieces.



Rob Giampietro & David Reinfurt: FROM 1 TO 0: INFORMATION ON RECORDING. A couple of binary characters dialogue on the nature of archiving.



Dexter Sinister: A NOTE ON THE TIME. What time is it *now* at 1 Infinite Loop?

#2



David Reinfurt: EVERYTHING IS IN EVERYTHING. What do Montessori kids, empiricists and Catholics have in common?



Stuart Bailey: IT IS THE OUTSIDENESS FLAVOR OF IT. The songs of Bill Callahan (somehow) sound like what they're about.



Jan Verwoert: IF THINGS ARE NOT QUICKLY TO GO PEAR-SHAPED. 12-point plan to defy Oedipal hierarchy in groups.



Dimma Davidoff: THE ORIGINAL MAFIA RULES. Mafiosi vs. Citizens: who prevails, and what if we change the rules?



Jülius Koller: U.F.O. Universal Futurological Organization, Ultra-Fantastic Observation, Unnoted Factographical Orbis, &c.



Anthony Huberman:
HOW TO BEHAVE
BETTER. Artists make
nice in The Age of Rat
and Bear.



Junior Aspirin
Records: AUDIO
ANNOTATIONS.
Zealous DJ explains
music in four sessions.



Angie Keefer: WHY
BOTHER. An analytic
philosopher analyzed by
an irrational reader.



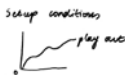
David Fischli & Peter
Weiss: ORDER AND
CLEANLINESS.
15 life diagrams
photocopied by a pair
of Swiss mammals.



David Senior: ACCESS
TO TOOLS. In the
way that children play
at being grown-ups,
we played at being
self-sufficient.



Rob Giampietro:
I AM A HANDLE.
"I is another,"
"Juliet is the sun,"
and other bicycles for
the mind.



Perri MacKenzie: Δ.
The joy of long division
+ the articulation of
lobster claws + the
poetics of translation.



Graham Meyer:
LET'S EAT
GRAMMAR. Militant
grammarian gives the
lie to furiously sleeping
colorless green ideas.



Pierre-André Boutang:
L'ABÉCEDAIRE.
Philosopher rewrites
alphabet from armchair
on video, finally
released.

#3



Andrew Blum:
MMMMMMMMMMMMMM
... MoMA Gothic:
completely different,
but only if you squint.



Bruno Latour: HOW
TO DO WORDS
WITH THINGS.
Two-sided keys that
open one-way doors
& other linguistic
quagmires drained.



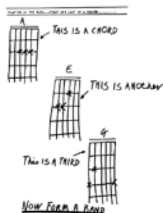
David Reinfurt:
A MILLION RANDOM
DIGITS... Pure
noise not at all how it
sounds.

E

Chris Evans:
UNTITLED. Spoiler
alert: ETHICAL MOP.



Jessica Winter:
BROUGHT TO YOU
BY THE LETTER I.
Writer recounts
TV debut of letters
I, G, J, M, H and other
favorites.



Ian Svenonius:
RAMALAMADING-
DONG. Zzzzzz
EEeeeeeeeE!!! Aaaaaa
Uuuuuu: now form a
band.



Angie Keefer:
NO-BRAINER.
Soviet computer humor
explained, natural
language processing
processed.



Francis McKee:
FOR X. Supernatural
witness to mystical
breakdown in new age
folk music.

ABCDEFG
 HIJKLMN
 OPQRSTU
 VWXYZ12
 3456789
 0- ÄÖÜ

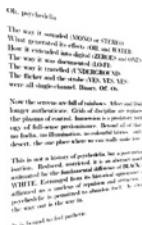
Benjamin Tiven:
FALSCHUNGSE-
RSCHWERENDE
SCHRIFT. Concerning
a machine-readable
alphabet whose defining
characteristic is no
defining characteristic.



Louis L  thi: A DIE WITH 26 FACES.
A throw of the die will never abolish chance, esp. if the die has 26 sides.



Dexter Sinister:
LETTER & SPIRIT.
How to keep things
moving: typography in
the 4th dimension.



Dexter Bang Sinister:
BLACK & WHITE
PSYCHEDELIA
Trippy thesis on
neo-avant-garde art
effects.



Rob Giampietro:
L, I, F, E. Molecular
poetry from ABC to
IBM to 123 to DNA to
ETA to GOD.



Malcolm Mooney &
Jan Verwoert:
CAN?—!. Possible
discussion with original
singer of Krautrock
prototype Can.



Lars Bang Larsen:
GIRAFFE AND
ANTI-GIRAFFE.
The glorious political
f-youtopia of proto-
hippie Charles Fourier.



