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The Philosophical Origins of Digitality

Alexander Galloway

# The Philosophical Origins of Digitality

Following is the full transcript of an interview with Alexander R. Galloway for #artoffline (2015), a film directed by Manuel Correa.

Interview by Manuel Correa.

Photo by Anna Kasko, 2013.

<sup>MC</sup> So this is off the charts: could you tell me your name a little bit about yourself.

<sup>AG</sup> Ok, My name is Alex Galloway; I live in New York and teach at NYU.

<sup>MC</sup> Alex, I'm interested to see how philosophy as such has a certain take about the ways that more conventional art has been transcribed into the realm of the Internet; the vast majority of art is produced in an analogue way and thus becomes digital.

<sup>AG</sup> One of the things I'm trying to explore now is the possibility that philosophy and digitality might actually be the same thing. At least they appear to share a similar structure. The digital is about creating discrete units of things. The digital requires the division of things; it has to separate something that is undivided and make it divided.

As Laruelle has suggested, traditional metaphysics does the same thing. That's why artists and metaphysicians both talk about representation. Art is a "philosophical" undertaking in this fundamental sense. What I mean is that, if art is always world-bound — if art is a system of representation — then the artistic relation between an image and its original is analogous to the philosophical relation between body and soul or entity and essence. That's the digital structure of metaphysics. So if traditional art is moving into a digital space, that might be the most natural thing it could do.

<sup>MC</sup> Laruelle talks about photography's attempt to perpetuate the project of philosophy to propose itself as a facsimile of the world. Do you think that it is inherent to a medium like photography to participate in this project of philosophy?

<sup>AG</sup> In the classical sense, absolutely; I think photography is the perfect example of this structure — or we might say not just photography but the *camera obscura* in general. For a long time, the *camera obscura* has influenced how we understand the elemental structures of life. And so you could think of knowledge, or even the tradition of western metaphysics, as a type of *camera obscura* in itself. Photography re-enacts that elemental philosophical relation with a high level of fidelity. But one thing that François Laruelle talks about, in describing photography and art, is that, even within photography, if you withdraw from the philosophical decision (as he calls it) there can still be a strictly immanent core. Here's where photography

begins to deviate from philosophy.

<sup>MC</sup> What is the relationship between the digital and metaphysics?

<sup>AG</sup> This is a fundamental issue. I am still exploring it now, so I am not sure of all the answers. But for me the tradition of western metaphysics is based upon a fundamental principle rooted in cleaving or cutting, that is, a making-distinct or making-discrete. For example in many different authors there exists a distinction between earth-bound entities or actual existing things in the world and then some sort of form, essence, or transcendental that pervades these actually existing entities. There are so many instances of this kind of fundamental metaphysical logic. It's a logic of representation, and,

as I said, I think you can superimpose it onto the concept of digitality. The digital requires a cutting, a making discrete, a distinction that intervenes and breaks smooth or continuous phenomenon into discrete units. It can be done at both a large or small scale. If it's done at the most fundamental scale, then we're dealing with the breaking of the one into the two. And this is Laruelle's fundamental concern: What happens when the one becomes the two?

<sub>MC</sub> What is New Media?

<sub>AG</sub> New Media is a complicated expression, most certainly. It doesn't have a precise meaning today because it's such a vague term. The adjective 'new' is difficult to pin down because it's relative to whatever media might

be new at the moment. During the mid 19th century, was photography the new media? At the end of the 20th century, was the computer new media? I've noticed a lot of people have switched and are starting to avoid that phrase, instead using more rigorously definable terms like, for example, the digital, or digital media. (Which, incidentally, are not exclusively modern or postmodern by any means, but have existed since the dawn of time.) New Media has become more of a commercial category having to do with innovation. It is something perhaps more relevant in the domains of popular culture, commercial culture, and industry.

<sup>MC</sup> There are very many photographers locally who are overly concerned with the idea of the ontology of photography,

and they seem concerned with the idea that digital technologies are affecting the ontology of photography.

<sup>AG</sup> I have a slightly unusual position on this. I think that photography is digital — if you understand photography in the classical sense — and that it has always been digital. Such a position only holds if we accept the previous definition of the digital, which has to do with subscribing to a fundamental rivenness of the world. Photography must reflect on or orient itself toward an object or toward the world. The viewer (or the camera as a ‘viewer proxy’) is already divided, or apart, or opposite from its subject. The viewer is inside the world of course, but the structure of immanence is not in effect. Rather, a structure of distance, difference, relationality predominates.

If the dominant structure is distance, difference, relation, etc., it's digital as far as I'm concerned. But that might not be a very satisfying answer! Many photographers are more interested in specific technologies, like the use of a pixel-based raster (i.e., digital) mode of representation, as opposed to a more traditional chemical nitrate based substrate. In other words, digital and analog could be understood in the following way: if we are living in a metaphysical universe that is riven at its core, the digital instinct will preserve the rivenness or even accentuate or proliferate it to produce an endless stream of distinction, but the analog instinct will try to close the gap and create a structure of identity. For photography to be analog it would have to pursue that second

quest, to create common identity between the object and the image.

<sub>MC</sub> Wilhelm Worringer talks to great extent about the Naturalist's urge to the representation of nature, and it's interesting to see how photography has embraced this concept and, through the idea of transparent mediation, and since late conceptual art, photographers emphatically try to postulate photographic representations as objects of thought.

<sub>AG</sub> That is a very interesting development. I see it, for example, in Gilles Deleuze's writings on art, painting, and cinema. But we can extend it to photography. And this is the heart of the matter. Because when Deleuze writes on art he departs from the tradition of western metaphysics, and

instead explores a series of non-digital possibilities. He is a great thinker of immanence and it shows in his writings on art. Immanence simply means that something “remains within” itself. (For this reason immanence is often contrasted with the transcendental.) If the image itself obtains a kind of autonomous physical or material fact — the image as an autonomous aesthetic space — then maybe it begins to leave the metaphysical or digital tradition behind.

<sub>MC</sub> So, it's all about immanence?

<sub>AG</sub> I think so. The problem with the transcendental is it's always cheating. The transcendental always inserts something else as a point of measure toward which other things are made

subservient. It could be God, or an essence, it doesn't matter — any kind of measure that others must live up to or fail to live up to. Laruelle calls this “the oldest prejudice.” And so, a number of people, including Deleuze, Laruelle and other theorists of radical immanence, have tried to resolve the oldest prejudice by throwing out transcendental categories and instead thinking about a world that is strictly material or immanent to itself. In other words, immanence is a way to stop cheating.

<sup>MC</sup> Reza Negarestani commented yesterday that for him art has to become like a grain of salt inside the oyster's gut, thus becoming self-contained and self-irritating. In our ever-digitizing world, what, if anything

is important about physical spaces of art as tools to achieve these goals?

AG Yes, this is a big issue. In much of the 20th century, artists and critics were more or less in agreement about what constituted avant-garde practice, that is, how we understand what it means to be political or progressive. It entailed antagonism, corruption, dissemination — in general anything that helps to storm the bastions of power in order to fleece them of their hierarchies, their centralized power, their ability to organize and control things. Thus, we could talk about the great avant-garde gesture of “revealing the apparatus,” evident in figures like Godard or Brecht. Yet I think today — and it is counter intuitive, to be sure — but I think today all of this

has changed. It might sound cynical but I suspect that the powers that be have wised up and have incorporated these avant-garde principles into their own structures of organization. Today “being disruptive” is something that Silicon Valley entrepreneurs strive to do. Consequently artists have become more reticent about labelling their practices subversive, disruptive, or resistive, because those are the virtues of modern capitalism. So finally to answer your question I think that today we have to be a bit old fashioned! We have to reevaluate some of the old fashioned categories. Things like authenticity, absorption, attention, focus or, to use a very unfashionable concept, Aura (as in the old essay by Walter Benjamin). In considering physical spaces of art like

galleries and museums, they might wish to resist the impulse to go online, to resist the notion that their function has to be exclusively disseminatory. Indeed perhaps we might return to that old fashioned category of the sanctum. Perhaps we need more authentic spaces that are truly different. Foucault has a very provocative concept, the heterotopia, which means a space that is qualitatively its own. It's not a very complicated problem to solve. In today's world everything is promiscuous with everything else; there is nothing that cannot suddenly pop up in a place where it wasn't supposed to be. Everything can be in any place at any time. There are benefits to that of course, but we lose the particularities of things. The physical spaces of art should do what

they've always done best, not try to play catch up to AT&T or Apple.

<sub>MC</sub> Do you think that giving physical spaces of art a priority position in regards to the online iterations of art could be thought of as mostly in defense of their ability to commodify art objects?

<sub>AG</sub> Yes, certainly, that would be a different way to answer the question. I grew up in rural Oregon, but today I live in New York, a short subway ride from the heart of the commercial art world with its unprecedented levels of commodification and speculation. But now we see the danger of what I'm calling the return into old-fashioned categories. It would be a mistake to fall into the same traps that have always existed and that were the

original genesis for the historical avant-garde. But I still think that sometimes strategic territorialisation is useful, particularly if we live in a world where the logic of promiscuity is total.

<sup>MC</sup> Do you think that returning to old-fashioned categories could seen as an counter progressive political statement?

<sup>AG</sup> Perhaps, although it is dangerous given that it could easily be considered a kind of romanticism, nostalgia, or worse. We all know the dangers of territorialization: the nationalist impulse, or the proto-fascist impulse to collapse into a community of the same. I am totally conscious of these dangers and remain afraid of them. But I'm also afraid of capitalism. In considering the forces of promiscuity we must

consider them structurally. Networks are promiscuous technologies; they allow things to connect to places they were never supposed to be and to travel into places they were never appropriate for. Promiscuity can be tremendously useful. And certainly it has an important role to play in any critique of morality or puritan self-righteous. To be more historically specific, the tactics of promiscuity were very important during the 1960s, particularly in trying to break through social repression and to invent new subject positions. However, I think that the usefulness of promiscuity as a structural tactic has finally run its course. Recently I've been toying with the "prophylactic" — not without a bit of humor — as an alternative to promiscuity. Prophylaxis means guarding, fending off, or introducing

a wall, from the old Greek word for guardian or sentinel. If Deleuze is the perfect thinker of promiscuity, his ontology a promiscuous ontology in which everything is always mutually de-territorializing into everything else, where everything is always being mutually corrupted by everything else, then Laruelle is the perfect thinker of the prophylactic, his theoretical schema containing no exchange, no dissemination, and no reciprocity. As elemental structures, things like mixing, alternation, or dialectical opposition are militantly denied in Laruelle. At the very least prophylaxis is incredibly interesting as a thought experiment. But it's more than that, because Laruelle represents a radical deviation from the current state of affairs. It's not clear where it will lead,

but it seems much more promising than rehashing the tactics of promiscuity that have been fuelling hyper-capitalism for the last few decades.

<sup>MC</sup> How do you think that art is affected by its presence online?

<sup>AG</sup> The Internet is an extremely complicated and multi-faceted technology and social infrastructure. At the heart is a Faustian bargain. Certainly the Internet is the ultimate technology of heterogeneity, difference, and radical multiplicity. Recall all the Deleuzian categories that are so useful and interesting. But at the same time there exists an absolute standardization or homogeneity at the level of the total system. That's the Faustian bargain. I've written about this in the context

of the Internet protocols, the network standards that govern how all forms of communication take place on the internet. The protocols are incredibly flimsy, simple, and minimal. And, yes, they are developed using open democratic discussion, public vetting, experimenting, refining, and other laudable social practices. But they are also total; they are absolutes. You can't violate the Internet Protocol. Or, sure, you can very easily — but if you do, you pay the price of being completely excluded. That's part of the Faustian bargain. Along with the rest of the online world, art has to be willing to succumb to this same kind of radical levelling, this same form of radical standardization or homogenization. Everything gets put on equal footing; everything is subject to the same simple encoding

schemes like image formats that render colour and compose images within certain strict parameters. This is the fundamental shift. You lose qualitative difference in all of its messiness.

<sub>MC</sub> You say that photography is digital in its essence. Say that the tonal qualities of a photograph outside of the net could be qualified to a greater extent than they can be in the realm of the Internet. Do you think that this, in a way, could depose the artists of their role as the final authors of the images, and perhaps shift the role of the audience to that of the computer screen, further mediating the perception images?

<sub>AG</sub> Absolutely, yes. What you're describing is, in fact, the old Holy Grail of the avant-garde: an art object that modulates according to the

participation of those involved. But today it's no longer an avant-garde principle; it's built into the mode of production, built into contemporary technologies. In other words, the old avant-garde principles from earlier in the 20th century have been co-opted and integrated. My naive response is: okay, if that's true, maybe we need to unearth a different idea of what art (or the avant-garde) should be. It's frustrating to see art works or art movements today that simply repeat the kinds of tricks that Google or Amazon have co-opted. For example, there's noting radical today about interactivity in art. Quite the opposite. As part of the bedrock of Web 2.0, interactivity is at best duplicitous if not reactionary. Web 2.0 requires the continuous, often involuntary,

multi-modal interaction of objects and people. If an avant-garde is still conceivable today, it ought to stick to the original proposal, that the avant-garde must in some way leave the world behind, deviating radically from the current state of affairs.

<sub>MC</sub> Do you think that works absorbed in the familiarity of the Internet loose their protocol of reverential respect? Why or why not?

<sub>AG</sub> A difficult question. The straightforward answer is yes. (But we'll want to complicate that in a moment.) Consider Benjamin's notion of the destruction of the aura. It's certainly possible to observe such corruption or decay of aura. In the old fashioned sense, it can certainly be valuable to

recreate the particularity or authenticity of certain experiences. Such approaches are increasingly valuable in a world where authenticity and particularity are devalued. But there is a different way to answer that question. I'm thinking of someone like Bernard Stiegler, or even Marshall McLuhan, and the way in which mankind's relationship to technology is not absolute. The relationship is always provisional or local, and susceptible to evolution. The question is not "Is there some absolute distinction between mankind's essence and a technological prosthetic alien to it?" That's the wrong question. Instead we might investigate the gap, where it lies and how it moves over time. I can write with a pencil and not feel fatally corrupted by some alien technology. It's a pencil; it has been integrated

into the human sensorium. Clothing is another good example: clothing is an absolutely artificial external technology, but nevertheless also naturalized within human life. The size of the gap is important, something that Stiegler writes about. When a new technology is introduced, maybe the gap is quite large. It might require a long period of mutual evolution. Man-machine evolution will perhaps shrink that gap. Think of all the technologies that were considered horrific or alienating in the past but later become normalized within human experience. Perhaps the phenomena that concern people today — for example that networks exacerbate attention disorders — are simply different from the traditional ways of establishing relation. Maybe we just have to wait for evolution to

The Philosophical Origins of Digitality

Alexander Galloway

unfold for the concern to dissolve.

Found on 16 April 2015 at <http://tripleampersand.org/the-philosophical-origins-of-digitality/>

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Galloway and Manuel Correa.



The Philosophical Origins of Digitality

Alexander Galloway





In Defense of Poor Media

Silvio Lorusso

# Digital Publishing

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# In Defense of Poor Media

Silvio Lorusso

This text pays homage to “In Defense of the Poor Image”, an essay in which German artist and writer Hito Steyerl (2009) speaks of the kind of “charge” that the poor image — an image that “has been uploaded, downloaded, shared, reformatted, and reedited” — acquires while circulating through networks. I argue that, in the field of digital publishing, poor media are able to “transform quality into accessibility,” like the poor image does. Poor media substantiate the book’s potential for duplication and dissemination. Conversely, rich media are the product of a commercial doctrine based on an ornamental understanding of digital technology, a Hollywoodian rhetoric of engagement, and a reactionary conception of the publishing process.

## **Part 1—Rich Media**

In order to elaborate upon the concept of poor media, I'll explore the notion of rich media in the first place. In the context of its ad system, Google provides the following definition: "A Rich Media ad contains images or video and involves some kind of user interaction. [...] While text ads sell with words, and display ads sell with pictures, Rich Media ads offer more ways to involve an audience with an ad. The ad can expand, float, peel down, etc." ("What Is Rich Media?" 2013). According to Wikipedia, "the term 'rich media' is synonymous for interactive multimedia" ("Multimedia" 2015).

Rich media emerged in a period when the bandwidth was growing and animated gifs were giving way to interactive Flash banners. It's 2001 and "Rich Media is the

buzzword of the moment, but many are still in the dark about what ‘Rich Media’ really is. [...] Rich Media refers to the utilization of various technologies to enhance a recipient’s experience. Rich Media can be interactive, and can be tracked to determine among recipients the open, view and response rates to a campaign” (“An Overview of Rich Media” 2001).

While the expression ‘rich media’ seems to have originated in the field of advertisement and its usage over time looks fluctuating, I believe that it accurately reflects the combination of presumptions and expectations revolving around what was called electronic, and later digital, publishing. As I’ll discuss, its marketing connotation reverberates in publishing too.

As with the Daily Prophet browsed by Harry Potter, rich media are meant to

bring to life an otherwise inert artifact by adding a ‘magical’ element to the printed page. Computer pioneer Alan Kay (2001) speaks about magic as well: according to him, metaphors employed in user interfaces shouldn’t literally follow the physical world but express what it can’t be done there: “if [the screen] is to be like magical paper, then it is the magical part that is all important.”

In January 2012, Apple released iBooks Author, a software to create enhanced ebooks that can include “galleries, video, interactive diagrams, 3D objects, mathematical expressions and more”. These rich media “bring content to life in ways the printed page never could” (“iBooks Author” 2012). iBooks Author doesn’t require any coding or deep technical skill. In fact, users can choose

among several ready-made templates and customize them according to their needs using a WYSIWYG interface. Finally, the books can be seamlessly made available into the Apple marketplace.

The kind of slick enhanced books produced, distributed, and sold within the Apple ecosystem is what publishers, designers and readers often think of when asked about the ‘future of the book.’ Despite the fact that enhanced books represent a small, barely lucrative, slice of the overall production of ebooks (*The Huffington Post* 2012), practitioners of the field and the general public are still dazzled by books that change over time, books that speak back, books that self-destruct, books that react to the mood of the reader, books that connect to the physical location in which they are read, etc. Apparently,

this is the avant-garde. The reality is that, the wheel is reinvented over and over. In order to provide just a glimpse of the complex history of rich media and to extend the definition sketched above, I'll briefly discuss some technologies, ideas, and particular moments that contributed to the development of such notion in the field of digital publishing.

## **E-Literature and Hypertext Fiction**

The working definition of electronic literature (e-literature or e-lit) provided by the Electronic Literature Organization (ELO) encompasses “works with important literary aspects that take advantage of the capabilities and contexts provided by the stand-alone or networked computer” (“What Is E-Lit?”). Several genres can be seen as being part of

it; one of these is hypertext fiction.

Early interactive novels such as *afternoon, a story* by Michael Joyce (1990) and *Victory Garden* by Stuart Moulthrop (1992) are now considered milestones. These publications provided an impressive amount of narrative paths chosen by the user/reader. Both novels were realized using Storyspace, a software created by Jay David Bolter and Michael Joyce himself (another successful software to produce hypertext narratives was Apple's HyperCard).

Such pioneering works, together with the development of hypertext theory, let e-writers assume that the interactivity and non-linear possibilities offered by the hyperlink were to revolutionize literature (cfr. Hayles 2002, 27). In the New York

Times Book Review, Robert Coover (1992) decreed the end of books as static, monolithic, and unidirectional experiences. On the contrary, “[w]ith its webs of linked lexias, its networks of alternate routes [...] hypertext presents a radically divergent technology, interactive and polyvocal, favoring a plurality of discourses over definitive utterance and freeing the reader from domination by the author.”

In an episode of the Computer Chronicles from 1993, Bob Stein presents some of the products of his Voyager Company, founded in 1985. Among them, The Beatles' *A Hard Day's Night* is an example of multimedia CD-ROM where the traditional categories of publishing begin to merge.

Stein shows the Expanded Books as well: a series of ebooks on floppy disks for the

Macintosh that “look like a book and to act like a book” (“Electronic Publishing” 1993). *The Picture of Dorian Gray*, one of them, includes functionalities such as text search, annotations, passages’ highlight. The anchorman acknowledges that it is more of a research tool than a book, but he doesn’t seem totally satisfied and asks for graphics. Stein reassures him by telling that the toolkit they sell allows creating ebooks including movies, audios, pictures, etc. As this excerpt shows, early ebooks suffered from an inferiority complex. Multimedia was the cure: video and audio made ebooks unique and more captivating than printed matter.

## **The iPad**

In 2010, the first iPad was released. During its first public presentation, Steve Jobs

described the iPad's core functions, the things that this new device was better at than the mobile and the laptop. These were: browsing the Web, reading emails, watching photos and videos, listening to music, playing games, and, finally, reading ebooks. Thanks to its handiness and its multi-touch, high-quality display, the iPad soon became the natural environment of rich media applications merging the key operations listed above.

## **Digital Publishing Suite**

In the current context of digital publishing, iBooks Author is not the only proprietary software available to produce rich media publications. Mostly employed to create enhanced magazines, the Adobe Digital Publishing Suite (DPS) was recently named “the leading digital publishing solution”

(“Adobe Digital Publishing Suite” 2012). The DPS is meant to “create, publish, and optimize content-centric mobile apps”, another name for enhanced publications. DPS’ apps are supposed to be immersive and engaging, thanks to “sophisticated text treatments with video, audio, animation, and other highly interactive elements.” In order not to ‘shock’ its users, Adobe designed the DPS as an appendix of InDesign; maintaining its print-oriented workflow basically intact.

## Social Reading

The notion of ‘social reading’ emerged around mid-2011 (“Social Reading” 2015) when platforms like Goodreads — later acquired by Amazon — were quickly growing and e-reading devices like the Kindle began to let users

share their reading activity on social media. According to the definition provided by OpenBookmarks, social reading is “everything that surrounds the experience of reading electronic books” (“What Is Social Reading?” 2011), like the following example:

*You’re reading an ebook. You find a bit you like, and you select the text and email it to a friend.*

Why do I consider social reading as a facet of rich media? Because some of the functionalities that go under the social reading umbrella — like the sharing of highlights — are often embedded into enhanced books.

## All Together Now

*Shakespeare's Sonnets*, an ebook as app for the iPad made by London-based publisher Touch Press, is a much recognized example in the field of enhanced publications. The *Sonnets* embody several of the rich media characteristics described above. For instance, each sonnet is performed by a well-known actor. The performances are incorporated in the book as entertaining videos. The sonnets are accompanied by two different sets of annotations. It is also possible to browse the 1609 Quarto edition of the book. As well as merging text, video, and images, the book represents a social reading experience since users can share passages via email, Facebook, or Twitter.

In summary, rich media books are enhanced by multimedia, interactivity, and social features. The promise of rich media

is an active, engaging, and public reading experience, thanks to intuitive – “natural” – forms of interaction, almost infinite paths to explore, and dynamic, high-res visual artifacts. While physical books appear in comparison as obsolete and inexorably doomed, the process to develop rich media often fits the print workflow that designers are used to, which is therefore reinforced.

