



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](http://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

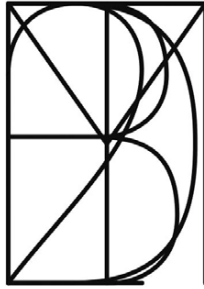
#1



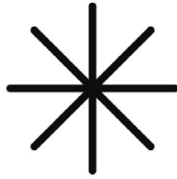
Bruce Sterling: THE LIFE AND DEATH OF MEDIA. Proposal for a list of outdated formats, delivered emphatically via flying floppy disk.



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?



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

#2



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



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



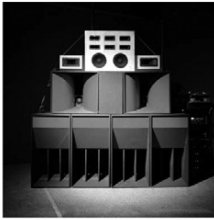
Stuart Bailey: IT IS THE OUTSIDENESS FLAVOR OF IT. The songs of Bill Callahan (somehow) sound like what they're about.



Július 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.

#### Libraries

You don't have to buy any of the books listed in the *Epilog* or *Catalog*.  
Your local library can borrow any book they do not carry through the inter-library loan system. Many people are not aware of this service. *Thomas Percy*, our local librarian says: often a person will come in, ask for a book, and she'll reply, "We don't have it, but we can get it for you."  
"You can?"  
"You may have to wait a few weeks and pay postage, but it's a way to see books you're not sure of, or can't afford. An outstanding service of the American library system, which, as Mrs. Percy says, is the best in the world."  
**NOTE TO LIBRARIANS:** why not set up a *Whole Earth* section in your library? Composed of all the books in the *Epilog* and *Catalog*.  
—Lloyd Kahn

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.

Setup conditions



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

#3



Andrew Blum: MMMMMMMMMMMMM ... 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.



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



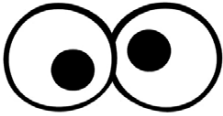
Pierre-André Boutang: L'ABECEDAIRE. Philosopher rewrites alphabet from armchair on video, finally released.

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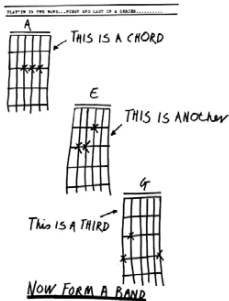
David Reinfurt: A MILLION RANDOM DIGITS... Pure noise not at all how it sounds.

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  
EEeeeeeeE!!! Aaaaaa  
Uuuuuu: now form a  
band.



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



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

ABCDEFGH  
HIJKLMN  
OPQRSTU  
VWXYZ12  
3456789  
0- ÄÖÜ

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



Louis Lüthi: 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.

#4

Oh, psychedelia

The way it sounded (MONO or STEREO).  
What generated its effects: OIL and WATER.  
How it extended into digital (ZEBRAES and COINS).  
The way it was documented (LOAF).  
The way it traveled (UNDERGROUND).  
The flicker and the stroke: YES, YES, YES.  
were all single-channel. Binary. Of. Of.

Now the screens are full of rainbows. After and black no  
longer authentic. Grid of discipline are replaced by  
the plasma of control. Immersion is a predatory technol-  
ogy of full-once pervasiveness. Beyond all of that, there  
no India, no illumination, no colorful fabric, no  
desert, the one place where we can really make love.

This is not a history of psychedelia, but a post-rational  
historical. Reduced, restricted, it is an abstract machine  
animation by the fundamental difference of BLACK and  
WHITE. Escaped from its historical appearance and  
affirmed as a nucleus of repulsion and attraction, the  
psychedelia is permitted to absorb itself. As always,  
the way out is the way in.  
It is bound to feel pathetic.

Dexter Bang Sinister:  
BLACK & WHITE  
PSYCHEDELIA  
Tippy 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.



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



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



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



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



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



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



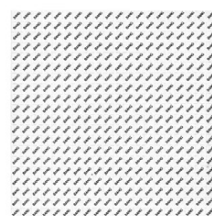
JAN 21–OCT 28,  
2012. Spores of a  
mushrooming exhibition  
at Charlottenborg,  
Copenhagen.