Rhea Dall & Charlotte
Johannessen:
STATION TO
STATION. Between a
loom and a computer in
Malmö, c. 1980.



Hollis Frampton:
A LETTER. Righteous
refusal from a structur-
alist filmmaker.



Mark Beasley: TIE-
DYE IN MY ARM.
Fashioning the forms of
social protest.



Albert Angelo: ACID
PANTONE 274U.
Trip down memory lane
via color paintings and
magic mushrooms.



The Digital Theatre:
DAVID BOWIE.
Face of the '80s built
from early IBM pixels.



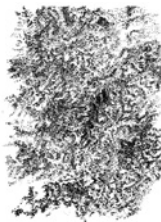
Diedrich Diederichsen:
ZABRISKIE POINT
REVISITED.
Antonioni's flawed
classic exploded in
rearview mirror.



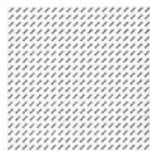
Francis McKee:
FATHOM FIVE.
Pseudo-fictional
missives from
Glasgow's Third Eye
Foundation.



Lars Bang Larsen:
NNNNNNWAHHH-
HH!. Positive feedback
in music and other
forms of chaos.



JAN 21–OCT 28,
2012. Spores of a
mushrooming exhibition
at Charlottenborg,
Copenhagen.



Dexter Bang Sinister:
GOOD SHIT. How do
we begin in order to
lose the plot?

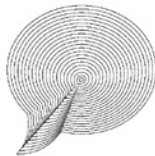
#5



Michael Bracewell: GERMANY IS YOUR AMERICA. Proposal for a BBC radio doc based on a dream starring Brian Eno.



Mike Sperlinger: SEVENTEEN TYPES OF AMBIGUITY. Secret histories of Soviet Nazi spy drama "17 Moments of Spring."



Diedrich Diederichsen: LISTENING, LISTENING AGAIN, QUOTING. Late '90s music appreciation based on repetition repetition repetition.



Robin Kinross: BUTTONED-DOWN. The Brooks Brothers Ivy League un-shirt.

Geist

Leila Peacock: THE HORSE'S LAUGH. One immigrant's attempt to grasp the *geist* of the German language.



David Reinfurt: G-E-S-T-A-L-T. The whole is not greater than the sum of its parts, but *different*.



Jan Verwoert: WHAT EXACTLY DO YOU REMEMBER? Growing pains across generation gaps in recent German history.



Joke Robaard: SOCIAL FABRIC. Who put the text in textile?

#6



Philip Ording: A DEFINITE INTUITION. Topological thought experiments of German math prof. Max Dehn.



Isla Leaver-Yap: WE HAVE A TOPIC!. How high-minded TV talk show "Ende Offen" became open-ended.



Angie Keefers: WHERE WERE WE. Following Mallarmé's Latest Fashion, what's the meaning of a dress?



Brian Eno: AXIS THINKING. How to get out of a black/white impasse: greyscale.



Nick Relph: A LIST OF INCORRECT THINGS. How indigo traveled from sub-tropical India to stinking Gowanus.



Stuart Bailey: HARDY PERENNIALS. An arrogant pair compared: *The New Yorker* & J.D. Salinger.



Kuki Shûzô: PARALLEL LINES. A piece of Iki aesthetics, big in Japan.



Perri MacKenzie: A RUNNING COMPOSITION. Dandyism from the vantage of a middle-distance jogger.



Eli Diner: CC. Les biographies d'une icône.



Sarah Demeuse: WHO NOSE. Fleeting moments from the world of smells.



Eli Diner & Sanya Kantarovsky: ROBES AND GEOMETERS. Artists' garb, countervailing tendencies, annotated watercolors.

#7



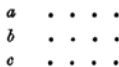
Angie Keefer: FUTURES. Where do we go from here? The work of art must be to lower expectations.



Chris Fite-Wassilak: DRY CLEAN ONLY. Short-cycle facts on revolution in the laundry industry.



Adolf Loos: REGARDING ECONOMY. Still-true fashion truisms from 1924.



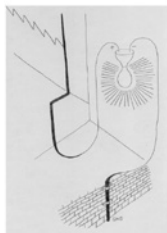
John Dewey & James McLellan: THE PSYCHOLOGY OF NUMBER. Numbers are more than the sum of their parts.



James Langdon:
GILBERT ADAIR
CONTINUED. A dead
Scottish writer's "an-
ticipatory plagiarism"
and posthumous voice
synthesized.



Rosie Cooper:
FRILTY BUSINESS
The Gentle Art of
Making Enemies feat.
James McNeil Whistler.



Mathew Kneebone:
EB4747. Lightning
translated into code,
and other man-machine
relations.