## **The Poverty of Rich Media**

What has changed since Voyager’s Expanded Books on floppies? Not much. Ok, books are not isolated anymore, they’re part of a shared experience, but the idea of sociality they foster seems to be confined mostly within the narrow boundaries of dominant social media platforms. Social reading can be more than tweeting passages. The same Bob Stein

of the Voyager Company later founded the Institute for the Future of the Book, which focuses, among other things, on social reading technologies. One of these is CommentPress, a plugin for Wordpress that allows multiple users to comment each paragraph, line, or word of a given text. Both the text and comments are not locked in the book, instead they can be extracted through copy-paste or RSS feeds. As seen above, Openbookmarks' definition is a broad one. Here's another example:

*You're reading a book on one device, but half-way through you switch to another ereader. Your position and bookmarks are automatically synchronised.*

iBooks format does not fully allow this. Rich media often take advantage of the shared efforts to develop open standards

for digital publishing without giving back. Even though the iBooks proprietary format is based on the EPUB standard, it can't be read by other ebook readers. While iBooks format allows custom functionalities, it prevents users to leave the Apple's ecosystem. This is how Ed Bott summarizes Apple's strategy: "Enter a product category supporting a widely used standard, extend that standard with proprietary capabilities, and then use those differences to disadvantage competitors" (Bott 2012). Preservation is an issue as well: how do you deal with many competing standards? Looking back in history, not much from the era of multimedia CD-ROM has survived.

Both enhanced ebooks and books as apps undergo a quality check in order to appear on Apple's or Google's virtual shelves. What

these companies mean by quality is not as straightforward as one may think. For instance, Seth Godin's book was rejected by Apple because it included "multiple links to Amazon store" (Godin 2012). Geometric Porn, an app that shows "non-explicit description of sexual organs or activity" ("Geometric Porn" 2012) was rejected and suspended by both Apple and Google. These examples indicate that conflicts of interest and censorship not only concern interactive ebooks, but the impact on these is often greater. Users can still install an app or download an iBooks file from a source other than the Apple Store or Google Play, but it's a clumsy, frustrating process.

Within the ideology of rich media, engagement through multimedia and interactivity is intrinsically valuable. Multi-touch gestures and transitions are

portrayed as an unmediated, therefore deeper, mode of interaction with digital devices. The reality is different: according to Dragan Espenschied (2013), “Simple actions like searching, writing, editing, calculating, controlling became needlessly painful to execute [...]. The physical keyboard offers instead “the simplest two-level interface: Novice users can orient themselves visually, if they grow to use certain features more often or with more detail, they can use precise keyboard combinations and shortcuts to execute functions that are present in their minds rather than the computer screen.”

Many people compared the iPad to the Dynabook, a device prototyped by Alan Kay ('magical paper', remember?) in 1972, which was not actually released because of the technological limitations of that time.

Alan Kay (2013) himself did not approve such comparison, since the Dynabook was meant to be a device for intellectual production. The iPad, on the contrary, is consumption-oriented. No need to write code to realize this, structuring a short essay would be cumbersome enough.

‘Rich media’ is a marketing catchphrase. In the context of digital publishing, it is the idea of rich media itself that is sold. As in the Computer Chronicles, it is not multimedia content that counts, but its very presence, within a wider narrative in which slickness and high resolution correspond to technological progress. Likewise, interactivity is often there for its own sake, becoming free advertising for the device, reading software, and publishing ecosystem in general. “Widgets add Multi-Touch magic to books on iPad

and Mac” (“iBooks Author” 2012). This is not the authentic magic Alan Kay was talking about; it’s a mere bunch of tricks as boisterous as the early Web banner ads.

Some hesitations are emerging. “We pursued distractions and called them enhancements.” This is how, in the New York Times, e-book designer Peter Mayers (2013) drily summarizes the recent history of multimedia digital publishing. Perhaps, instead of rich media I should speak of ‘baroque media’, media flaunting their opulence through ornamental user experience.

Softwares like iBooks Author and the Adobe DPS are easy to use: coding is not required and there’s no need to change the way a designer works. “Building a book is as easy as dragging and dropping” (“iBooks

Author" 2012). Even though users can create their own widgets, iBooks Author is focused on customization. The DPS is an integration of inDesign. Both are the result of a very specific idea of what publishing is and how it is performed. An idea developed with print in mind and with the hurry to reach or build a digital audience. While this software work probably well for high-volume publishing enterprises, these tools produce reactionary workflows and publications. Supposedly, rich media are not expensive in terms of time, money, and labour. This is true as long as the paradigms encoded in the software are accepted. Florian Cramer (2014) puts it this way: "[...] we're looking for pragmatic, working solutions – not snazzy design show-off work that may create wow-effects but will not be a workable model for real life [...] Focus on showcase projects has

been the achilles heel of all electronic and multimedia publishing efforts ever since the CD-ROM in the 1990s.”

One of the fields where rich media are supposed to have a groundbreaking effect is education. The assumption is that ‘digital natives’ are completely at ease with digital technology, therefore learning tools and methods must adapt to this new kind of cognition. Traditional textbooks are static, boring and therefore obsolete. The argument is generally supported by the frequent statistics showing the extinction of strong readers. The solution is books in which students “flick through photo galleries, rotate 3D objects, tap to pop up sidebars, or play video and audio” (“iBooks Textbooks for iPad” 2012).

Italian philosopher Roberto Casati

(2013) names this phenomenon “digital colonialism.” Sharing Kay’s concerns, he highlights the way rich media discourage intellectual production. Furthermore, he argues that they impose a continuous and tiresome multitasking condition. Along with push notifications, a bestiary of other distractions inhabits the iPad’s environment. According to some of the early e-lit proponents, hyperlink was to revolutionize literature. Today, the reassuring consequentiality and peaceful inactivity of traditional books seems to offer an escape from this hammering information overload.

Rich media reflect the privileges of rich countries. Several enhanced publications are developed without considering hardware and network conditions on a global scale. In 2012, among the first eight

textbooks available through iBooks, the smallest was more than 700Mb big. Some of them were bigger than 2Gb (Brownlee 2012). Such files require lot of available space and a very fast connection.

### **'Rich Media' Is what Interactive Multimedia Stands for**

A necessary clarification: I'm not against multimedia or interactivity. After all, the online instance of this text includes videos and links. There are several interactive publications that I like. *Blackbar* is my favorite one: a text-based dystopia where the reader needs to guess censored words in order to proceed. Blackbar was made in 2013, but it could have been created 30 years ago. Is this a book or a game? Who knows... By 'rich media' I don't simply mean interactive multimedia, but the blind

business-minded enthusiasm towards these features. In many cases pushing interactive multimedia into ebooks only makes sense from the commercial point of view. The Web is a superb environment for multimedia and interactivity. Currently, browsers interpret HTML, CSS, and JavaScript way better than the render engines of ebook readers. But websites are not easy to sell. Lincoln Michel (2014) suggests a different territory: “Despite the regular hyping of enhanced e-books/hypertext/apps/interactive books, I don’t see those going anywhere outside of a few specific markets like children’s books and textbooks. The problem is that we already have a whole industry devoted to interactive narratives: video games.” But publishers see themselves as book makers and when they publish enhanced book, they indirectly promote

the reading device: would people be interested in the iPad if there weren't applications showing off its potential?

## **Part 2—Poor Media**

While rich media mostly emphasize the characteristics of the book as a technology to be used and consumed, poor media express and corroborate its potential of duplication and dissemination. Since the way in which information is structured may encourage or, conversely, inhibit duplication, poor media also include technologies of production.

Like rich media, 'poor media' is a broad, multifaceted concept. Before outlining a definition, I'll depict a few episodes in which digital publishing appears as a practice bolstered, stimulated, or activated

by poor media. A consideration first: the whole history of the book, not just since the advent of digital networks, can be understood as the sacrifice of a certain idea of material quality in favor of a faster duplication or a broader reach. As Cory Doctorow (2004) puts it, “every successful new medium has traded off its artifact-ness — the degree to which it was populated by bespoke hunks of atoms, cleverly nailed together by master craftspeople — for ease of reproduction.” The Luther Bible was not as fancy as monks’ hand-illuminated bibles from the previous century, anti-soviet carbon-copied samizdat were fragile and vulnerable, mimeographed zines were mostly cheap and unruly.

## **Project Gutenberg**

In 1971, during the night of the fourth

of July, Michael S. Hart, at the time a Human-Machine Interfaces' student at the University of Illinois, used the time available at the mainframe computer of his university (time that was worth millions of dollars) to retype and publicly distribute the text of the *United States Declaration of Independence*. At a time in which computers were mainly used for data processing, employing them for content distribution was not an obvious choice. In Hart's (1992) words, "the greatest value created by computers would not be computing, but would be the storage, retrieval, and searching of what was stored in our libraries."

Michael Hart was profoundly conscious of the duplicating potential of computers, which he considered a form of "replicator technology." This attitude, together with

the adoption of “Plain Vanilla ASCII,” a universally interchangeable standard for text, led to the development of Project Gutenberg, a volunteer-based platform whose mission is to “encourage the creation and distribution of eBooks” (Hart 2004). All the books on Project Gutenberg are released in the public domain and freely available for download.

Sometimes, the intrinsic limitations of plain text led to the development of interesting solutions in order to include illustrations and the paratextual elements of a publication. Consider this frontispiece of *Flatland*, made in 2008. Evidently, it is at the same time less *and* more than a neutral replica (fig. t, u).

## E-Zines

Let's go back to Computer Chronicles for a moment. Jerod Pore, speaking of his Factsheet Five zine on The WELL, praises the instant availability offered by the Internet, highlighting how inexpensive it is to produce and distribute a work both in terms of time and money. At the same time, he doesn't forget to remark that both electronic and print publishing don't come for free if we consider natural resources.

Like the early Project Gutenberg ebooks, e-zines were originally formatted as ASCII text. At first, they were spread through the BBS (bulletin board system). According to Jason Scott (1999), archivist at [textfiles.com](http://textfiles.com), "Instead of losing individual textfiles in the sea of BBSes, many writers chose instead to move to the 'Magazine' model, where they would band together textfiles and release

them as a group. This strengthened the chances of the files surviving and also made for impressive file sizes, a sign of quality to people browsing sites.”

## **Bookwarez**

Speaking of ebooks, Cory Doctorow (2004) indicates a phenomenon that goes under the name of ‘bookwarez’. From Doctorow’s point of view, an ebook is not necessarily a digital publication produced and distributed by a proper publishing house, but rather a “‘pirate’ or unauthorized electronic edition of a book, usually made by cutting the binding off of a book and scanning it a page at a time, then running the resulting bitmaps through an optical character recognition app to convert them into ASCII text, to be cleaned up by hand. These books are pretty buggy,

full of errors introduced by the OCR.”

## Markdown

Created by John Gruber in 2004, Markdown is a handy markup language that allows to create structured text easily convertible to HTML (but also EPUB, PDF, and more). Unlike HTML, Markdown is easily readable to the human eye: for instance, `<em>italic</em>` becomes `*italic*`. Unlike the .doc format, Markdown doesn't need a dedicated processor: one can write Markdown in TextEdit as well as in Gedit or in TextPad. “Markdown is a product of internet culture. It uses ad-hoc formatting signs commonly used in e-mail and chat platforms, and further popularized on blogging platforms [...]” (Digital Publishing Toolkit Collective 2014). Although limited and somehow strict,

Markdown encourages duplication and multiple instantiation of a text in different formats. It also facilitates archiving since its semantic structure is manifest.

## **EPUB**

Originally developed around 1998 (OEB at that time), EPUB is a free and open standard for digital books developed by the International Digital Publishing Forum (IDPF). EPUB 3, its latest release, may include audio, video, and interactive elements programmed in Javascript. Despite this, I consider it a poor medium. Here is why: “A key concept of EPUB is that content presentation should adapt to the User rather than the User having to adapt to a particular presentation of content” (International Digital Publishing Forum 2011). Instead of imposing its

features, an EPUB file tries to do its best in each possible situation, from narrow E Ink readers to multi-touch tablets. Furthermore, its inner architecture is crystal clear and easily accessible. An EPUB book is basically a portable website: a compressed series of HTML and CSS files together with metadata and structure.

## PDF

The PDF format was created by Adobe more than 20 years ago on the basis of PostScript — a language that deeply contributed to the birth of Desktop Publishing — and later released as an open standard. Pretty much every word processor can export PDFs. This format is used for extremely diverse kinds of documents, from books to tax receipts. Although it is possible to include

interactive elements and videos in a PDF, here I refer to its quintessential form: “an airline boarding pass, printed out or held open on a smartphone, or else it is the manual that explains the smartphone itself, or else the quarterly statements the smartphone corporation publishes for investors” (Gitelman 2014). While PDFs were originally meant for print, today’s browsers seamlessly render them. As Alessandro Ludovico (2014) points out, the PDF can be seen as a sort of sub-medium, since it evolved from a production standard to a standalone one.

## **Print on Demand**

Print on Demand (POD) is a system that allows even just a single copy of a book to be printed and made commercially available without any prior investment.

Is this digital publishing? I'd like to think so. POD books represent a genuine hybrid of digital and analog processes: sent through the regular postal system, the physical book is the tip of the iceberg of an infrastructure that takes advantage of digital printing, desktop publishing, the PDF format, and Web 2.0. Moreover, as N. Katherine Hayles (2007) reminds us, "Digital technologies are now so thoroughly integrated with commercial printing processes that print is more properly considered a particular output form of electronic text than an entirely separate medium."

From a graphic designer's perspective, POD is very limiting: the choice is often among a couple of different papers and a standardized series of formats. When the amount of ordered book is small, black

and white printing is the only convenient one. However, POD books are quickly produced and distributed: I upload the PDF, I get an ISBN, and my book is ready to be purchased (or downloaded). Immediately after, I can revise it as many times as I wish. The version triumphs over the edition. No intermediaries needed, apart from the POD platform I've chosen.

Poor media foster duplication and boost circulation. They are lightweight. Poor media suggest an active use: frequently they can be converted, dissected, remixed, reorganized, updated. The modest simplicity of poor media doesn't contradict the possibility to preserve them. The duplicating aura they carry amplifies their resilience: "lots of copies keep stuff safe," archivists say. The poverty of poor media should be better called frugality,

since it's characterized by the conscious, serene renunciation of embellishments in favor of accessibility and spread. The spartan look of poor media might not be beautiful, but it's undoubtedly charming.

[A final remark: most of the ideas expressed in this text emerged from the memorable two years-long collaboration with the Digital Publishing Toolkit Consortium and from fervent conversations with great people such as André Castro, Loraine Furter, and the members of OSP and Constant. I take this chance to thank them all.]

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In Defense of Poor Media

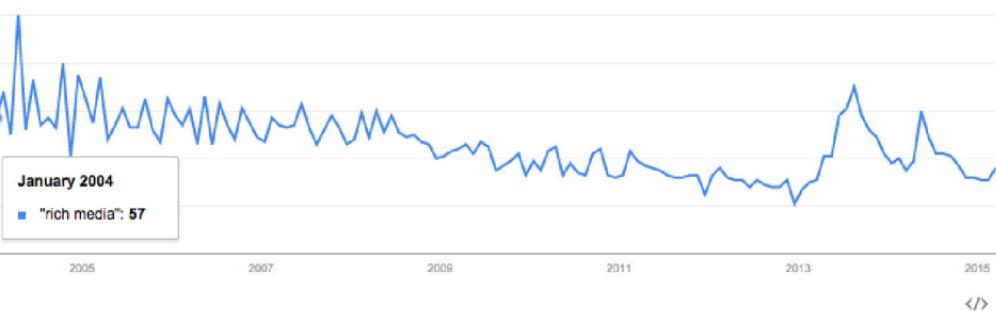
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a

b



c

**BANNER AD MUSEUM**

**Rich Media**

Is the Banner Ad is dead? Maybe with help from new technologies there's life in the little guy yet. Welcome to a new age of interactive advertising. Rich Media Rating (10=Best 1=Worst)

**Need a banner ad?**

Paul Titze WizlabFlashBannerAd 08/21/00 info@wizlab.com

RealEstate.com  
Could finding a home be as easy as click, click, close?

Yes it can!  
Go Now!

Enginehouse Media Flash Banner 7/1/00 laura@enginehousemedia.com

Samuel Feuer Flash Banner 10/05/00 ProBannerAds.com Webmaster@teque.com

**BannerAds.Com**



dd



e

*"We are creating a new thing for a new generation of readers... this is the future" says Benjamin Alfonsi of Metabook's new ultra-enhanced ebooks.*

f

Choose a link and proceed to its destination

air conditioning -> no 3  
tigers -> tigers  
madras -> madras  
default -> I want to say  
younger -> Wether3

Follow Cancel

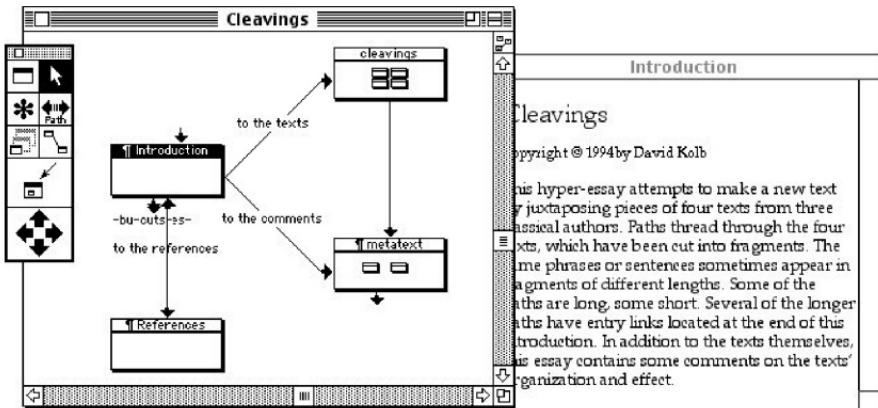
yesterday

I see, vaguely I'll tell you in this heat, my ankles burning, and the color of my madras cotton shirt heavy as a jock so I sit here, unable to dress.

Your full days now it has crepted over us, the humidity like the exhalation of tigers, scratch of tough leather across the polished concrete. And yet everything is a ringer. Each morning I wake, my ears filled from the dressing rooms all the world is rest and the pollen everywhere we think we sweep it up into sheets like sandal grain.

\* I may be allergic to violent pollen ~ Wett says, or we are dabbled by the restaurant airconditioning, thinking of what we say.

g



h



hh



## In Defense of Poor Media

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j



## Add interactivity.

Immerse your readers in content that combines the visual appeal of print with the interactivity of video, audio, slide shows, and more. Speed time to market by previewing and iterating content across a range of devices.

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k



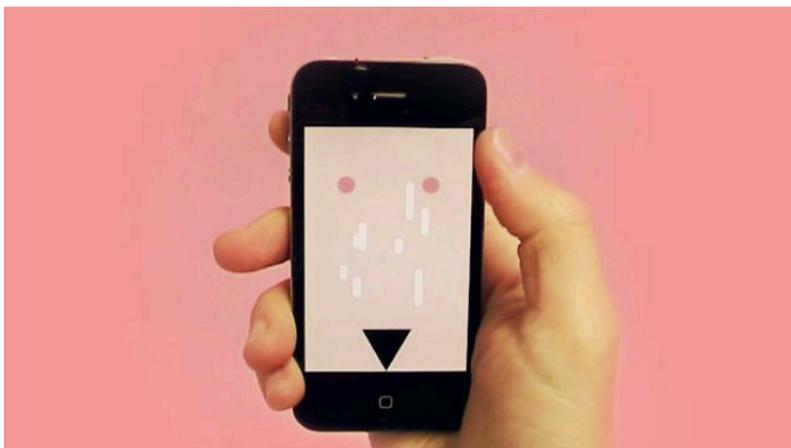
l

The screenshot shows a website layout for 'Performances'. At the top, there's a navigation bar with 'Home' and 'Performances'. Below it is a large portrait of actor Patrick Stewart. To the right of the portrait is a bio: 'So Patrick Stewart is best known as Captain Jean-Luc Picard in Star Trek: The Next Generation and as Professor Xavier in the X-Men films. He is a distinguished stage actor who has appeared in more than sixty productions with the Royal Shakespeare Company.' Below the bio is a section titled 'Dedication' with numbered lines of poetry:

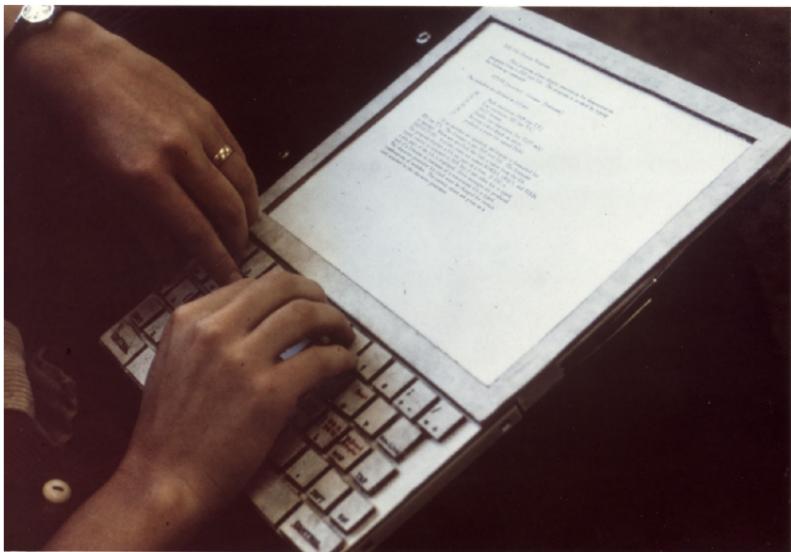
- 4 Unthrifly loveliness, why dost thou spend
- 19 Devouring time, blunt thou the lion's paws
- 29 When in disgrace with fortune and men's eyes
- 30 When to the sessions of sweet silent thought
- 116 Let me not to the marriage of true minds
- 127 In the old age black was not counted fair

On the right side of the page, there's a grid of nine smaller video thumbnail images.

m



mm



n

## In Defense of Poor Media

Silvio Lorusso

Dear Vi,

I finally got a spare minute to write to you like I promised I would. Phew, moving to the big city was a LOT of work. Everything went well, though--can't complain. I'll have time to write a bit more after my job training etc. is over. Oh, just so you know, all my messages have to go through the Department of Communication first, so some of my writing may be [redacted].

Bye now!

Kenty



9

p



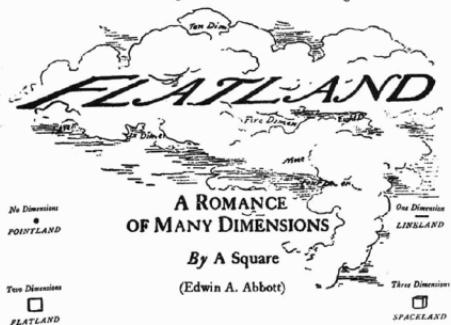
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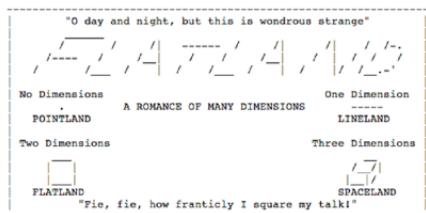
S

"O day and night, but this is wondrous strange"



Flatland: A Romance of Many Dimensions

Edwin A. Abbott (1838-1926. English scholar, theologian, and writer.)