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



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



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

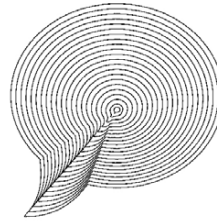
#5



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 ur-shirt.

**Geist**

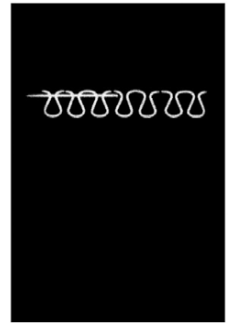
Leila Peacock: THE HORSE'S LAUGH. One immigrant's attempt to grasp the \*geist\* of the German language.



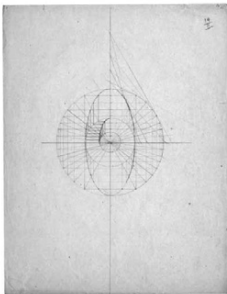
David Reinfurt: G-E-S-T-A-L-T. The whole is not greater than the sum of its parts, but \*different\*.



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



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



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.

#6

**WHERE WERE WE**

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



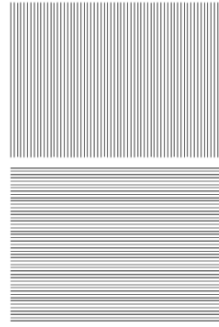
Brian Eno: AXIS THINKING. How to get out of a black/white impasse: greyscale.



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



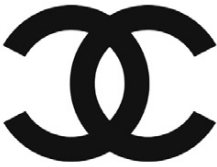
Stuart Bailey: HARDY PERENNIALS. An arrogant pair compared: *The New Yorker* & J.D. Salinger.



Kuki Shūzō: 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.

<i>a</i>	.	.	.	.
<i>b</i>	.	.	.	.
<i>c</i>	.	.	.	.

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

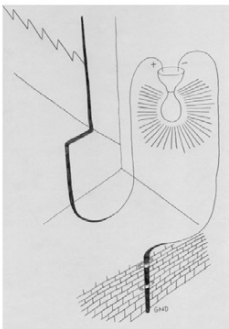




James Langdon:  
GILBERT ADAIR  
CONTINUED. A dead  
Scottish writer's "an-  
ticipatory plagiarism"  
and posthumous voice  
synthesized.



Rosie Cooper:  
FRILTHY 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.



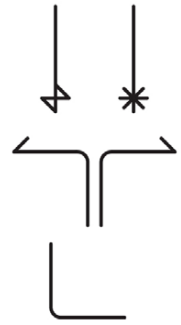
Cory Arcangel: THE  
SOURCE ISSUE 1  
Perl script generates  
.dae random XYZ, Z  
++ (with footnotes).



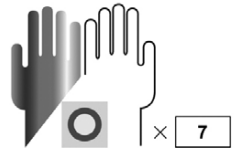
Justin Warsh:  
A THOUGHT EXPER-  
IMENT. Imagine the  
difference between  
a million-sided polygon  
& a perfect circle.



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



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



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

**—Anything—that-isnt—  
n°vA=nuMeRiC—k=wAR=  
mACHineRi—°n—A—beC°m  
ing=RAT—DiAg°nAl—is—  
just—fuCking=Ab°ut—in—  
A—vIRtUAl—fReefRe=x°ne**

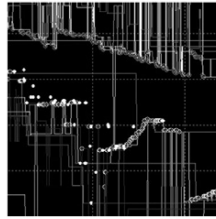
Katherine Pickard:  
ziig<sup>0</sup>rhiC—==X≡C<sup>0</sup>D<sup>Δ</sup>  
≡=—... Nick Land's  
proto-cyberculture  
project shrunk to the  
size of a postcard.



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.