Philip Ording: ROUND
AND ROUND AND
ROUND. The relation
b/t notation & compo-
sition in Simone Forti's
dance dancing digits.



David Foster Wallace:
THE BEST OF
THE PROSE POEM.
Bullets aimed at
dubious review of
literary anthology.



David Reinfurt:
c. 1962. Bruno Munari,
Olivetti, and the birth
of Programmed Art.



Cory Arcangel: THE
SOURCE ISSUE 1
Perl script generates
.dae random XYZ, Z
++ (with footnotes).



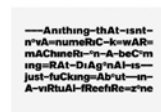
Byron Cook, Tauba
Auerbach, David
Reinfurt: RELATIONS.
New symbols for new
relations in temporal
logic.

Justin Warsh:
A THOUGHT EXPER-
IMENT. Imagine the
difference between
a million-sided polygon
& a perfect circle.



Dan Fox: BEAT
GENERATION.
Humans and machines
try clapping in and out
of time.

Perrine Bailleux:
SISTERS? On
Suprematist Kazimir
Malevich's temporal
confusion.



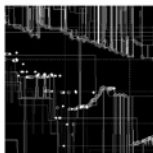
Katherine Pickard:
ziig⁹thiC-≡≡X≡C⁹DA
≡≡... Nick Land's
proto-cyberculture
project shrunk to the
size of a postcard.



Vincenzo Latronico:
TRUTHS OUT OF
THIN AIR. Attempts to
prove the existence of
god, over and over.



Emily Gephart:
MEDIUMS AT
LARGE. Spirited
history of celebrity
mesmerists in touch
with the other side.



Elie Ayache: IN
THE MIDDLE OF
THE MIDDLE OF
THE EVENT.
An ex-stockbroker
ad-libs from a place
beyond probability
about the unpredictable
event that is a market.



Paul Elliman: DETROIT
AS REFRAIN.
An unrealized meeting
to discuss unrealized
possibilities with the
daughter of the father of
synthesized speech.

#8



Stuart Bailey:
PROCEDURAL.
Pop godfather Richard
Hamilton recounts
the route via which
a campus shooting
became an art print.



Ian Svenonius:
TRANSMISSION.
Artists and drugs
are the new gods of
immortality.



Michael Bracewell:
BLACK/SILVER.
POP = SEX x MASS
PRODUCTION and
other voices from a
Warhol séance.



Lucy Mulroney:
I'D RECOGNIZE
YOUR VOICE
ANYWHERE. From
A to THE, how Andy
used his cherished tape
recorder and various
others to knock off a
couple of novels.



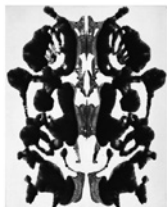
Joe Scanlan: 23
THOUGHTS ABOUT
DIRT. An homage to
John Cage: You need
the glass, and you need
the milk.



Ben Davis: ART
WORLD MEDIUM.
The art world is both
medium and currency
in our golden age of
artistic pluralism and
angst.



Larissa Harris:
IT JUST HAD
SOMETHING TO DO
WITH NEW YORK.
The trial of 13 mug-
shots, America's Most
Wanted Men at the
'64 World's Fair.



Eli Diner: AHA.
What might this be:
Rorschach blot or
AbEx painting?

#9



Rob Giampietro: FAIR
PLAY. When in Rome,
2 patriots talk NFL,
heroes, cheats, limits,
gender, both ancient &
modern.



Kathy Acker:
AGAINST ORDINARY
LANGUAGE: THE
LANGUAGE OF THE
BODY. New York
bodybuilder works out
chaos, death & the
gym.



Vincenzo Latronico:
BRIDGE TOO FAR.
Italian joker shows
his hand: bidding,
trumping, and tricking
for beginners.



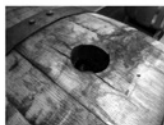
Joe Scanlan: THREE
OBJECT LESSONS.
Hi-speed essays on
fast-moving things:
sneakers, celluloid,
skates.



Justin Warsh and
Miguel Abreu: SERVE
AND VOLLEY. Back
and forth on tennis
from lessons to hair-
styles with a gallerist
who could've been a
contender.



Leila Peacock: QUIET
EYES, MAGIC GUTS.
The Viking, The Daz-
zler and other darts
players thrown by bad
gags from legendary
commentator.



Stuart Bailey,
Christoph Keller &
David Reinfurt: THREE
MULLIGANS. Golf
party skip from 7th to
19th hole discussing a
game only one of them
knows how to play.



Chris Evans: ERRORS
HIT ORIENT. Chelsea
vs. Newcastle United
1965 through the eyes
& words of "Britain's
one-man literary
avant-garde."