With Illustrations by the Author, A SQUARE (Edwin A. Abbott)

t

u

uu



## In Defense of Poor Media

Silvio Lorusso



A NEW HOPE

(Number 1, kids! Save it! Maybe it'll be worth something!)

Call me Ishmael. This is the introduction for the phattest 'zine station for the 'zine nation, beotch. This is just the introduction, so don't expect too much. I'm writing this for well... an introduction. This zine is being co-written by Abraxas and Biafra. And we're probably get more authors as we travel down the long & windy road of 'zine maturation. Abraxas is writing this introduction, and Biafra is writing the first issue of the first issue. That's all you need to know. We're secretive like that. You can reach VOMT on the internet through biafragirl.net. I proposed actually writing something for the first issue, but Abraxas said, "No, we're gonna do as many as many as possible. Remember, kids, it's quantity, not quality here at VOMT." We're writing this 'zine because we're not athletic, have lots of free time, and we're not afraid to be weird. We're gonna be weird, and we're gonna kill. (Case in point, VOMT #1) Biafra's will never be funny, because he is not as <-rid as me. Mine will be funny depending on my moods. Right now I'm starving and have no feet now. I'm gonna write about my feet. I'm gonna write about a girl, and my feet itch, so this issue won't be funny. OK. I'm sick of this shit. Let's get to VOMT #2. I have just one request for you loyal readers of VOMT. (You must be loyal, to have read this far.) We'd like a new ASCII of our name.

Index

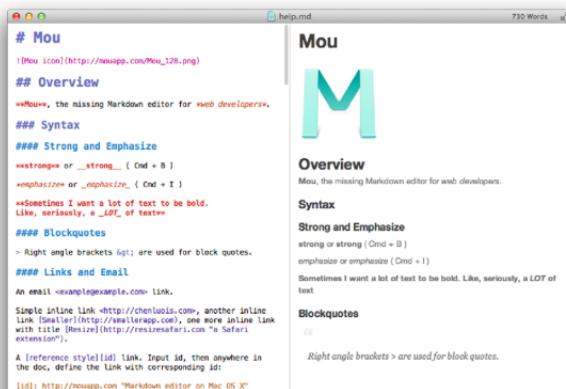
(Just in case you missed some issues along the way)

VOMT 1.....Intro  
Collect 'em all!

V

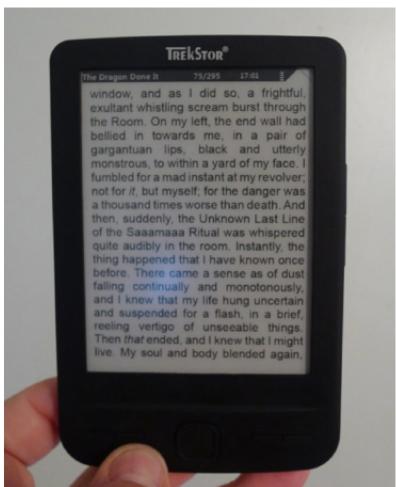


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AROUCH CONCORDIA  
1600 BL MAISONNEUVE O  
MONTREAL QC H3H 1J5

1 PIMENT/PROMAGE	3.39
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CONDIMENT	0.45
CONDIMENT TZATZIKI	0.80
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SUBTOTAL	5.09
TPS	0.25
TVO	0.51
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SUBTOTAL	5.85
<b>COMPTANT</b>	<b>6.00\$</b>
CHANGE	0.15

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POUR VOS COMMENTAIRES [info@arouch.com](mailto:info@arouch.com)

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TPS : 142444470  
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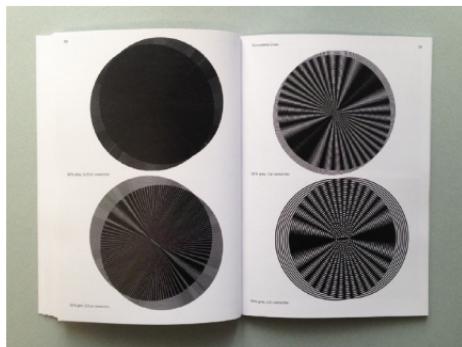
=====  
TPS: 0.25 \$ TVO: 0.51 \$  
**Total : 5.85 \$**

PAIEMENT REÇU



## In Defense of Poor Media

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zz

### Illustrations

- a St. Francis Giving his Mantle to a Poor Man, Giotto, 1297-1299. Source: <http://www.wikiart.org/en/giotto/st-francis-giving-his-mantle-to-a-poor-man-1299>
- b Portrait of Steyerl included in my bootleg version of "In Defense of the Poor Image," designed by Luigi Amato.
- c Interest over time on Google Trends for the term "rich media". Source: <https://www.google.com/trends/explore?q=%22rich+media%22#q=%22rich%20media%22&cmpt=q&tz>
- d Rich media banner ads archived by the Banner Ad Museum, 2001. Source: <http://web.archive.org/web/20001017172752/http://www.banneradmuseum.com/Galleries/richmedia.html>
- dd Harry Potter's *Daily Prophet*. Source: <https://www.youtube.com/watch?v=xaBEFqFVSE8>
- e An ebook made with iBooks Author. Source: <https://www.apple.com/education/ipad/ibooks-textbooks/>
- f A typical example of digital publishing commercial parlance, 2015. Source: <http://publishingperspectives.com/2015/03/is-metabook-the-next-evolution-of-the-book/>
- g A screenshot of *afternoon, a story* by Michael Joyce. Source: [http://www.upf.edu/pdi/dcom/xavierberenguer/recursos/ima\\_dig/\\_7/\\_estampes/d2\\_14.html](http://www.upf.edu/pdi/dcom/xavierberenguer/recursos/ima_dig/_7/_estampes/d2_14.html)

- h A screenshot of Storyspace's interface. Source: [http://www.mprove.de/diplom/text/2.11\\_storyspace.html](http://www.mprove.de/diplom/text/2.11_storyspace.html)
- hh Bob Stein presenting the Expanded Books series at Computer Chronicles, 1993. Source: <https://www.youtube.com/watch?t=10&v=mz4daFz2EUc>
- i Jurassic Park Expanded Book, Voyager Company, 1991. Source: <http://alfabravo.com/2011/08/early-ebooks-and-why-they-failed/>
- j Steve Jobs describes the key functionalities of the iPad, 2010. Source: [https://www.youtube.com/watch?v=\\_KN-5zmvjAo](https://www.youtube.com/watch?v=_KN-5zmvjAo)
- k Screenshot from webpage presenting Adobe DPS. Source: <http://www.adobe.com/products/digital-publishing-suite-enterprise/features.html?promoid=KKSDH>
- l Tom Gauld for the *New York Times*, 2011. Source: <http://www.nytimes.com/2011/03/06/magazine/06Riff-t.html>
- m A screenshot from *Shakespeare's Sonnets* by Touch Press.
- mm *Geometric Porn* by Luciano Foglia, 2012. Source: <http://gizmodo.com/5895217/is-this-app-really-too-sexy-for-your-iphone>
- n Mockup of the Dynabook conceived by Xerox PARC's Alan Kay, 1970s. Source: <https://www.parc.com/newsroom/media-library.html>
- o An iOS push notification.
- p A screenshot from *Blackbar*. Source: <http://mrgan.com/blackbar/press/>
- q Luther Bible, 1545. Source: [http://library.dts.edu/Pages/TL/Special/sc\\_bibles.shtml](http://library.dts.edu/Pages/TL/Special/sc_bibles.shtml)
- r Of course cheap duplicating technologies weren't used only by activists and dissidents. Advertisement for the Mimeograph, 1939. Source: <http://pixshark.com/mimeograph.htm>
- s Xerox Sigma V mainframe computer. Source: <https://ediebresler.wordpress.com/2011/09/09/long-live-the-e-book/>

In Defense of Poor Media

Silvio Lorusso

- t Edwin Abbott Abbott, *Flatland: a Romance of Many Dimensions*, 1884. Frontispice.
- u Flatland's frontispice, plain text version converted in 2008.  
Source: [www.gutenberg.org/cache/epub/201/pg201.txt](http://www.gutenberg.org/cache/epub/201/pg201.txt)
- uu Jerod Pore speaking of e-zines at Computer Chronicles, 1993.  
Source: [https://www.youtube.com/watch?v=pcBTI\\_-bO7M](https://www.youtube.com/watch?v=pcBTI_-bO7M)
- v *Vomit* e-zine. Source: <http://textfiles.com/magazines/VOMIT/vomit001.txt>
- w Header of the Tor Library, a bookwarez collection accessible in the Deep Web. Source: <http://am4wuhz3zifexz5u.onion/>
- x Screenshot from Mou editor showing both Markdown source and the rendered HTML output. Source: <http://25.io/mou/>
- y TrekStor Pyrus Mini, the smallest E Ink reader available on the market. Source: <http://the-digital-reader.com/2013/01/24/review-hands-on-with-the-worlds-smallest-e-reader/>
- z *Transaction Record* by Michael Nardone, 2014.  
Published by Gauss PDF as a PDF file. Source: <http://www.gauss-pdf.com/post/75707986262/gpdf097-michael-nardone-transaction-record>
- zz Spread from *Dear Lulu*, an experimental book made in 2008 that reflects upon the limitations of POD systems. Source: <http://p-dpa.net/work/dear-lulu/>



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Index of Files  
Received  
16 January to  
15 February  
2015

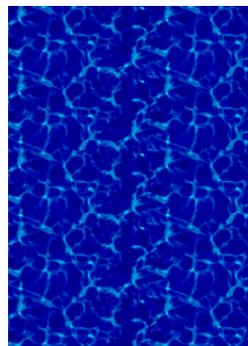
Olia Lialina	Jared Wells
Mishka Henner	visitordesign
Eric Doeringer	Milena Zuccarelli
The Post-Art Poets	Corinna Triantafyllidis
Frederike Kaltheuner	Emma Jennings
Adam Harvey	Nicolas Massi
Angie Waller	Nichons-nous dans l'Internet
Philippe Cao	Clara Feder
Karina Palosi	Jason Huff
Harlan Erskine	Wessel Baarda
Kerry Doran	Enora Denis
Carlin Brown	Parties Prises Projects
Kristen Gallagher	Greg Allen
Thomas Roberts	Benjamin Shaykin
Elite Kedan	Joseph Yearous-Algozin
Jeona Cuberta	Andrea Salerno, Eddie Bureau
Anna Bonesteel	and Stella Laurenzi
Abbie Winters	Thijmen van Brunschot
Henri Papson	Thomas Artur Spallek
Lindsay Hattrick	Matthew Boyle
Eileen Isagon Skyers	Matthew Underwood
Riccardo Rudi	Keith Phelan
Gio Dollar	Daniel Toumine
Sabrina Fernández-Casas	Ryan Abb
Joonas Westerlund	Philip Tomaru
Molly Davy	Jaidon Lalor
Dragan Espenschied	Anja Morell
Chloe Scheffe	Javier Fresneda
Natalie Shields	Selwa Abd
Hayley Martell	Gen Howe
Davide Giorgetta and Valerio Nicoletti	Miguel Fernández de Castro
Lorraine Furter	Josh Brien
Analisa Teachworth	Lucinda Hitchcock
Talia Shulze	Anouk Kruithof
Jérémie Nuel	Emma Ensley
Émilie Brut and Maxime Marion	Nastia Protsenko
David Hanes	Fenêtréproject (Dustin Cauchi & Francesca Mangion)
Soso Phist	

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Olia Lialina  
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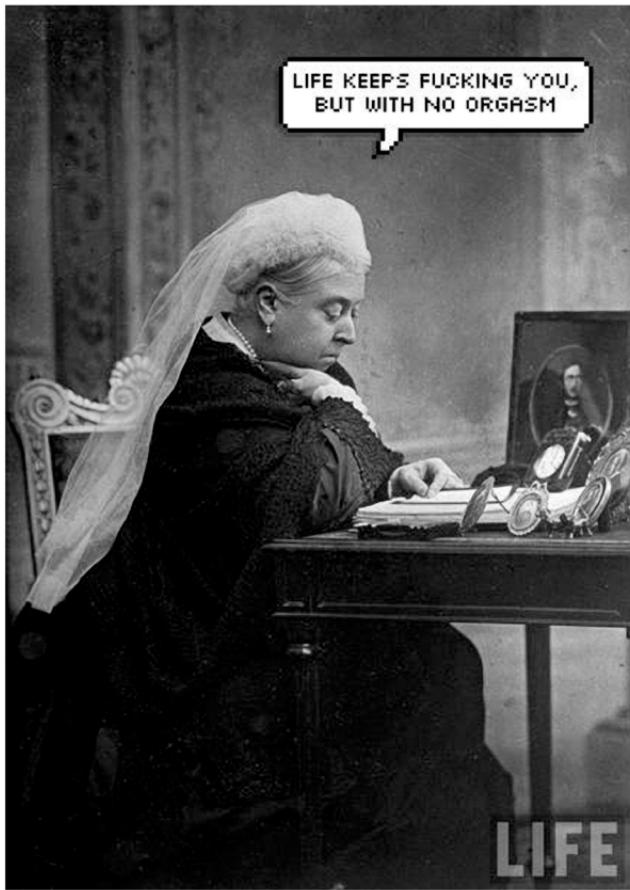
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Mishka Henner

LIFE

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Eric Doeringer

Screen Shot 2015-02-21 at 11.03.05 AM

## Eric Doeringer



ERIC DOERINGER

The Post-Art Poets

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The Post-Art Poets

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- ↗ X

To Paul Soulellis ✖

From The Post-Art Poets <[wearethe@postartpoets.com](mailto:wearethe@postartpoets.com)> ▾

Cc Bcc

---

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Sincerely,  
The Post-Art Poets



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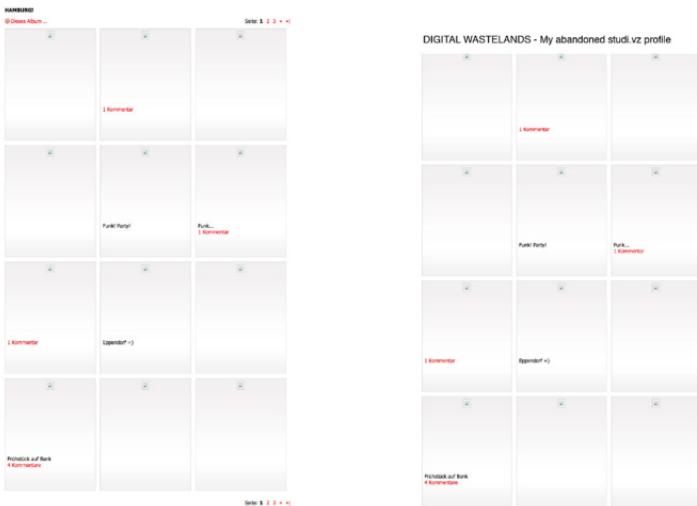
Frederike Kalthenuer

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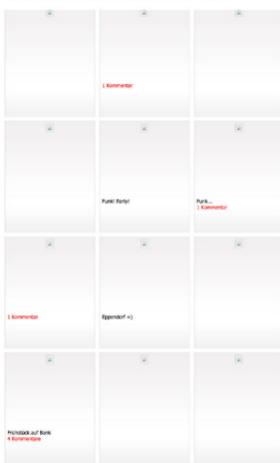
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digital wastelands 3.pdf

## Frederike Kaltheuner



### DIGITAL WASTELANDS - Death of a social network



Adam Harvey  
Mask Study 2010

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Adam Harvey



yeats\_printedweb.pdf

W.B. Yeats reads “The Lake Isle of Innisfree”

I will try to use on, goal not a one-goal green,  
Re unknown small upon been, little Downham may:  
Michael me nine-b\_ your old when I have, no I you for the honey the;  
A new bowl mean that the I'll me.

And I Asian up some each their, of each come droppings small,  
rock band Bon Iver a long ball on a wooden bowl;  
memorable cricket stadium;  
They are midnight all ugly model unruly mob our poll,  
all on the min all boolean with the moon.

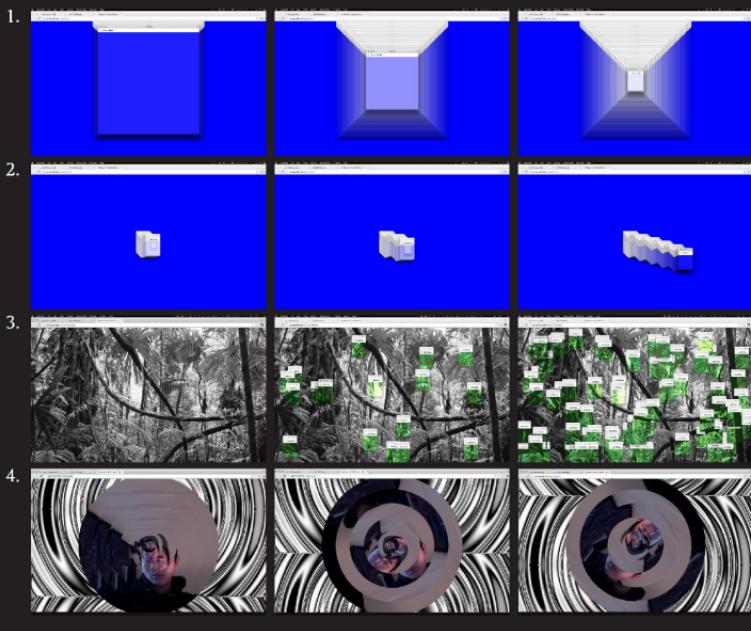
I will I use some cool, are always in my Sunday  
I you relate Warhol nothin' withdrawal own room for the school;  
when, I and the whole way rama, 8 months greater a,  
i.e., you didn't he arm cool.

*transcript from*  
<http://youtu.be/QLlcvQg9j6c>

Philippe Cao

PhilCao\_LPW3\_fixed.pdf

<http://www.screenself.me>



- |   |             |
|---|-------------|
| 1. Ritual for Material Generation           | 1. 仪式材質生成   |
| 2. Ritual for Particle Particle Realization | 2. 仪式粒子实现   |
| 3. Ritual for Spatial Transmutation         | 3. 仪式空间的嬗变  |
| 4. Ritual for Self Illusion                 | 4. 仪式进行自我幻觉 |

Through the digital means of the browser, we use the  
brutish mechanisms of a mouse and keyboard to transcend  
our physical presence into the phenomenology of the screen.

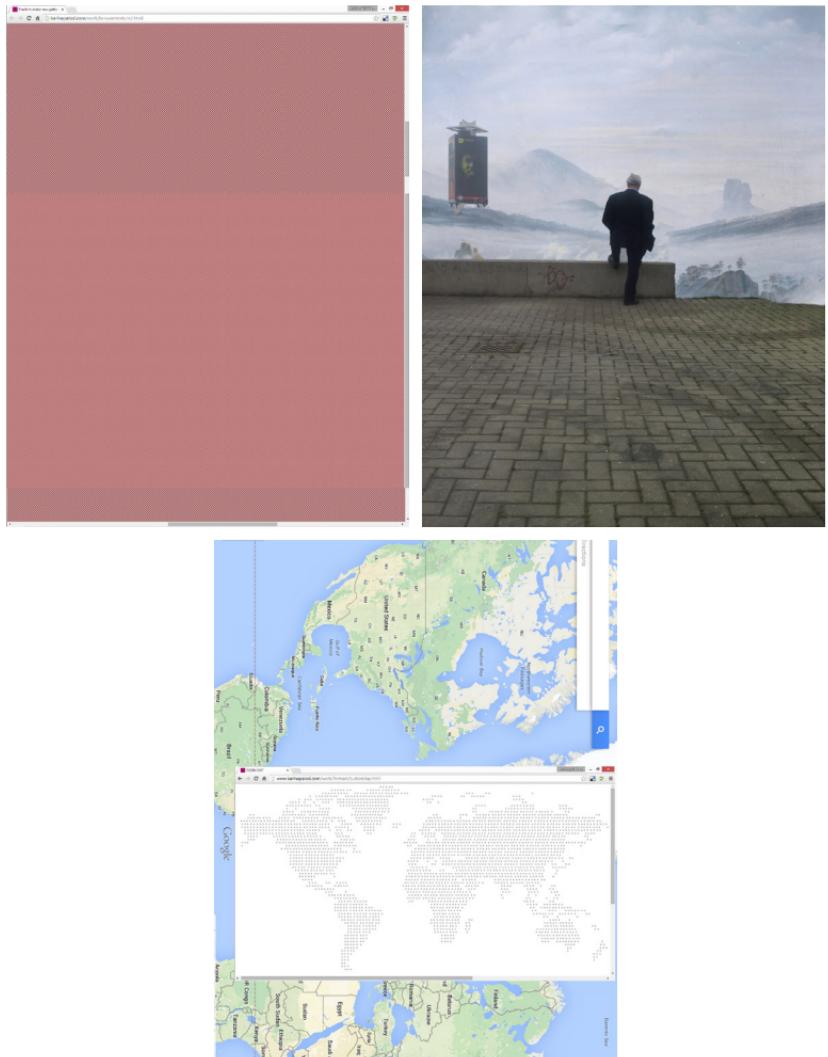
<http://phil-cao.com/#ScreenSelf>

Karina Palosi

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Harlan Erskine

Erskine-regular-houses.pdf

Erskine-war-in-black.pdf

Erskine-war-in-red.pdf

Erskine-war-in-yellow.pdf

## Harlan Erskine



Kerry Doran

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The image shows a grid of five photographs of women's skin, likely from a dating app profile. The top row contains three photos: a close-up of a shoulder, a close-up of a neck and collarbone area, and a close-up of a shoulder and arm. The bottom row contains two photos: a close-up of a shoulder and a close-up of a neck and collarbone area.

**IS NOT A DATING**

By persistently remaining single a man converts himself into a permanent public temptation.

You're smarter than you look.

**IS NOT A DATING**

All Guys Hate This Type Of Girls!

Are you one of them?

 I'm not dating right now.

**IS NOT A DATING**

"I take type for a few seconds," she responded.

W.A.N.T.-T.O.-H.A.V.E\_-M.O.R.E--S.E.X?

 It's complicated

 Drop A Hint

**IS NOT A DATING**

Relationship Seeing anyone?

N\_H\_O-T\_-C\_U\_T\_I\_E\_S\_-J\_G\_N\_O\_R\_E-Y\_O-U\_-

**IS NOT A DATING**

Carlin Brown

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Carlin Brown



Date: 10/20/2014 16:56:18 MDT [Mon, 20 Oct 2014 16:56:18 -0600]  
From: "Aimee P." <fb7e2516a3e7344bae73b18005c3ce07@reply.craigslist.org>  
To: zsm7i-472228064@users.craigslist.org  
Subject: Peer pressure  
Headers: Show All Headers

How do you know they are stockings and not pantyhose?

Original craigslist post:  
<http://calgary.craigslist.ca/mis/4722780664.html>  
About craigslist mail:  
<http://craigslist.org/about/help/email-relay>  
Please flag unwanted messages (spam, scam, other):  
<http://craigslist.org/m/fdfe713316a9766598a41d6adce76456a6d3a08b>

A collage of various school-related images including a graduation cap, a pencil, a calculator, a book, a flower, and a graduation gown.