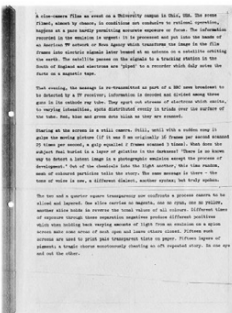
#8



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



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



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



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

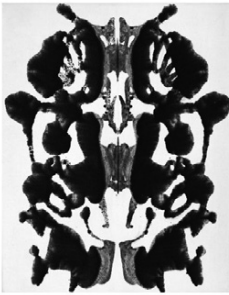
Lucy Mulrone:  
I'D RECOGNIZE  
YOUR VOICE  
ANYWHERE. From  
A to THE, how Andy  
used his cherished tape  
recorder and various  
others to knock off a  
couple of novels.



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:  
Rorscharch blot or  
AbEx painting?

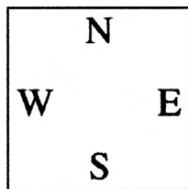
#9



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.



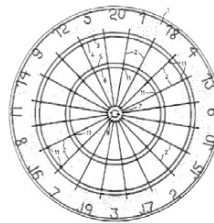
Vincenzo Latronico:  
BRIDGE TOO FAR.  
Italian joker shows  
his hand: bidding,  
trumping, and tricking  
for beginners.



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



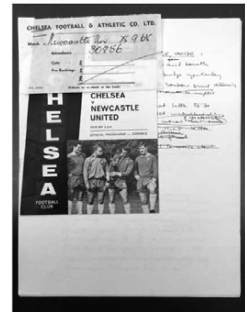
Justin Warsh and  
Miguel Abreu: SERVE  
AND VOLLEY. Back  
and forth on tennis  
from lessons to hair-  
styles with a gallerist  
who could've been a  
contender.



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."

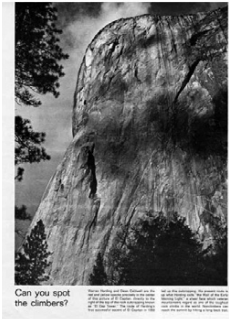


Sarah Demeuse:  
FINISHED LINE.

Armchair athlete starts by claiming running unfit to be a spectator sport ... ends by declaring "running not a sport" at all.

Alpinism	Alcohol
Aquathlon	Amphetamine
Arm wrestling	Cannabis
Artistic cycling	Cocaine
Baseball	Crack
Bobsleigh	Crystal meth
Bull fighting	DMT
Chessboxing	Ectasy
Competitive eating	GHB
Curling	Heroin
Dragon boat racing	Ketamine
Enduro	Khat
Folk race	LSD
Fox hunting	Mescaline
Geocaching	PCP
Hang gliding	TNT
Juggling	
Legends car racing	
Monster truck	
Mujitsu	
Oil wrestling	
Paintball	
Parkour	
Rodeo	
Sagway polo	
Speed typing	
Sumo wrestling	

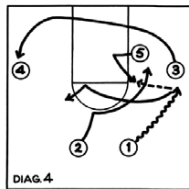
Linus Elmes:  
ENDLESS COMBINATIONS. Twin recreations of drugs and sports sampled by Swedish writer who's neither athlete nor historian.



James Langdon:  
ROCK, PAPER, CHISEL. Bookworm retells "story of two mythical feats of rock climbing" with telling cartoons and aesthetic implications.



Carlin Wing: NOT WITHOUT MATTER OR SUBSTANCE. Jumpy historian chases the politics of \*bounce\* from physics to Pong.



Philip Ording: TRIANGLE O. Mathematician formulates classic Triangle Offense while warning "math not a spectator sport."



David Peace: I AM A CHRISTIAN AND A SOCIALIST, DESPITE YOU. Liverpool manager & Prime Minister talk tactics on radio, 1975.



Junior Aspirin Records: THE SPORTING LIFE. Playlist with commentary and analysis goes into extra time.