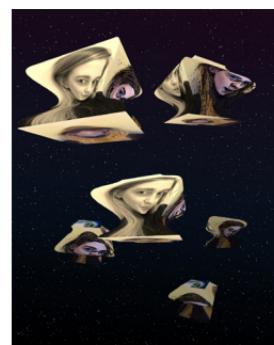


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image\_11.png

## Kristen Gallagher



1. Henry, C. Michael (2004). "Introduction" *&* In C. Michael Henry (ed.), *Race, poverty, and domestic policy*. Yale ISPS series. New Haven: Yale University Press. ISBN 978-0-300-09541-8. Retrieved 2013-05-23.

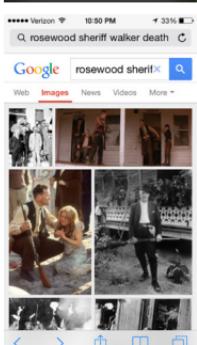
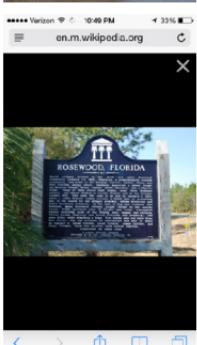
2. Ginzburg, Ralph (1988). *100 years of lynching* *&* Baltimore, MD: Black Classic Press, pp. 166-167. ISBN 9780933121188. Retrieved 23 May 2013.

3. Henry, Charles P. (2007). *Long overdue: the politics of racial reparations* *&* NYU Press, pp. 70-71. ISBN 978-0-8147-3692-0. Retrieved 23 May 2013.



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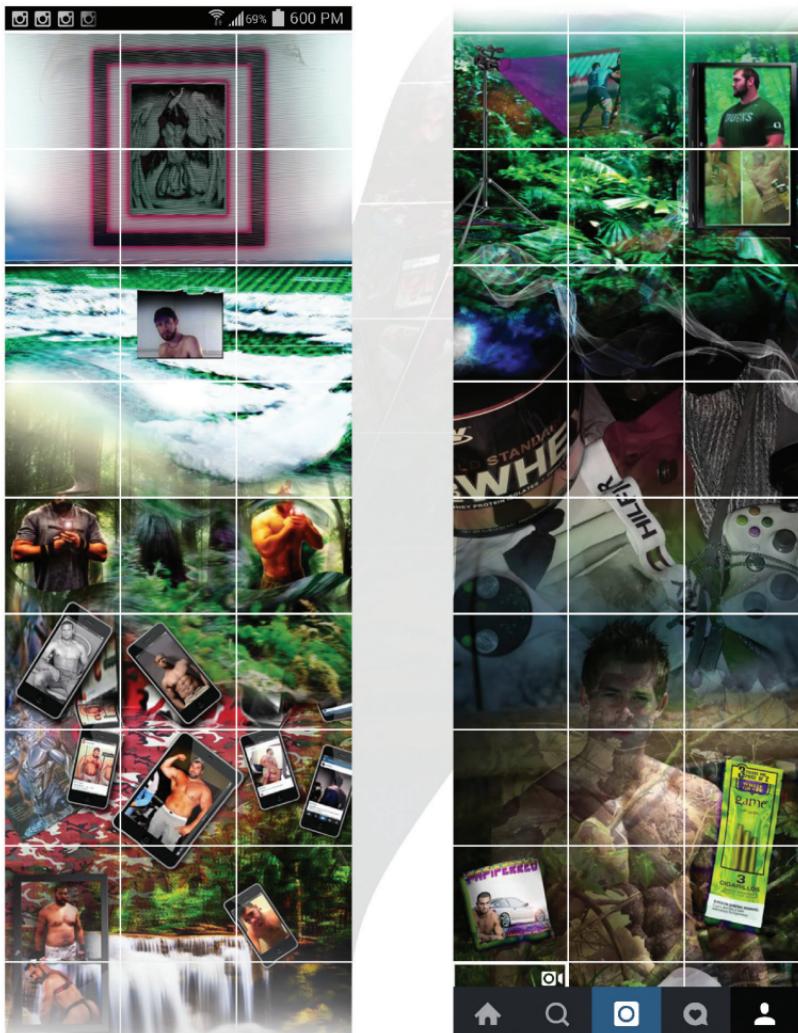
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The requested URL /books?id=0km\_frJZALIC&pg=PA166 was not found.



Thomas Roberts

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Thomas Roberts



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Jeona Cuberta

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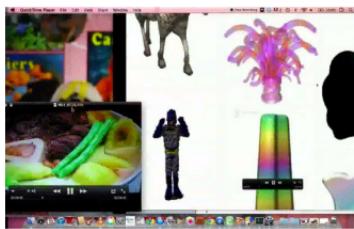
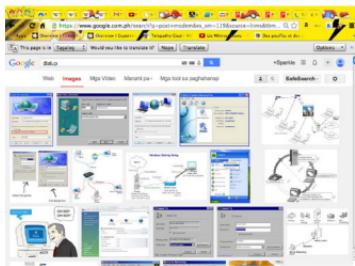
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## Jeona Cuberta



Anna Bonesteel

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**My Journal: first day thousands of thoughts!, by secretwriter**

I have decided to write my journal to express my thoughts in a way that no one will criticize them. This is one of the thousands of journals that I have tried to write but failed. My life is really random, it is the most strange and most random and a life full of many rides.

My dad is in army so I move a lot. I meet different kinds of people but I can't have real friends and a normal life at all. My mum is in university, I know strange right a 40 year old mum studying but my wants to study more and more so she decided to join university and do a masters in education. I stand out in class too much but I don't have any enemies in our class (in a school where you have to be in the same class but different teachers teach you) well there is this class which is our neighbouring class in that class are all the witches you can ever imagine, I made them my enemies when they hit me a dodge ball really that my glasses broke so they are my enemies. I am the most popular girl in class.

Well that's enough about me and my life not a detailed introduction but still. I have got this dream about getting famous when I grow up and be famous by writing. I watched a movie about a kid who became famous by accidentally publishing her daily journal. Well that only happens in movies something magical happens and then POOF! you are famous.

But the cold hard reality is COMPLETELY different you go through your boring life and hope for a miracle that will never happen to you until you study, go to college and get a job in a company like Harvard. That's what high school students other than geeks won't do!

Enough of all my thoughts. Nothing special happened to me today so I'll end my entry now and also I don't have a laptop so I borrowed my mum's and she needs it NOW!

A free online diary - <http://www.my-diary.org/>

Abbie Winters

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## Abbie Winters



Henri Papson

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## Lindsay Hattrick



[i] Sponsored Poll  
I feel in control of my Facebook experience.  
 Strongly agree  
 Somewhat agree  
 Neither agrees nor disagrees  
 Somewhat disagree  
 Strongly disagree

Facebook will keep your identity confidential (?)

[i] Sponsored Poll  
How trustworthy is Facebook overall?  
 Not at all trustworthy  
 Somewhat trustworthy  
 Very trustworthy  
 Extremely trustworthy  
 Slightly trustworthy

Facebook will keep your identity confidential (?)



 Paris Hilton    Follow

Who's going to #BurningMan?   

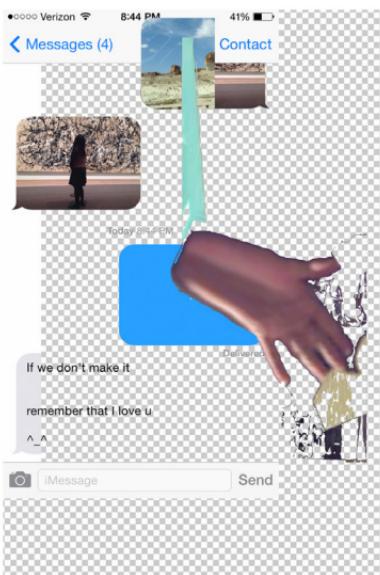
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Eileen Isagon Skyers

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## Eileen Isagon Skyers



Riccardo Rudi

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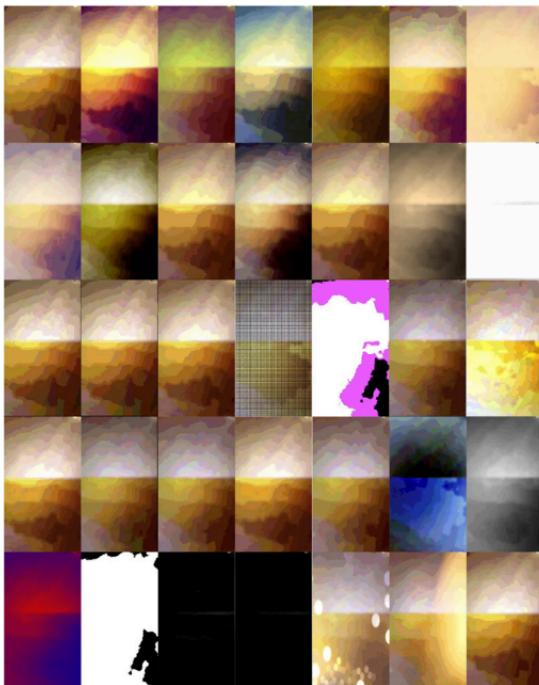
19 Ways to Make Yourself Beautiful, Compiled (Filter Study: "BeautyPlus")

Filter Study: "Ghost Lens+ Clone Photo Video Editor Edits  
with Awesome Filters & FX and Pic Collage Blender"

BeautyPlus.pdf

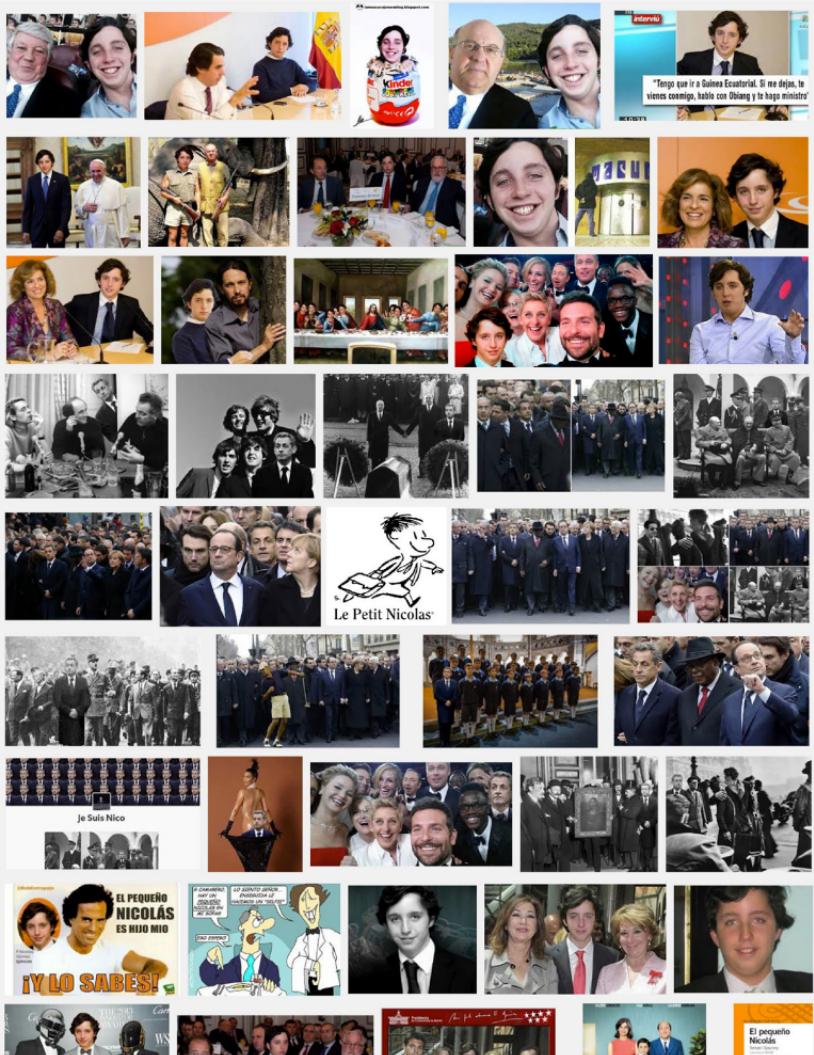
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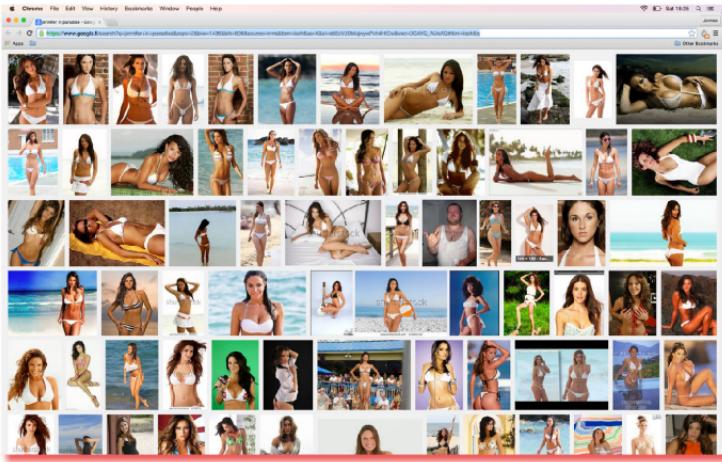


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Little Nicolas

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searching for  
jennifer in paradise

Molly Davy

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In Confucianism, the religion and philosophy of ancient China, orange was the colour of transformation. In China and India, the colour took its name not from the orange fruit, but from saffron, the finest and most expensive dye in Asia. According to Confucianism, existence was governed by the interaction of the male active principle, the *yang*, and the female passive principle, the *yin*. Yellow was the colour of perfection and nobility; red was the colour of happiness and power. Yellow and red were compared to light and fire, spirituality and sensuality, seemingly opposite but really complementary. Out of the interaction between the two came orange, the colour of transformation.<sup>[22]</sup>

Dragan Espenschied

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on the mo~~l~~

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Chloe Scheffe

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Natalie Shields

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**I'm Pretty Good  
At Talking to Girls,  
I Just Suck  
At Initiating  
the Conversation**

A monologue compiled of anonymous app posts—  
Tinder bios, Tweets, Yaks, and Whispers.

All these sluts here and I can't even get laid.	Is it weird to ask out a girl Who you barely know?
Why do 90% of girls here smoke cigs? U tryna die before u graduate?	Should I try to talk to her First or just ask her out?
How come I can never meet any shy girls? I'm somewhat shy myself.	With a lot of women (not all though) You can't even introduce yourself Without them thinking that you want to to ask them out.
I can never seem to meet those girls Who don't go out and get trashed But would rather smoke and watch Netflix	I wish you would give me just one chance, To show you that it's not all about looks, To show you that I'm a nice guy & I care about you.
Looking for a girl to come Watch Pitch Perfect Because I'm bored—I love this movie. Yes, I am a guy.	Oh, you're gonna complain that all guys want Is sex, but someone came along That wants a relationship And you're afraid of that too?
I would never want a girlfriend Who can't appreciate the smaller things In a relationship Like just having a personal conversation Or just chilling	Wtf do you want then?
The smaller things are the important things.	I've never been stabbed in the back By a guy But I've been stabbed in the back By plenty of women (at least 15-20) And that's why I never have the courage To ask a girl out, I just don't trust them.
I just want to feel loved.	Why tell a girl you have feelings For her if she is just going to rip your heart out Place it back in the wrong way Then end up not even being friends anymore (:-( #LastTimeI TellAnyGirlThat
When I was a bad boy Girls wanted me to be romantic. Now that I am romantic Girls want me To be a bad boy. Girls are so complicated, damn.	I saw you at dinner and didn't turn around! Proud of myself,
Do couples ever make out before brushing their teeth in the morning?	People may not tell you How they always feel about you, But they will always show you. Pay attention.
Who has a real relationship in college not just a college fling?	Now would be the perfect time To tell the truth.
If a guy buys a girl a box of chocolates. Is that a big deal or not?	I guess true love is dead & it's all about lust.
Does anyone actually go on tinder?	Do u ever just love something so much You feel like u could hurt it But you would never Bc that would be bad?
What do you consider a hoe?	I don't like being controlled. Women just love Turning down men;
Idk I just kind of want a relationship without the huge time commitment—like do I have to talk to you everyday?	If you love something, set it free. Maybe not sharks though, Or bees, viruses, lots of stuff really.
You don't actually believe That your frat-boy boyfriend Actually likes you for your personality, do you?	Look, the point is don't love anything.
How long are you supposed to talk To your roommate when you meet them Before you both turn to your laptops And ignore each other?	
Having a crush on someone is the worst. Especially when they like someone else. Especially when you don't even see them.	

Hayley Martell

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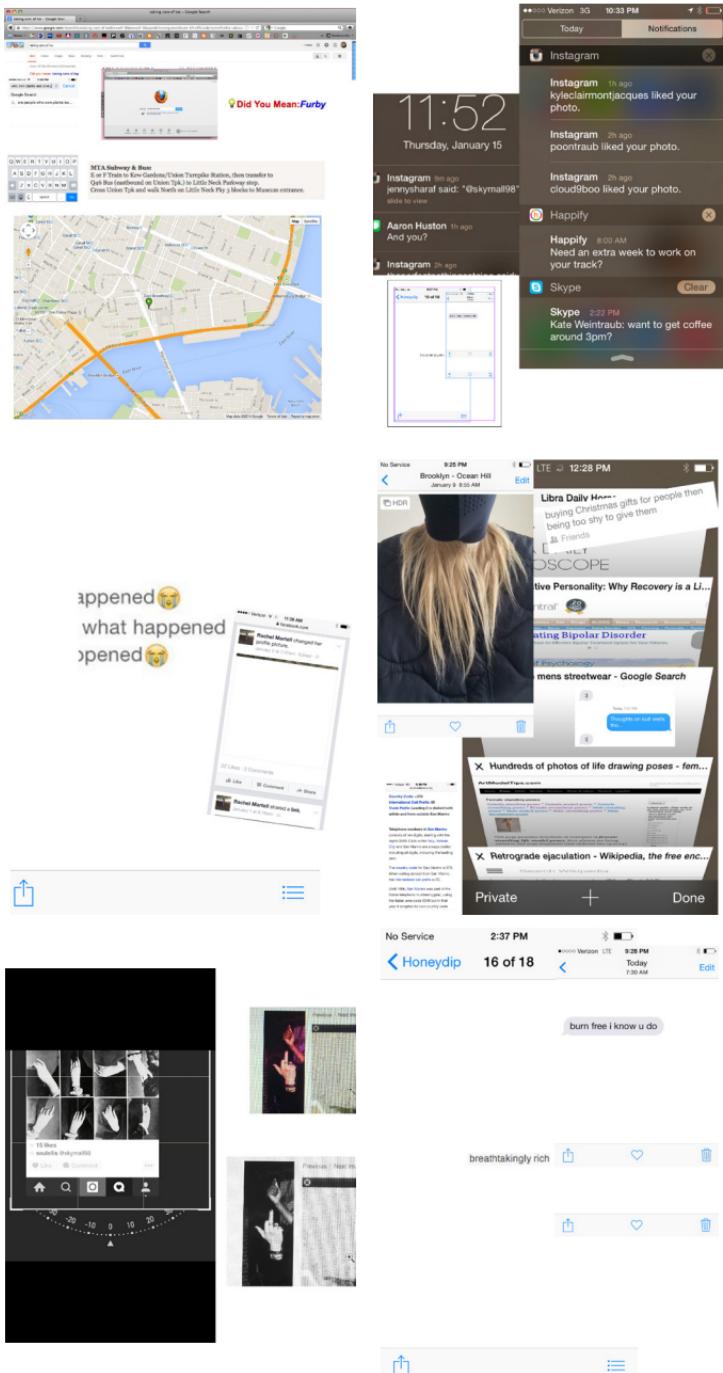
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## Hayley Martell



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Lorraine Furter

Lorraine\_Furter\_Expanded\_Publication\_1page.pdf

#### EXPANDED PUBLICATION

— rethinking the conceptions and uses of publishing today, from 2D to DDD

Like in detective novels, where evidences are spread to progressively feed the stories, the practice of self-reflexive publishing could be characterised by the simultaneous act of publishing a project and, with(in) it, publishing thoughts or comments, giving clues on the publishing process that lead to it.

The self-reflexivity of the book object has an established history in the fields of art and literature. Artists have been extensively working on the book object and its physical aspects, and the page is a recurring exploration field in literature, as Louis Lüthi shows in the book *On the self-reflexive page* (Roma Publications, 2010).

The genre of the “*mise en abîme* book” – books showing pictures of other books (sometimes themselves in other books, and so on...) – has entire rows in the section of erotic literature for book fetishists.

With the more recent tendency of self-reflexive publishing, it is the whole process of publishing that is both questioned and made public, not only its end result (the physical book). Such practices bring together experimentation and theorisation, in an open way: sharing thoughts and ideas more than freezing the process in one “model”.

Like in a detective novel, the reader becomes an accomplice to the play with the conventions of publishing.

[...]

Our conception of “publication” keeps evolving, and with it the spaces where it is shared with a public. DDDG extended the act of publishing to an exhibition space and The Serving Library expanded it into a whole program. Outside the niche of artistic and independent publishing, the changes challenging the conception of publications are also reaching the traditional places related to books. For instance, new kinds of public libraries are being developed, open to more diversity: in the formats (digital as well as paper), in the genres (no more discrimination or distinctions like “high and low culture”) and in the public (ages, ethnicity, social classes).

Indeed, not only the objects and their production processes change, our whole conception of publishing as a way to relate to the others does too.

The maximum length limit of this essay and the subject developed lead to the creation an expanded, parallel online version on [lorainefurter.net/expanded](http://lorainefurter.net/expanded)

Analisa Teachworth

printedweb (1).pdf

## Analisa Teachworth

No gender

No race

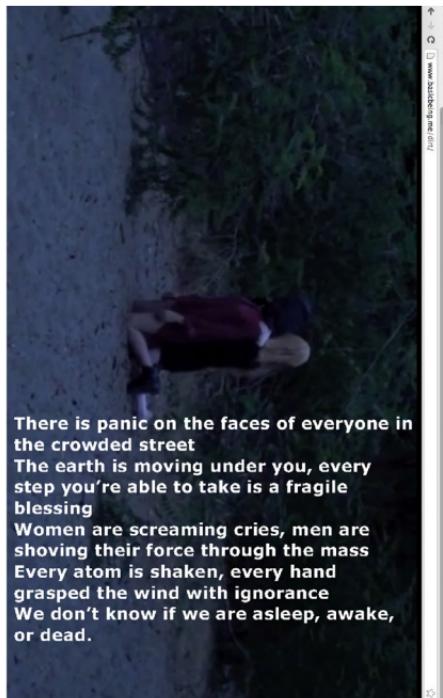
No discrimination

No sexual orientation

How we choose to define the self is choice. One can make the decision to extend beyond their boundaries and not accept the thoughts of your teacher, mother, father who defines the child self. Perhaps two women held each other in a dark forest one summer evening, whispering into each others ears words they would never have been aloud to say out loud because dogs were breaking their breath, tearing apart their syllables of love.

No age

You don't have to be still



anawef.pdf



15-02-15#printedweb#3-i-n-d-e-x.net.pdf

Jérémie Nuel

**Trinidad Didn't notice that  
4 GO I WANNA DO THAT**

9:24 does anyone know who that is?! #17... he is AMAZING.

**Donald is Awesome... take an arrow!**

**HIGH GUYS MLG PRO HERE WITH MRC**

bah tu sais quoi moi je n'ai rien compris au but de ce film avec  
Pedja Kataf, l'un des meilleurs <2>  
SoileSpoile. Ses le debouze qui le tue le jeune dans la bande  
annonce vous voyer avk un camion DSL de vous avoir spoiler je  
C'est sam's nan ?

I eat it like it  
sooooooo good  
in that case, if you're fed  
**'ex machina' from the machine**  
take, just get rear paper

Renee is TV 14... Her voice.... Hmmm... Damn...  
Dutinie.edu - LaLana unu dumb blonde  
**Fake cm punk**  
I CONSIDERED IT A PERSONAL HONOR  
LOL DENECE DOMINIQUE AS JADE VANCE  
Ibana Alka A-1  
Dulce - 2  
Palce !!!!!!!<33333

javm le savx laul  
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le forum dela poup

Émilie Brout and Maxime Marion

EBMM\_Nakamoto\_1.pdf

EBMM\_Nakamoto\_2.pdf

# Émilie Brout and Maxime Marion



Émilie Brout & Maxime Marion, *Nakamoto (The Proof)*, 2014, forged passport scan, jpg file, 2506 x 3430 px

This scanned image is the only existing trace of the passport of Satoshi Nakamoto.

Nakamoto is the creator of Bitcoin, a revolutionary and unfalsifiable payment system for performing online transactions anonymously. This virtual currency is widely used on darknets, networks guaranteeing anonymity which have bad reputation, especially because of the cybercriminal activities they facilitate (drug trade, counterfeits, etc.). Since his first public message until his disappearance on December 12, 2010, Nakamoto has made every effort to preserve his identity. Non-localizable by his always different IP addresses, his messages are published at random times and written in an English which doesn't permit to determine his nationality. Having created the first bitcoins, he has an estimated fortune of several hundred million Euros. The importance of his creation and the perfectly mastered mystery around him made him today a true contemporary myth, feeding a growing number of rumors and fantasies.

We decided to produce the evidence of the existence of Satoshi Nakamoto using the technology he created.

May 5, 2014 - After a few weeks of research, we find on the Tor network - <http://fakepass@tbolddd.onion> - a group of forgers able to perform high quality Japanese passports, probably based in Cambodia. We contact them via their address [fakepassport@safemail.net](mailto:fakepassport@safemail.net), Israeli high security email service where we did create an account too.

May 6, 2014 - We receive a response containing all the instructions.

May 22, 2014 - We pay a deposit of 0.328 BTC (125 € depending on the exchange rate on that date) on the Bitcoin account 183r7CCE3Sn7ImvbCUSBXKgAymsTfZl of the counterfeitors.

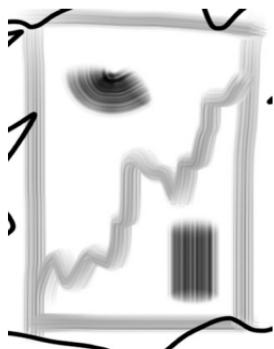
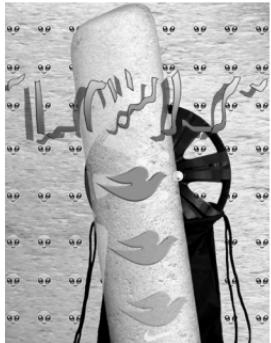
May 29, 2014 - With two days late compared to the announced date, we receive a picture of the scanned passport for validation. According to the document metadata, the ID was scanned on the same day at 12:01 with a HP Scanjet N6350 scanner. An extensive study on the image analysis website [fotoforensics.com](http://forensics.com) reveals no trace of manual retouching nor photomontage.

Passport photograph of Nakamoto, standards, looks like the low-definition portrait usually used to represent him on the internet and in the media. This image comes yet from the video *Seven Billion: Are you typical?* produced by National Geographic in 2011, which shows the average human face. The signature, where Kanji are correct, reveals that its author is right-handed. After searching [web.archive.org](http://web.archive.org) and the Bitcoin forum [reddit.com](http://reddit.com), it appears that the date of birth informed by Nakamoto himself is April 5, 1975. The date of the passport issue is the same as the date of registration of [bitcoin.org](http://bitcoin.org) by Nakamoto in Panama, several months before his first public message. Finally the MRZ passport number, corresponding to the ICAO standards, seems to include a sequence of numbers present in the first created block of bitcoins (Genesis block).

June 5, 2014 - We pay the remaining balance of 0.785 BTC (375 € depending on the exchange rate on that date) to the counterfeitors Bitcoin account. The passport is hidden inside a book and sent two days later. For safety, we know that it must transit through a third party transport service based in Romania, but we don't know where is the country of origin. Today, we haven't received anything; so we do have that image as the only evidence of its existence.

According to our information, the document is still in transit to the Romanian border...

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07\_DHanes\_NewHiveSubmission\_2015.pdf



Soso Phist

me and my friends.pdf

## Soso Phist

Firefox Datei Bearbeiten Ansicht Chronik Lesezeichen Extras Fenster Hilfe

https://www.facebook.com/profile.php?id=10000956237969

Doubletake Burger

Doubletake Home Find Friends

Sponsored 91

Sneaker von Nike

colinbo...  
Sind sie nicht toll? Und jeder hat sie. Du auch? Entdecke jetzt die große Auswahl auf Zalando.

Doubletake Burger

Update Info View Activity Log ...

Timeline About Friends 55 Photos More

**Friends**

All Friends 55 Recently Added 55 Followers 198 Following 44

Search for your friends:

 Halla CreamCheese Bagel 198 friends	 Ba Nane 369 friends
 Avocados Comercializadora Hass 218 friends	 The Baked Potato 208 friends
 Soso Phist 11 mutual friends	 Lemontree Cocktailbar 4,857 friends
 Endless Doughnuts 20 friends	 Cheezeburger ✓ Friends
 Chicken Mässla 68 friends	 Falafel Fejl Football Management at Lund, Sweden ✓ Friends
 Koh-Coconut Water-Ireland 1,845 friends	 Justin Sunny Dee 908 friends ✓ Friends
 Cherie Bok Choy Jeong 549 friends	 Ferzal Bulgogi 1 friend ✓ Friends
 Bacon Pancakes 18 friends	 LB Curry Powder 1 friend ✓ Friends
 Dat Omee Pizzah 690 friends	 Bok Choy 2 friends ✓ Friends

Jared Wells

Jared Wells Submission #1.pdf

Jared Wells Submission #2.pdf

Share This Photo X

On your own Timeline ▼

Say something about this...

If Deleuze and Guattari meditate on the deterritorializing potential of the face (because, as they explain, it is the part of the body with the most holes), Laruelle does something quite different, instead singing in praise of the non-connectivity of the One, *in praise of the absolute and radical territorialization of the One*. The One is, in this sense, a mode of hyper-territorialization in which nothing can pass or communicate – a *prophylactic* ontology might be the best name for it, just as much of philosophy proposes an endless series of *promiscuous* ontologies. Thus synthetic judgments, on the face of

⚠ Some people may not be able to see this attachment because of its privacy settings.

 Only Me Cancel Share Photo

**Evil Moisture - Tribute To The Hiss On A 3rd Generation Copy Of Blood Feast**



visitordesign

LPW-SUB-1.pdf

LPW-SUB-2a.jpg

lpw-sub-3.pdf



Babies save Baby

This is my boy with prop ... he's needing help with his breathing being born at 28 weeks

These set of pics with correct pose seems to upset some people

These tubes and wires help save hundreds of babies everyday... that grow into healthy children ... as I do a lot of moms look back with thanks for their tiny miracles

I also see others a lot that don't survive which must be devastating... we also lose full term babies through complications every day... I am so grateful for the medical advances that have saved our baby girl Chloé who was sadly born sick... I just recently got to visit her little grave.

Just wondered what your thoughts are on the subject... after all these tubes and wires are to help save lives



submission1.pdf

submission2.pdf

submission3.pdf

Milena Zuccarelli



Corinna Triantafyllidis  
"Multiples" (Eilleens, Ekaterinas and Mahmuts)

CTriantafyllidis1.pdf

CTriantafyllidis2.pdf

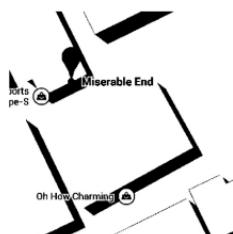
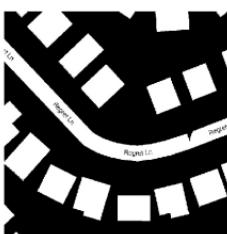
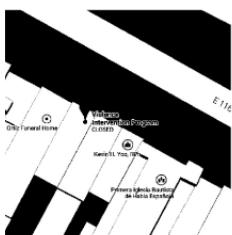
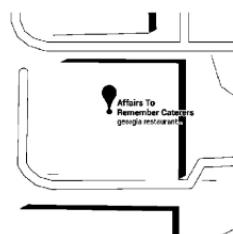
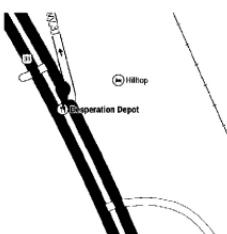
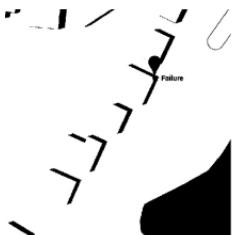
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Corinna Triantafyllidis

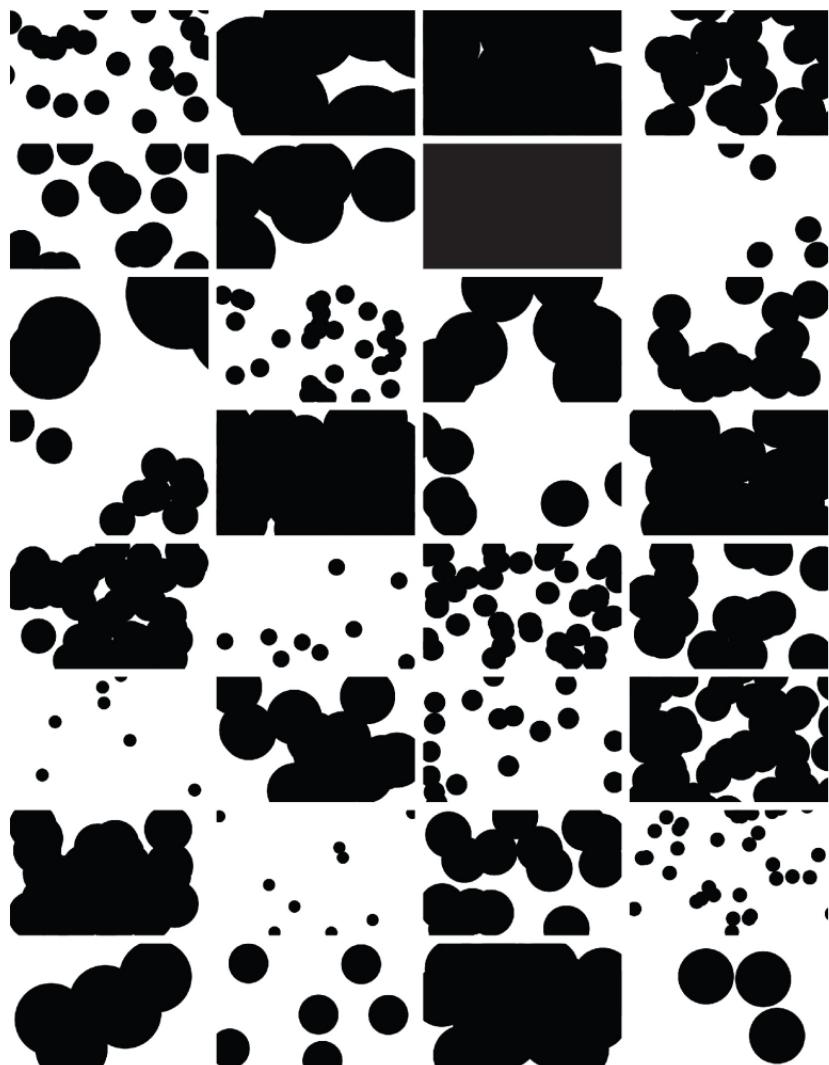


Emma Jennings

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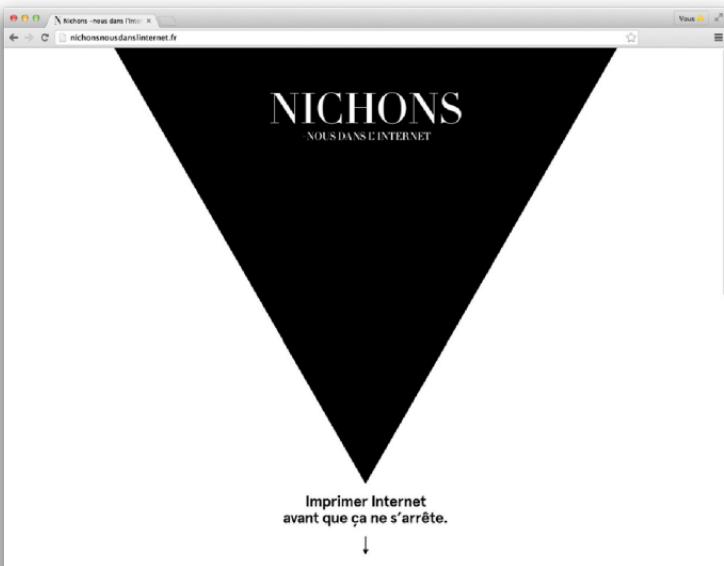


nicolas\_massi\_LoPW.pdf



Nichons-nous dans l'Internet

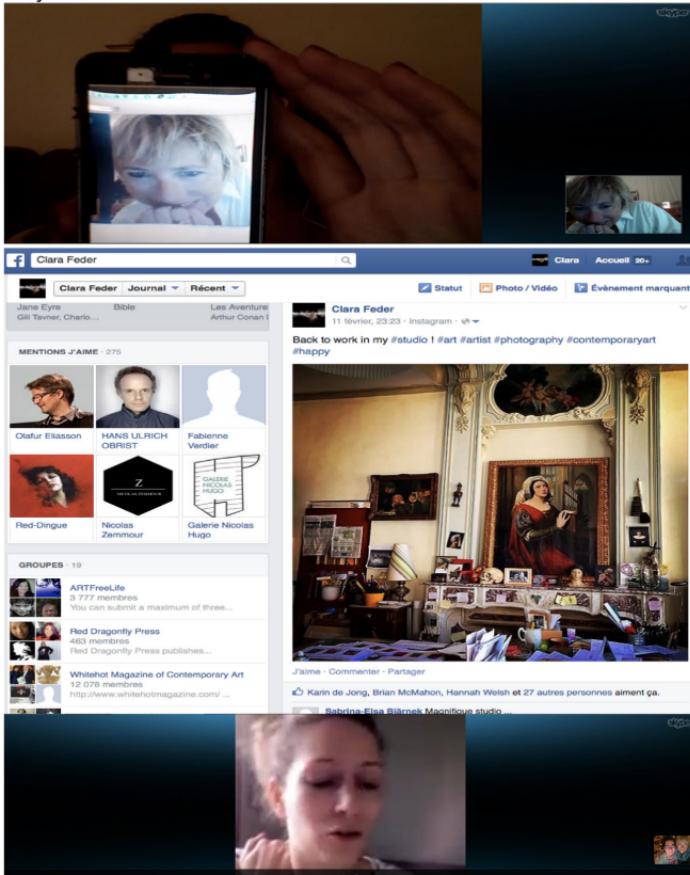
Nichons-nous (1).pdf



dayinthelife of.pdf

## Clara Feder

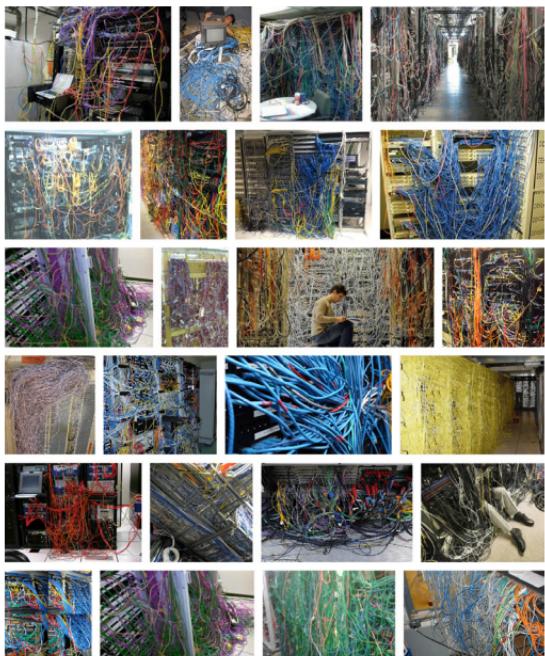
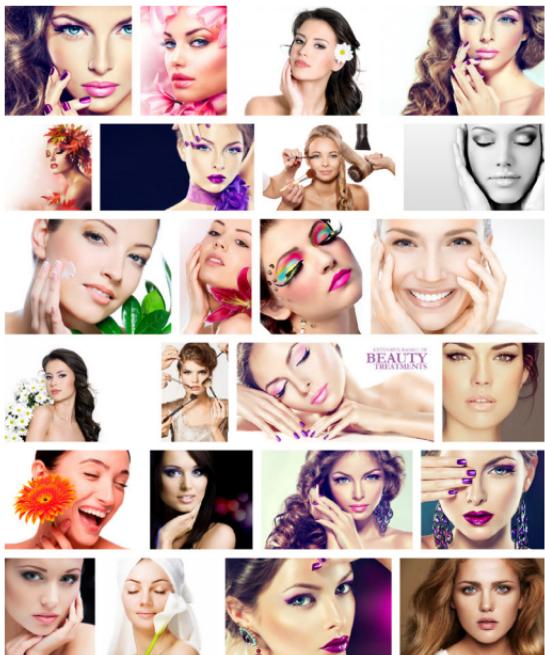
#dayinthelife of @clarafeder



Jason Huff

Jason-Huff-Submission-Beauty2015.pdf

Jason-Huff-Submission-CablePorn2015.pdf



Wessel Baarda

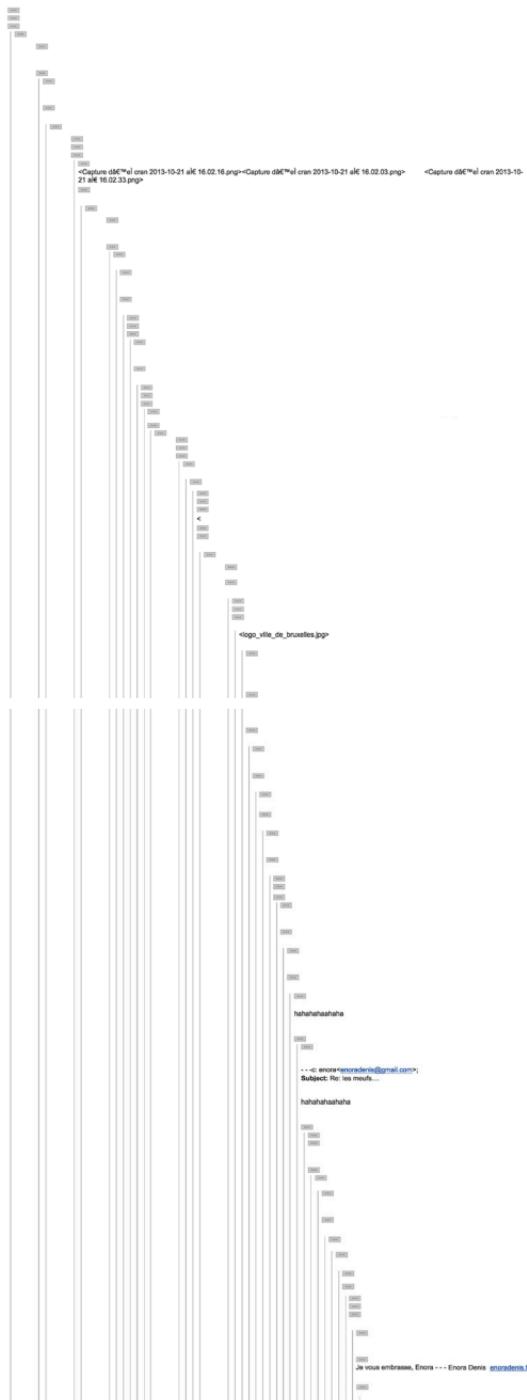
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Enora Denis

emails-cascade\_Enora-Denis.pdf

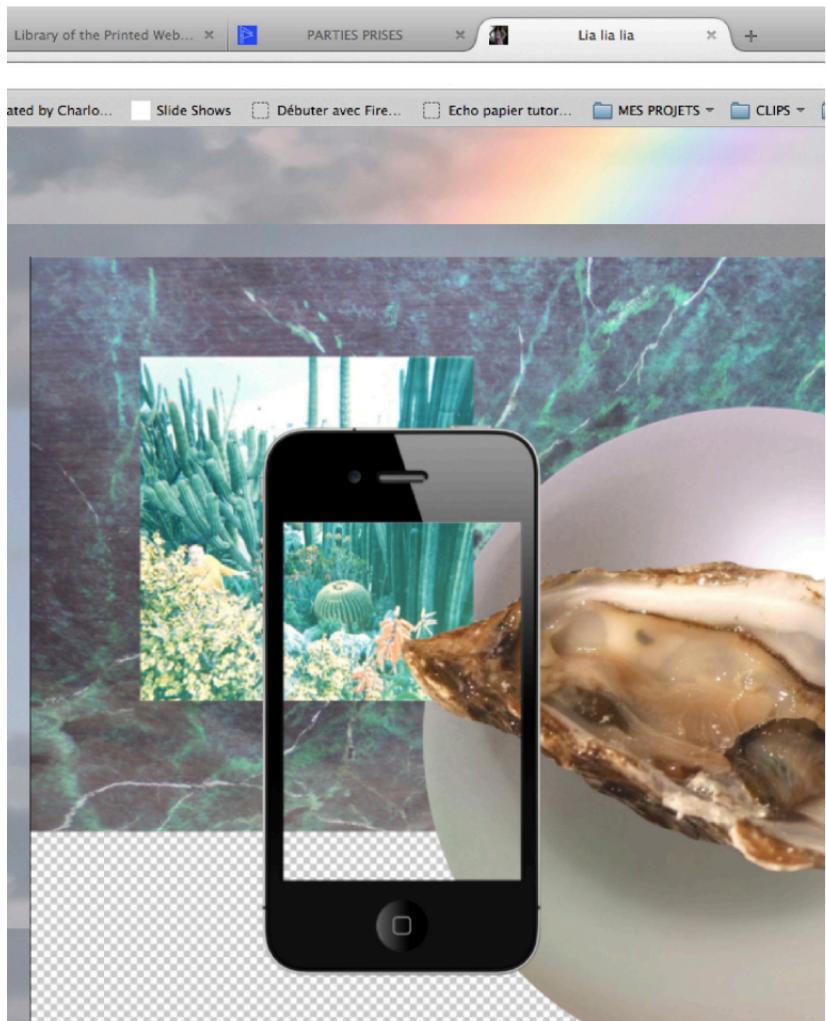
## Enora Denis



Parties Prises Projects

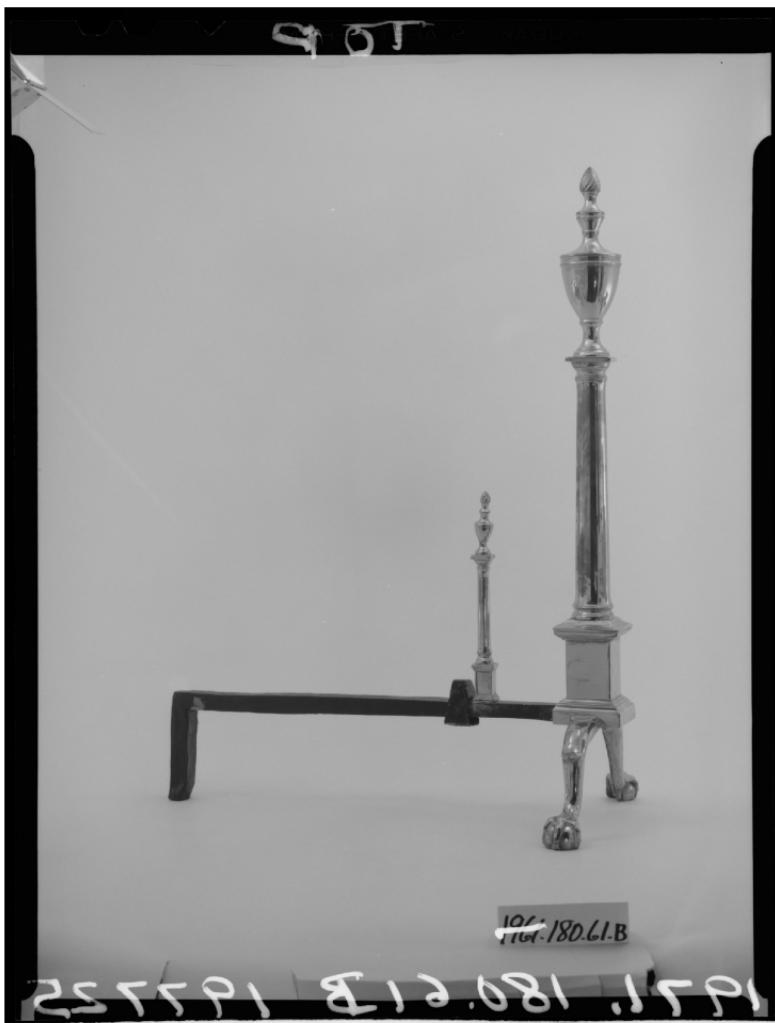
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## Parties Prises Projects



Greg Allen  
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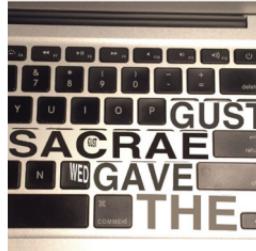
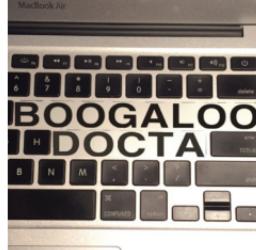
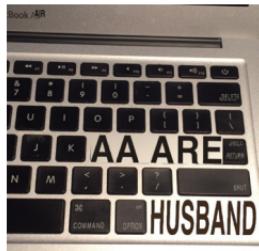
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greg.org, Untitled (Andiron Attr. to Paul Revere, Jr.), 2015

Benjamin Shaykin  
#googletypographer

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Shaykin\_PrintedWeb3\_2.pdf  
Shaykin\_PrintedWeb3\_3.pdf  
Shaykin\_PrintedWeb3\_4.pdf



Joseph Yearous-Algozin

2\$\_.PDF.pdf



Salerno\_Bureau\_Laurenzi\_PRINTEDWEB3.pdf



01/01/2015  
h.00:00

This screenshot from Chatroulette.it was taken in Rome during the first seconds of 2015, while we were celebrating together the New Year's Eve. It is our substandard resolution *memento mori*.

Thijmen van Brunschot

thereforeiam-eu\_spreads\_def2.pdf

## Thijmen van Brunschot



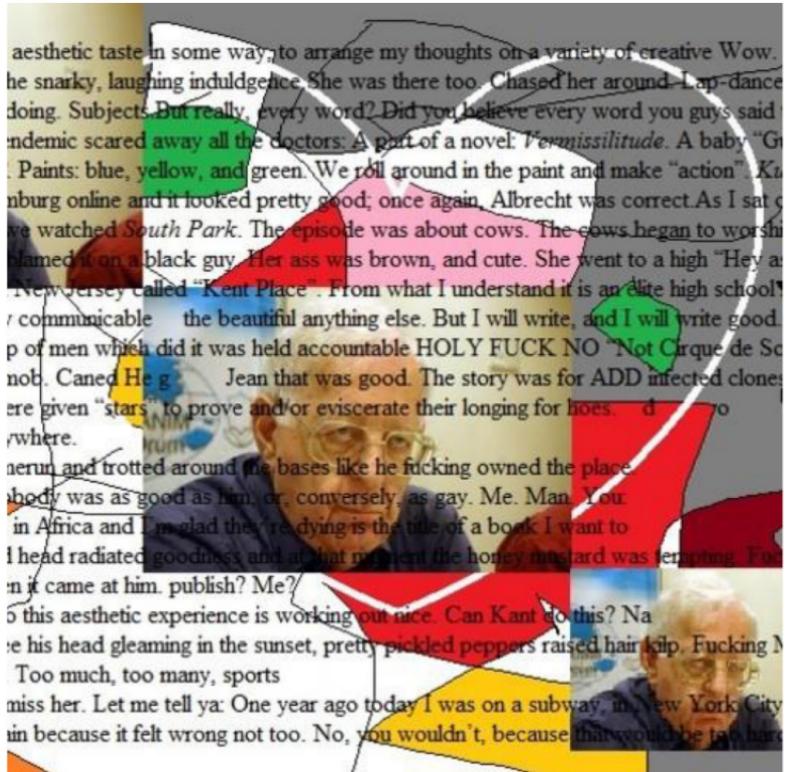
Thomas Artur Spallek  
Western Typologies Nr.1 (excerpt)

Western Typologies Nr\_1\_Printed\_Web\_Thomas Artur Spallek.pdf



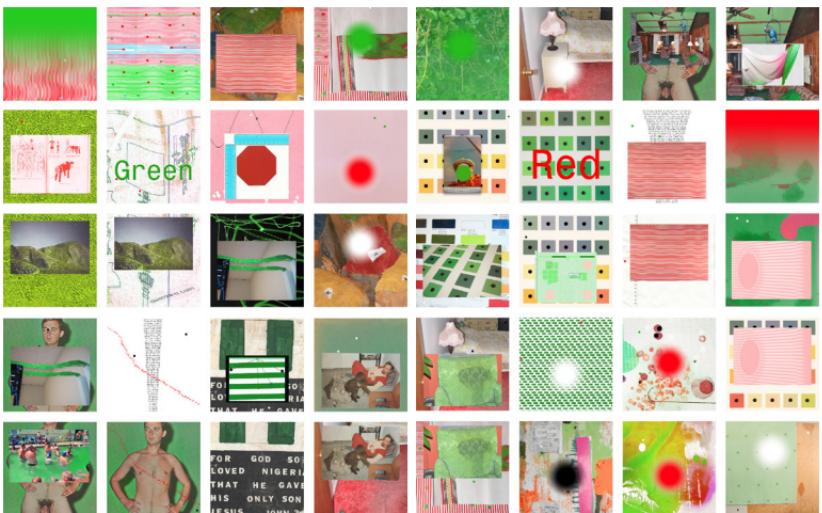
Matthew Boyle

Me.pdf



Matthew Underwood

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Keith Phelan  
Favicon Alphabet

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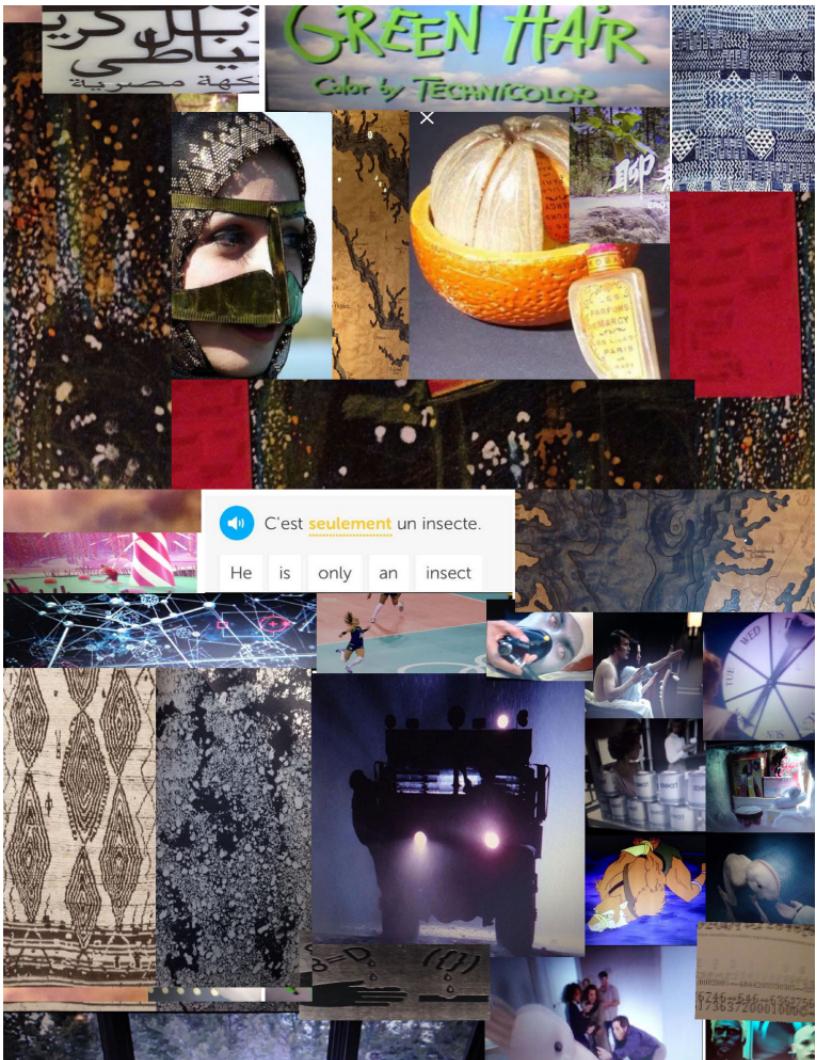
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Ryan Abb C'est  
Seulement Un Insecte

squirrelbeat submit.jpg



Philip Tomaru

Philip Tomaru\_1.pdf

Philip Tomaru\_2.pdf

Philip Tomaru 3.pdf

## Philip Tomaru

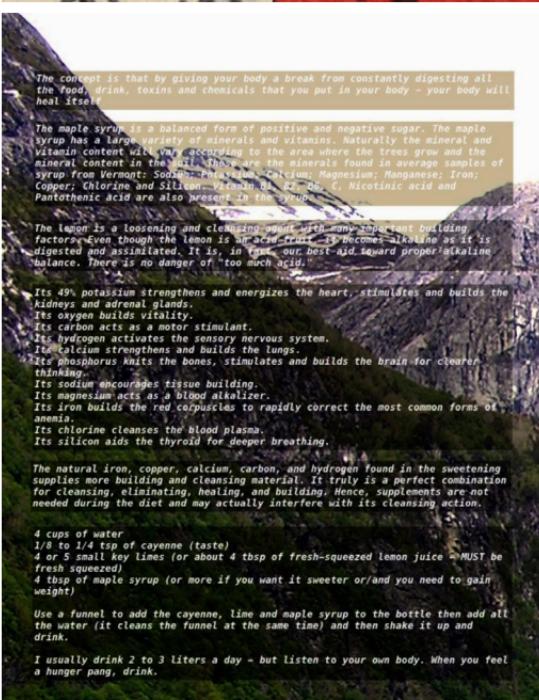
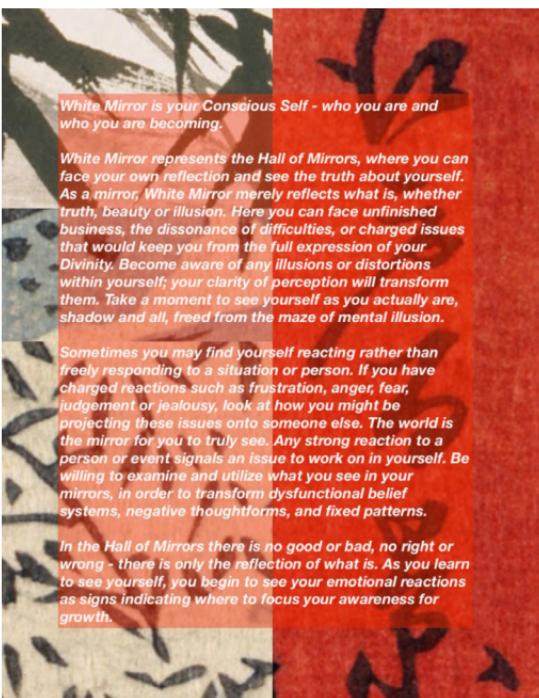


A screenshot of an eBay search results page. The search term 'Collections by pac2001' is entered in the search bar. The results are displayed in a grid format. Some of the visible items include:

- Destroyed, intact history**: An item featuring a man in a suit.
- XmasOoking**: An item featuring a book cover with the words 'PIAGARISSM' and 'ORIGINALITY'.
- Toy Computers**: An item featuring a black computer keyboard.
- Photo&Prints/70s-80s**: An item featuring a black and white photo of a child.
- Museum\_destroyed**: An item featuring a thumbnail of a destroyed building.
- MOMA publications**: An item featuring a thumbnail of a book cover with 'ART IN OUR TIME'.
- John Paul Getty Photos**: An item featuring a collage of various photos.
- NURSES**: An item featuring a thumbnail of a book cover with 'NURSES'.

Jaidon Lalor

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Page 2.pdf



Anja Morell

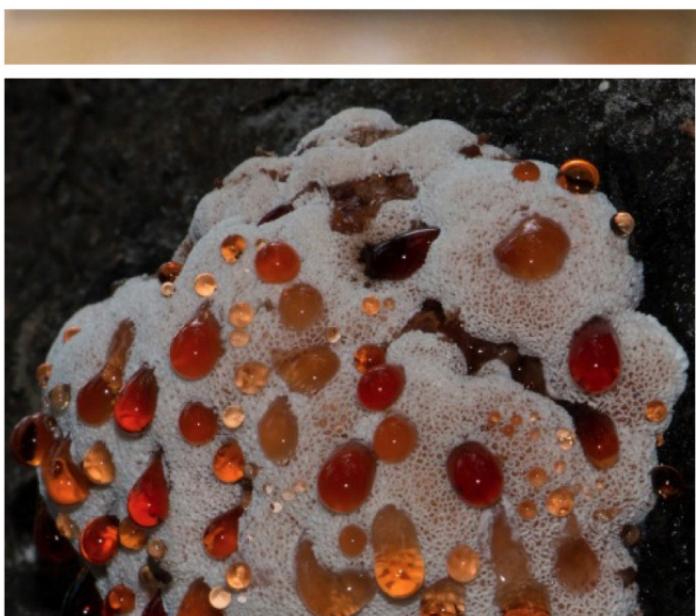
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LEFT: egg forming inside human woman during ovulation

RIGHT: pine tree sap coming from the tree

Posted 9 months ago

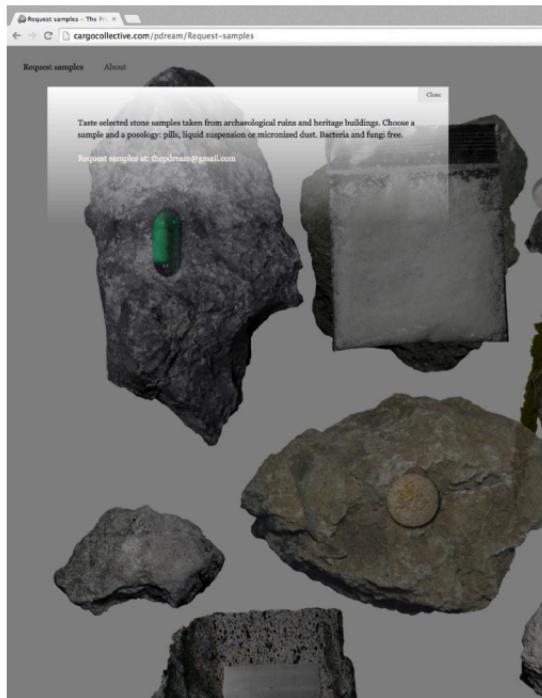


Javier Fresneda

JF\_PDREAM\_04.pdf

JF\_PDREAM\_07.pdf

## Javier Fresneda



Selwa Abd

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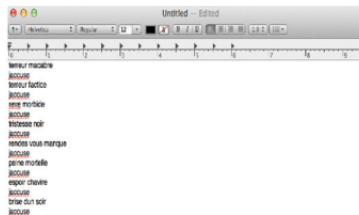


CITY 7

AN INTRODUCTION TO THE INFORMATION AGE ■ 15

such as the European Union. It follows the creation of a web of political institutions: national, international, regional, and local. This is the European Union, which follows the institutions that becomes the new operating unit of the information age. The network state, a transnational, supranational, international, regional, and local, that becomes the new operating unit of the information age—the network state.

In this complexity, the communication between networks and social actors depends increasingly on shared CULTURAL CODES. If we accent certain values, certain categories that frame the meaning of exchange, then the actors



One hundred years ago Filippo Tommaso Marinetti published the manifesto that invented the sensory culture that followed in the future. The 1919 *Futurist Manifesto*, which you can find in the first pages of this book, extends the hunting metaphor of machine. This hunting machine reaches its final step in the construction of the global Web. It has now been constructed by the axis of a financial system that visualised on the foundations of the sensory, aesthetic, and economic power. The sensory culture, *Theorem of the Future Internet*.

MANIFESTO OF POST-FUTURISM

Frances French  
1. The range of the degree of difficulty of the material.  
2. The visual quality of the illustrations and the activities.  
3. Judging our advertising campaign, we have to consider the product and service offered by the company, the target group, the place of sale, the price of the article and the effect of the competition.

The first two factors have been taken care of now, the third factor is also considered. We have to make sure that the illustrations are good enough. One can never be too careful in this aspect. As far as the price of the book is concerned, it has to be low, so that the book can be sold at a reasonable profit margin. In this respect, we have to take into account the cost of production, the cost of distribution and the cost of advertising. These factors will determine whether or not the book will be successful.

Finally, we have to consider the market for which the book is intended. This means that we have to know who the target group is and what their needs are.

3. We can use the *incentive compatibility* of the incentive. We can find policies so as to reward the object carriers for their efficiency, accountability and honesty, capable of creating up-to-date systems. We have tried in this paper to highlight the importance of creating incentives and reward system in public administration, in the measure, we can begin to increase efficiency and reduce corruption.
4. The public can either accept or decline the incentive offered by the institution due to operation of the reward policy. If the public declines, the incentives are ruined by the following formulae:  $\text{Incentive} = \frac{\text{Efficiency}}{\text{Efficiency} + \text{Inefficiency}}$

Gen Howe

tpw3\_genhowe1.pdf

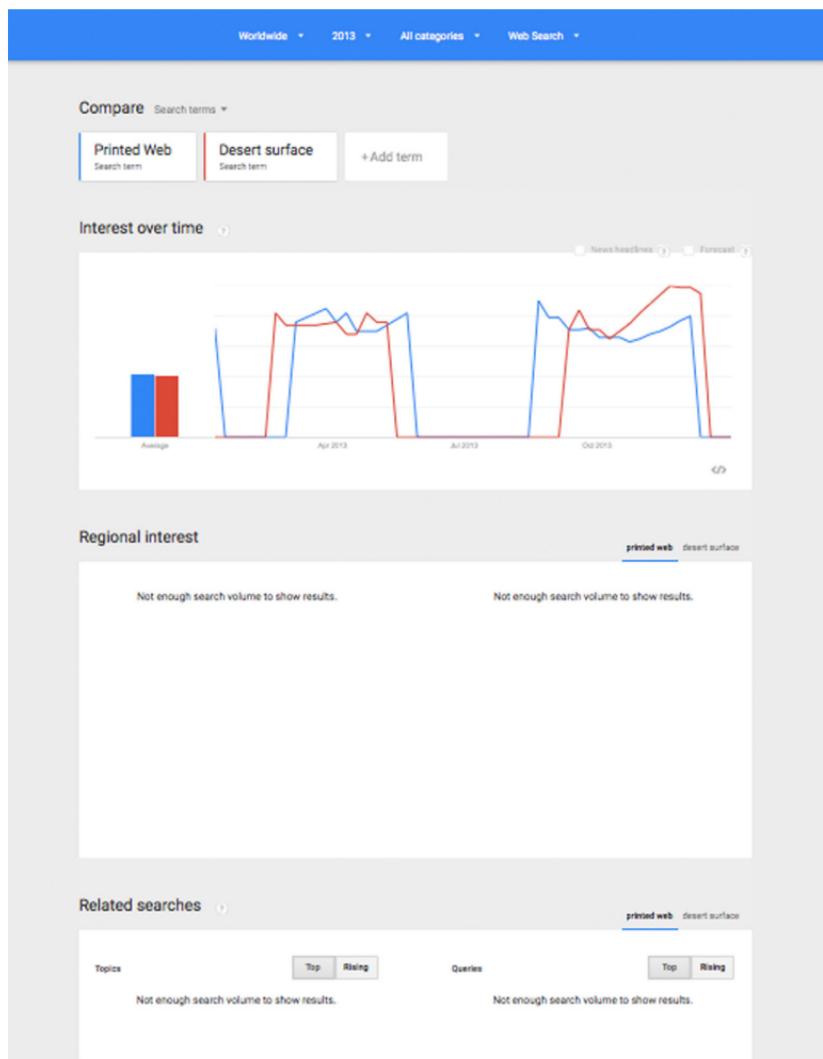
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tpw3\_genhowe3.pdf



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## Miguel Fernández de Castro



Josh Brien

JOSHS\_DAILY.pdf

## Josh Brien



Lucinda Hitchcock  
ED Punctuation  
For Sale a & For Sale b

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For Sale a.pdf

For Sale b.pdf

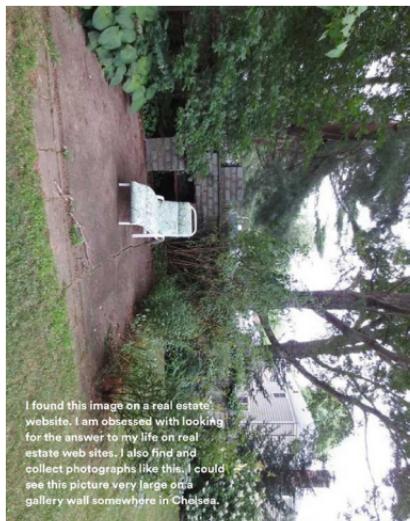


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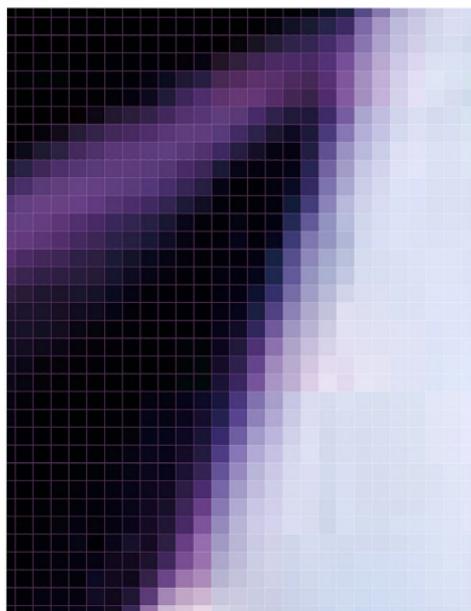
Tip: Try entering a descriptive word in  
[/visually similar images](#)



Anouk Kruithof  
pixel stress

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anoukkruithof\_pixelstress\_2.pdf

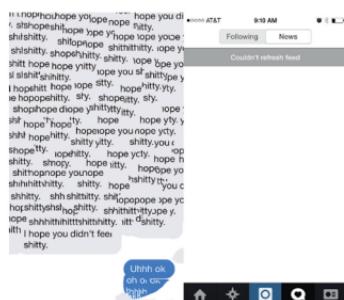
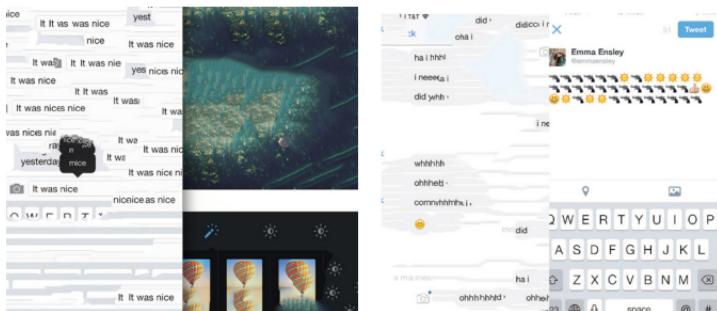
Anouk Kruithof



Emma Ensley

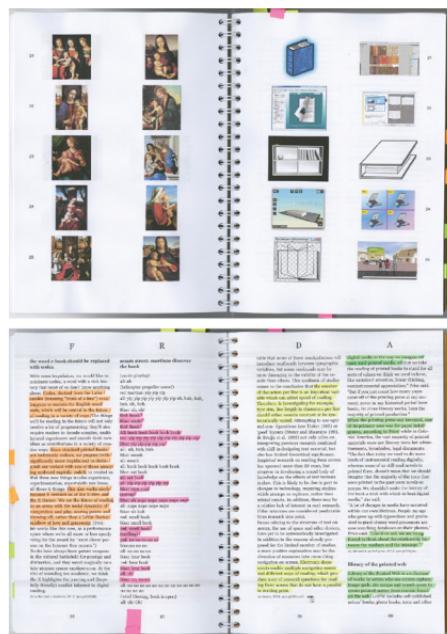
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## Emma Ensley



Nastia Protsenko  
North to the Future  
Places I have Never Been Before

north\_to\_the\_future\_nastia\_protsenko.pdf  
from\_book\_to\_ebook.pdf



According to Wikipedia "Slippery is the name of a type of binding from a paper publication." For this reason, the book is bound in a way that it can be easily torn into individual pages to be delivered, and from the desktop to the paper. The publication is a collection of articles about books and e-books, divided in a software, reading, design, art, the goal was to show the variety of book designs and their features.

## ALASKA

Alaska is the largest of the 50 U.S. states, with a total area of 591,049 sq mi (1,531,826 km<sup>2</sup>). It is located in the northwest extremity of the North American continent. Major rivers and borders mark the various regions of Alaska. For this project, the state was divided to 4 parts, north-east, south-west, south-east, north-east, according to groups made by Federal Aviation Administration.

## MOTTO

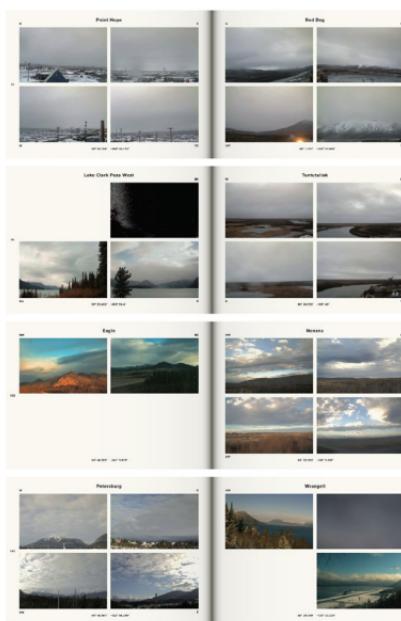
"North to the Future" is the official state motto of Alaska by Junius Jonathan Pease in 1967 for the centennial of the Alaska Purchase. He said that "the people are a wonder that beyond the horizon of urban clutter there is a Great Land of opportunity that can provide a new tomorrow for this century's "huddled masses yearning to live free." The motto represents an optimism for a state filled with promise.

## ROOK

596 low quality images of Alaska made by web cameras on October 10, 2013 between 10:25 and 10:30 a.m. Alaska Daylight Time. The images are divided to 4 parts according to 4 geographical parts of Alaska. Each part contains four to 4 images made by web cameras directed to different cardinal points and a geographical coordinate (latitude and longitude). The locations are arranged in a sequence from north to south.

## AWC

"To enhance safety and efficiency, Aviation Weather Camera Program provides weather visibility information through web cameras. The cameras images to aviation users. Weather images of airports and other key locations and civil places supply pilots and flight service staff. Weather images are updated every 10 minutes and are available through a user-friendly web-enabled application on a public website."



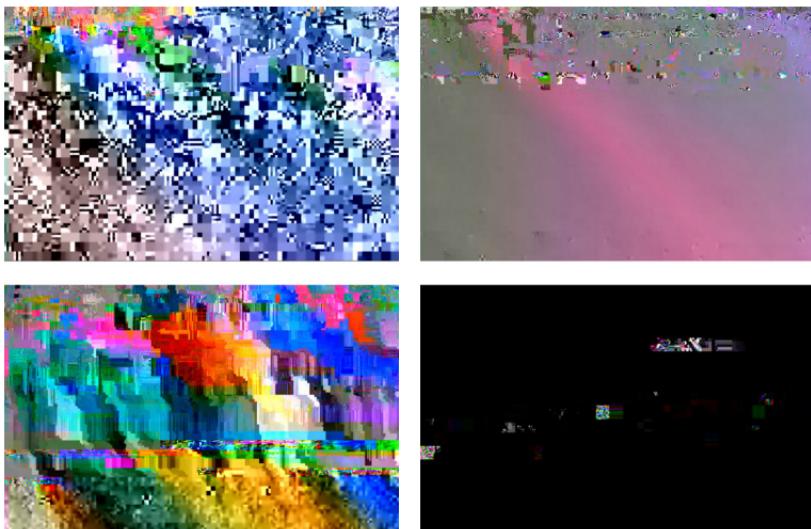
Fenêtreproject (Dustin Cauchi & Francesca Mangion)

lopw\_Submission\_Fenêtreproject.pdf



Molly Woodward

Molly Woodward Printed Web 3.pdf



Dylan Neuwirth  
ABSOLUTE ZERO

Neuwirth\_Dylan\_Absolute\_Zero\_Printed\_Web.pdf

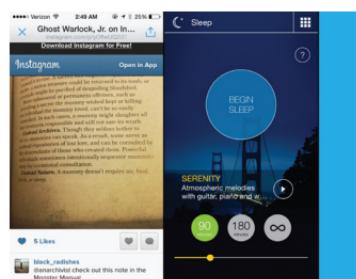
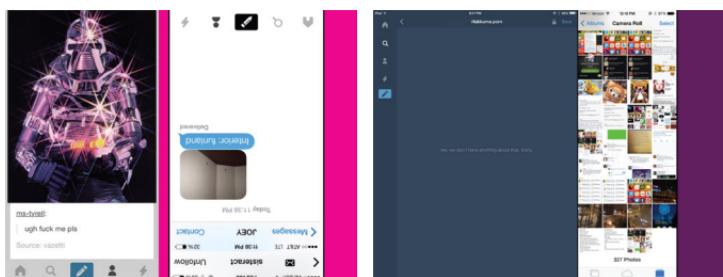
Dylan Neuwirth



Chris Alexander

alexander\_1\_Rilakkuma\_1.pdf  
alexander\_2\_mcnuget.pdf  
alexander\_3\_cylon.pdf  
alexander\_4\_Rilakkuma\_2.pdf  
alexander\_5\_sleep.pdf

## Chris Alexander



Igor Myrtille  
Séduire Charlie (Charm Charlie)

Séduire Charlie.pdf



Spivey1.pdf

Spivey2\_bleeds.pdf

FACEBOOK STATUS UPDATE BY MY FRIEND JANE  
THURSDAY JANUARY 19, 2012 AT 11:24AM

I read the story of **CHICKEN FRIED STEAK** this morning.  
It originated in Lamesa, Texas  
in 1911 when Jimmy Don  
Perkins missed the comma  
on the waitress order of  
**'chicken, fried steak'**  
at Ethel's Home Cooking

restaurant. — AT NORTH CAROLINA STATE FARMERS MARKET RESTAURANT, RALEIGH, NC



<http://bloody-disgusting.com>

## Nine Inch Nails Mashed Up With Taylor Swift Actually Works Really Well

Mashup master Isostine has been known for mixing two wildly different artists and somehow making it work. Remember when he did Slipknot vs. Justin Bieber into Psychosocial Baby and it somehow worked like a goddamn charm? Well, he's back with yet another odd pairing that just...clicks.

Below is a video that mashes Taylor Swift's mega hit "Shake It Off" with Nine Inch Nails' "The Perfect Drug" (which is one of my favorite videos from the group). Just like "Psychosocial Baby", the mashup takes the music of the popper-truck and overlays it with the more aggressive vocals of NIN.

By Jonathan Beutan on February 4, 2015

FROM: "ANGELINE" <ULTRIJAM@AOLPLEX.NET>  
TO: JULIEB#  
SUBJECT: HELLO  
DATE: FEBRUARY 9, 2015 AT 10:11:55 AM PST  
REPLY-TO: JULIEB#JAM@AOLPLEX.NET

*Hello Mr. Dependable!!!*

*I am Tanya and I am in search of my personal Mr. Dependable! Are you one? Well I hope that you are. Most girls are in search of one. It is very important for us girls to have someone who is there for you in any situation in life. I am from Russia and here girls love to have someone who cares, loves and pampers you so that they feel secure and blessed. Russian girls know to be the loved ones, we understand men to the core and we love make a man feel satisfied in every aspect of family life. If you long to find one among us or maybe you want to find me myself, join this site where I have registered myself in search of my Mr. Dependable.*

*Come on click now!!!!*

FACEBOOK STATUS UPDATE PROFESSOR WALLACE SUNDAY FEBRUARY 8 2015 9:12am

Google Trends short ribs

kitchen in full swing this morning: oatmeal steeping, beets steaming, short ribs braising,

Holy Mpsesh!

Kenneth Goldsmith and Fox Irving

Nov 5.jpg

Oct 18.jpg

Sep 30.jpg

Kenneth Goldsmith and Fox Irving

Kenneth Goldsmith  
@DrBeingKerryG

"@kg\_ubuntu: Beckett in 1984 on Duchamp's readymades: "A writer could not do that." "

Beckett in 1984 in Duchamp's Readymades

"A writer could not do that."



Sep 29

ew lpw 1.pdf

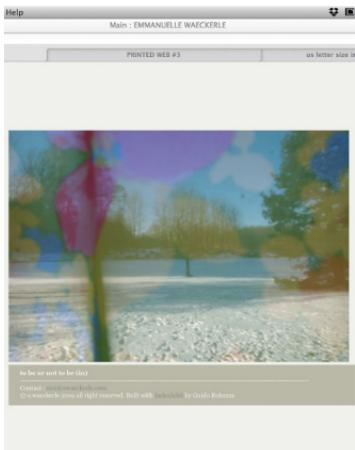
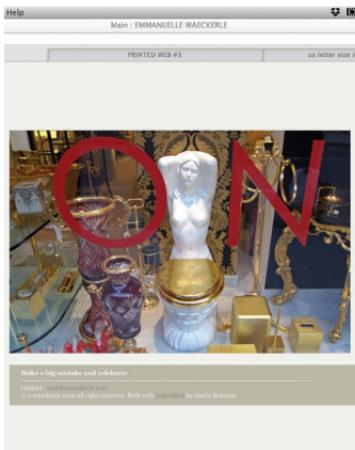
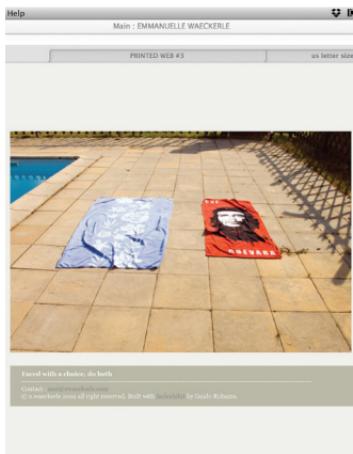
ew lpw 2.pdf

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# Emmanuelle Waeckerle



Filipe Matos

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## Filipe Matos

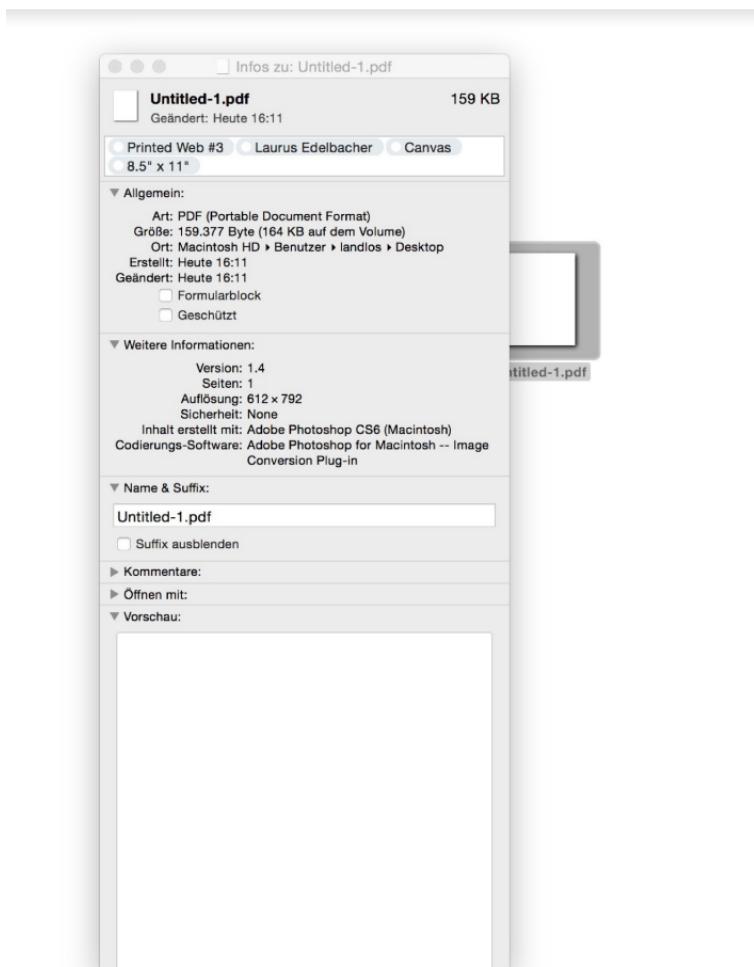
The collage consists of several overlapping and adjacent screenshots:

- Top Left:** A Facebook "Sign Up" page featuring a woman with orange hair and a red dress.
- Top Right:** A painting of three women in 18th-century attire, with a small inset image of a woman's face.
- Middle Left:** A screenshot of a Facebook post by "Filipe Matos" showing a photo of a woman with her tongue out.
- Middle Center:** A "Facebook Login" screen with a placeholder for a profile picture.
- Middle Right:** A screenshot of a Facebook search results page for "Who's In Those Photos?"
- Bottom Left:** A screenshot of a Facebook profile for "Daphne Rosen" showing a photo of a woman in a white top.
- Bottom Center:** A screenshot of a Facebook profile for "Filipe Matos" showing a photo of a person's back.
- Bottom Right:** A screenshot of a Facebook search results page for "Filipe Matos" showing multiple profile pictures.

Laurus Edelbacher

Dokument-1.pdf

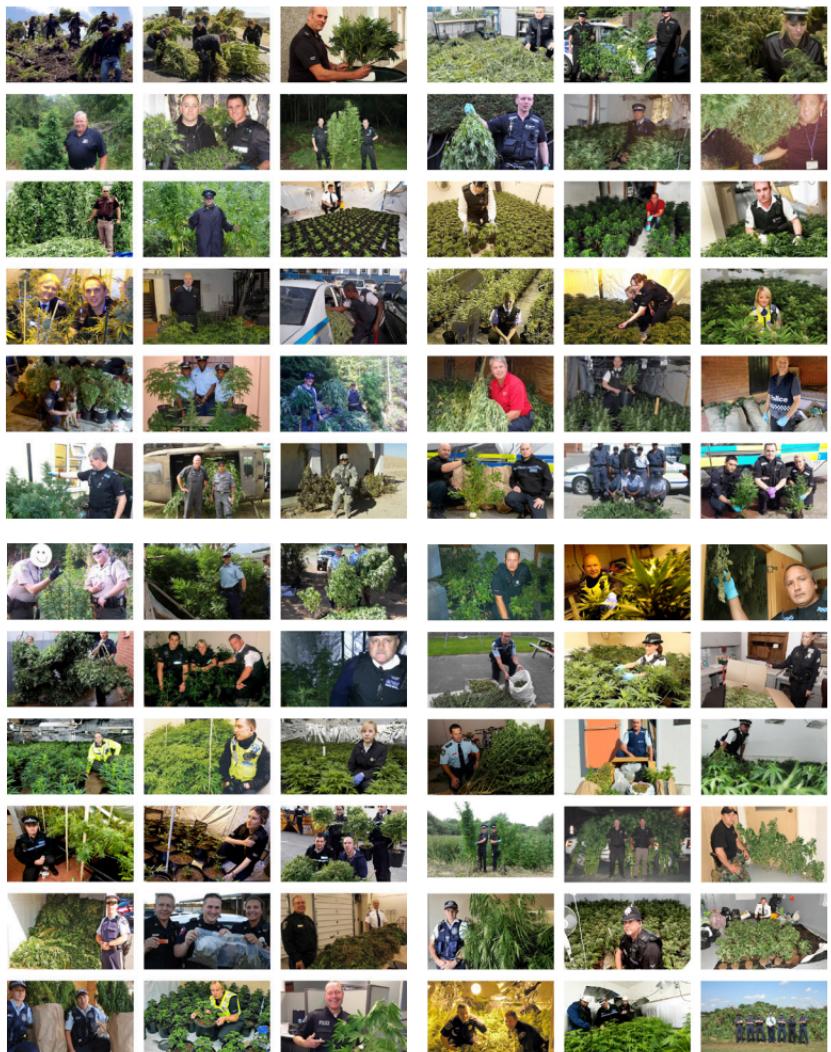
## Laurus Edelbacher



Max Siedentopf  
Happy Gardeners

HappyGardeners\_MaxSiedentopf.pdf

Max Siedentopf



Cathleen Owens

Owens\_HelloandWelcomeIncorporated.pdf

## Cathleen Owens

facebook

Email or Phone      Password  
 Keep me logged in      [Forgot your password?](#)      [Log In](#)

HELLO AND WELCOME INC.      HELLO AND WELCOME INC.      Hello and Welcome Incorporated is on Facebook.  
HELLO AND WELCOME INC.      HELLO AND WELCOME INC. To connect with Hello and Welcome Incorporated, sign up for Facebook today.  
HELLO AND WELCOME INC.      HELLO AND WELCOME INC.      [Sign Up](#)      [Log In](#)

HELLO AND WELCOME INC.      HELLO AND WELCOME INC.      HELLO AND WELCOME INC.  
HELLO AND WELCOME INC.      HELLO AND WELCOME INC.      HELLO AND WELCOME INC.

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606 likes

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HELLO AND WELCOME INC.      February 6 at 2:10am · 

Put those headphones on and get through your Wednesday with our H&W Hump Day Power Playlist.  
<http://www.youtube.com/playlist...>

H&W Hump Day Power Up Playlist

 YOUTUBE.COM

Like · Comment · Share ·  3  1

Florian Kuhlmann  
“FREEBEER (AND ONE DONUT)”

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Florian Kuhlmann



Ohad Ben Shimon

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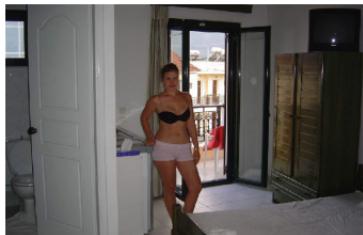
## **OPEN CALL**

**Printed Web #3 will be a compilation of one-page submissions. Submit anything from the web/internet. There is no theme, only ideas: email, texts, code, snapchats, screenshots, flickr, tumblr, recipes, junk, stolen stuff, data, letters, archives, webcams, wikis, porn, lists, comments, NSA, geocities, google maps, documents, spam, darknet, friendster, passwords, anonymous, art, yelp, thumbnails, family photos, street-view, youtube, etc. Send each submission as a single US-letter size (8.5" x 11") PDF. Design and formatting is up to you. #3 will be portrait-oriented, like previous issues.\* Your work will be attributed and your name included somewhere in the printed publication—no need to put it in the PDF (unless you want to). Multiple submissions are okay.\*\* Send PDFs to: paul@soulellis.com  
Deadline 11:59pm EST Sunday 15 February 2015.**

Yotam Hadar

yotam hadar printed web 3.pdf

Yotam Hadar



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Mario Santamaria

Righted-Museum\_mario-santamaria.pdf

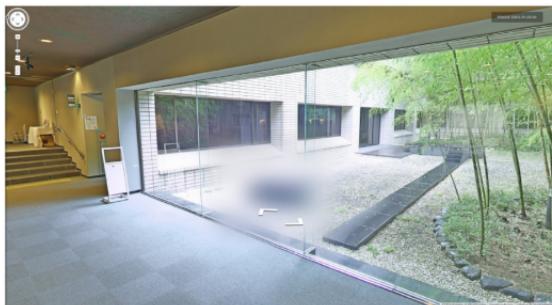
## Mario Santamaría

Righted Museum

<http://righted-museum.tumblr.com/>

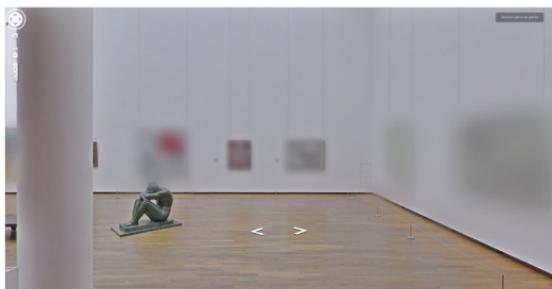
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December 16, 2014 / 1 note



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December 16, 2014



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Aurora Tang

atang\_human\_habitation\_forms.pdf

**List of human habitation forms**

From Wikipedia, the free encyclopedia (30 December 2014, 12:16)

This is a list of stationary and mobile types of human habitation. Such an exhaustive list is at times used for national census, where counting every person, however housed (or not housed, as with homeless persons), is mandatory.

<b>Stationary</b>	<ul style="list-style-type: none"> <li>• Airport</li> <li>• Barracks, may also be mobile, a permanent or military camp</li> <li>• Bed and breakfast, or B&amp;B (French: <i>Chambre d'hôtes</i>)</li> <li>• Boarding house</li> <li>• Bothy</li> <li>• Bungalow</li> <li>• Castle</li> <li>• Cave           <ul style="list-style-type: none"> <li>• Gaodong</li> </ul> </li> <li>• Chalet</li> <li>• Chuchy</li> <li>• Condominium</li> <li>• Converted barn</li> <li>• Cottage</li> <li>• County jail</li> <li>• Domus</li> <li>• Dormitory</li> <li>• Dugout</li> <li>• Earth house</li> <li>• Earth sheltering</li> <li>• Farm stay</li> <li>• Flophouse</li> <li>• Guest house</li> <li>• Hospital</li> <li>• Hospitality service, or hospitality exchange</li> <li>• Hostel</li> <li>• Hotel           <ul style="list-style-type: none"> <li>• Apartment hotel</li> <li>• Boutique hotel</li> <li>• Capsule hotel</li> <li>• Casino hotel</li> <li>• Love hotel</li> <li>• House, or home</li> <li>• Houseboat</li> <li>• Housing tenure or rented accommodation               <ul style="list-style-type: none"> <li>• Apartment</li> <li>• Bedsit</li> <li>• Communal apartment</li> <li>• Council house</li> <li>• Flatshare, also called <i>shared housing</i> or <i>shared accommodation</i></li> <li>• Public housing</li> <li>• Share house</li> <li>• Single room occupancy</li> <li>• Tenancy</li> </ul> </li> <li>• Hut</li> <li>• Slab hut</li> <li>• Inn</li> <li>• Insula</li> <li>• Log cabin</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Log house</li> <li>• Longhouse</li> <li>• Mansion</li> <li>• Mill dorm</li> <li>• Monastery</li> <li>• Monastic nunnery</li> <li>• Motel</li> <li>• Nursing home</li> <li>• Orphanage</li> <li>• Palace</li> <li>• Pension</li> <li>• Pit-house</li> <li>• Prison</li> <li>• Cell</li> <li>• Psychiatric hospital</li> <li>• Public house</li> <li>• Inn</li> <li>• Resort</li> <li>• Retirement home</li> <li>• Roundhouse</li> <li>• Ryokan, a traditional Japanese inn</li> <li>• Sanatorium</li> <li>• Sleeping car, on a train</li> <li>• Sod house</li> <li>• Timeshare</li> <li>• Tiny home</li> <li>• Train station</li> <li>• Tree house</li> <li>• Turbaza</li> <li>• Underground living</li> <li>• Vacation rental</li> <li>• Villa</li> </ul>	<ul style="list-style-type: none"> <li>• Portable building</li> <li>• Public transport</li> <li>• Recreational vehicle</li> <li>• RV park</li> <li>• Ship           <ul style="list-style-type: none"> <li>• Cruise ship</li> <li>• Ocean liner</li> </ul> </li> <li>• Spacecraft</li> <li>• Tent</li> <li>• Tiny Home</li> <li>• Train           <ul style="list-style-type: none"> <li>• Passenger car, also called a train carriage</li> </ul> </li> <li>• Travel trailer</li> </ul>
<b>Semi-permanent</b>	<ul style="list-style-type: none"> <li>• Beach hut</li> <li>• Bivouac shelter</li> <li>• Emergency shelter</li> <li>• Igloo</li> <li>• Mobile home</li> <li>• Ramada</li> <li>• Snow cave</li> <li>• Tiny Home</li> <li>• Tent city</li> <li>• Quinzhee</li> </ul>	<ul style="list-style-type: none"> <li>• Bell tent</li> <li>• Chum</li> <li>• Fly</li> <li>• Goanti</li> <li>• Kohte</li> <li>• Lavvu</li> <li>• Loue</li> <li>• Nomadic tents</li> <li>• Pandal</li> <li>• Sibley tent</li> <li>• Tarp tent</li> <li>• Tipi</li> <li>• Wigwam</li> <li>• Yurt</li> </ul>	<b>Traditional tent types</b> <ul style="list-style-type: none"> <li>• Bell tent</li> <li>• Chum</li> <li>• Fly</li> <li>• Goanti</li> <li>• Kohte</li> <li>• Lavvu</li> <li>• Loue</li> <li>• Nomadic tents</li> <li>• Pandal</li> <li>• Sibley tent</li> <li>• Tarp tent</li> <li>• Tipi</li> <li>• Wigwam</li> <li>• Yurt</li> </ul>
<b>Mobile</b>	<ul style="list-style-type: none"> <li>• Airplane</li> <li>• Automobile</li> <li>• Bender tent</li> <li>• Boat</li> <li>• Bus</li> <li>• Campervan</li> <li>• Camptile</li> <li>• Ferry</li> <li>• Hot air balloon</li> <li>• Houseboat, including float houses</li> <li>• Mobile home</li> </ul>	<ul style="list-style-type: none"> <li>• Bivouac shack</li> <li>• Blanket</li> <li>• Roof tent</li> <li>• Sleeping bag</li> <li>• Tent</li> <li>• Tarpaulin</li> </ul>	<b>Lightweight materials</b> <ul style="list-style-type: none"> <li>• Bivouac shack</li> <li>• Blanket</li> <li>• Roof tent</li> <li>• Sleeping bag</li> <li>• Tent</li> <li>• Tarpaulin</li> </ul>
<b>Homelessness</b>	<ul style="list-style-type: none"> <li>• Barn</li> <li>• Bus station</li> <li>• Bus stop</li> <li>• Cardboard box (housing)</li> <li>• Dumpster</li> <li>• Homeless shelter</li> <li>• Refugee camp</li> <li>• Shipping container</li> <li>• Sleeping rough</li> <li>• Squatting</li> <li>• Stable</li> </ul>		

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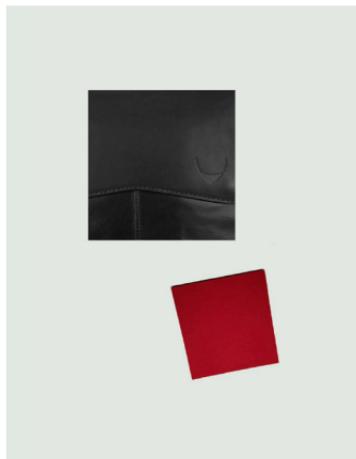
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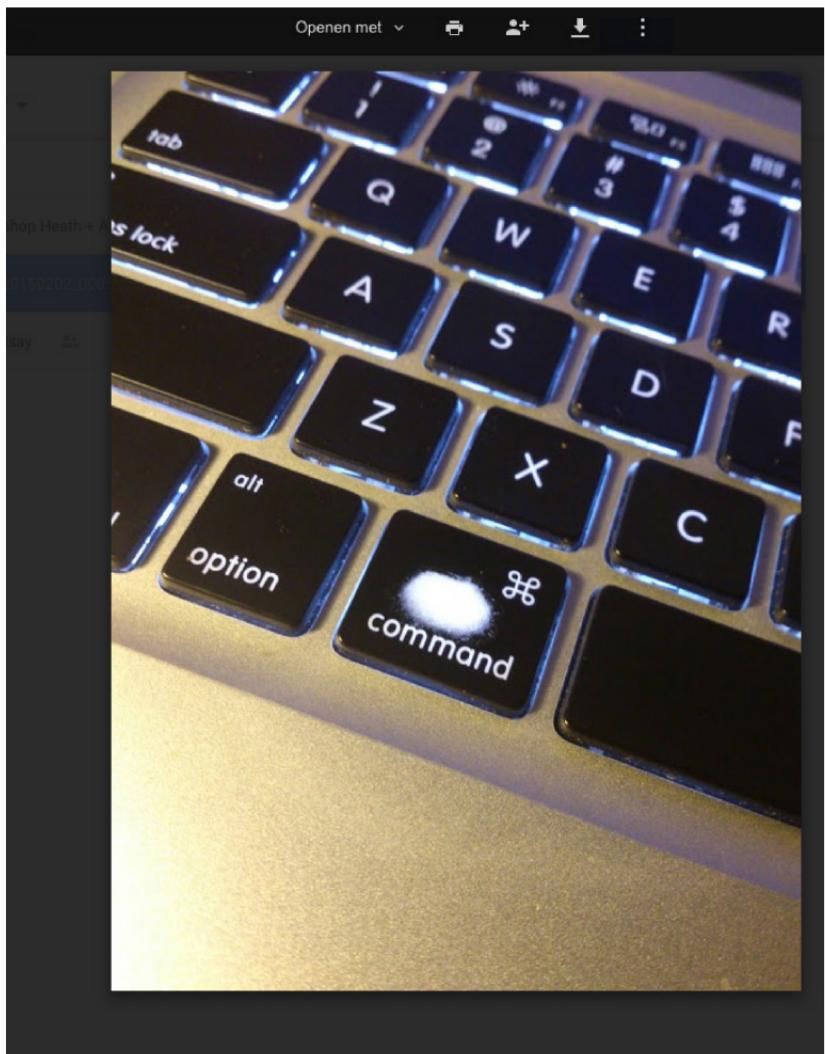
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DaNMac (Daniel McInerney)

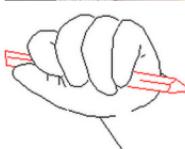
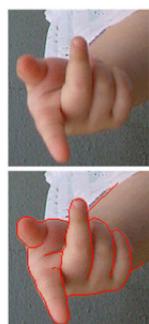
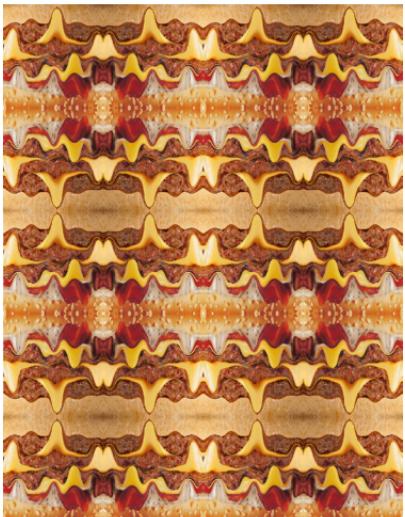
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The Circumcision  
Baconator Print  
How to Draw Hands

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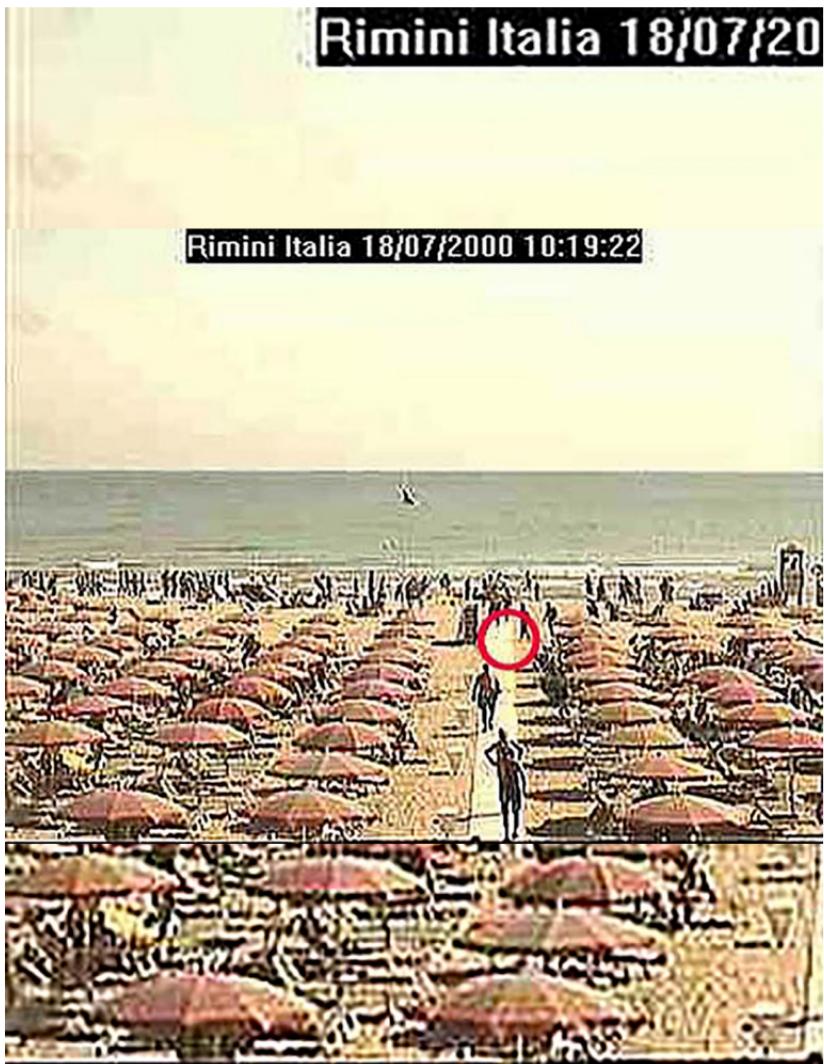
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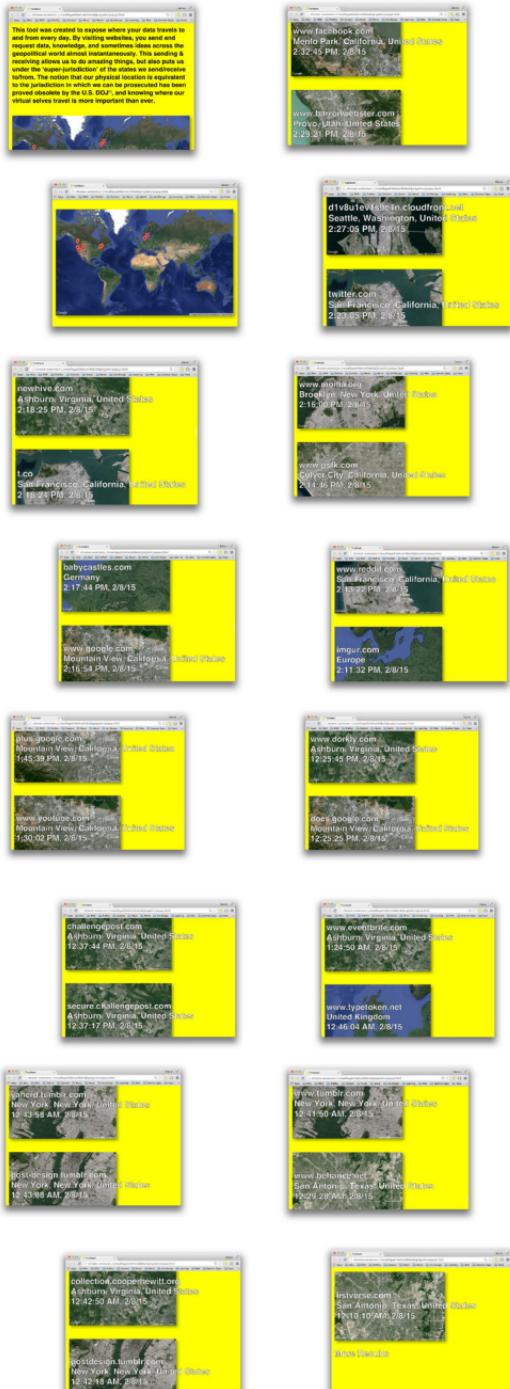
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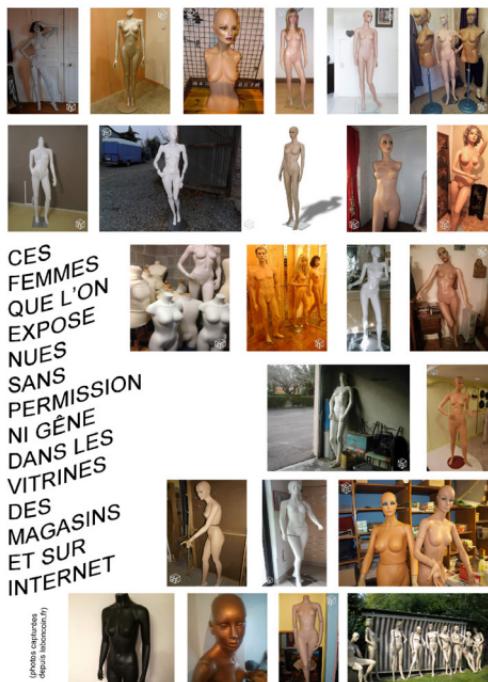


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## Barron Webster



1.pdf  
2.pdf



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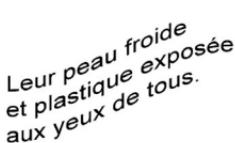
Assouline > Hauts-de-Seine > Décoration > Mannequin siegel paris

**Mannequin siegel paris**

Votre nom: Assouline Ethan  
 Votre adresse email: assoulinethan@hotmail.com  
 Votre téléphone: (facultatif)  
 Texte: Bonjour,  
 Est-il possible d'avoir d'autres photographies?  
 Merci -

Recevoir une copie de cet email  
 Envoyer

Leur peau froide et plastique exposée aux yeux de tous.



re: Votre annonce "Mannequin siegel paris" sur Leboncoin.fr

 Nom d'utilisateur: assoulinethan Date d'inscription: 05/03/2014 | Photo  
 A consulter dans: Paris

 Témoignage pour ce service: 0/2

 Afficher le déroulé de l'AC

 Télécharger toutes les photos

 Descriptif tout des photos

Options d'affichage AC

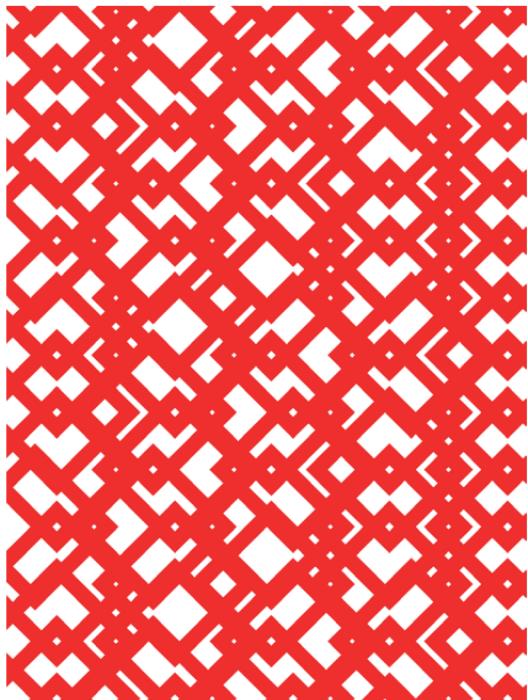
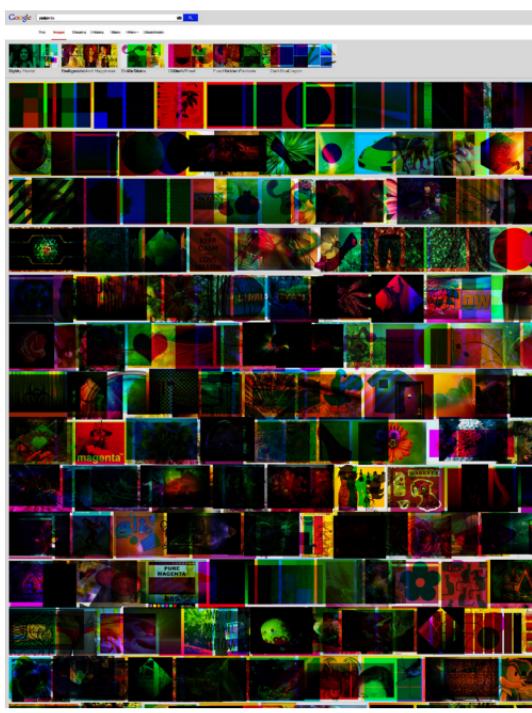
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John Caserta

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Pascal Anders

Podmoskovye

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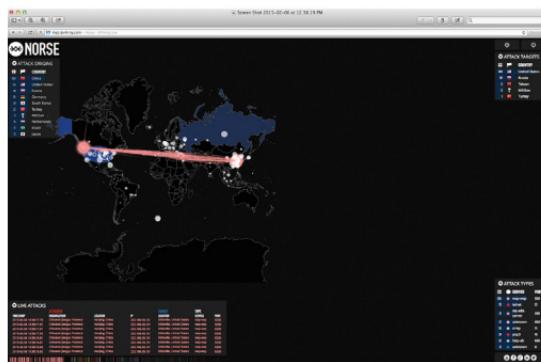
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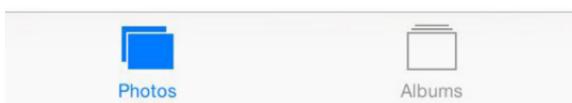
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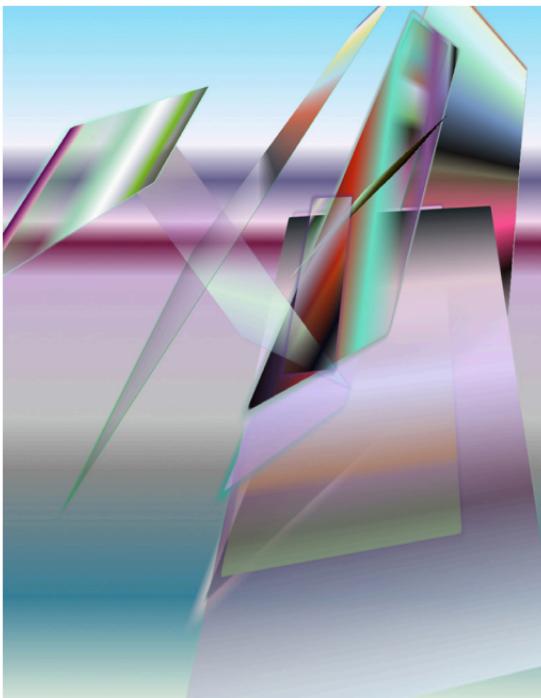
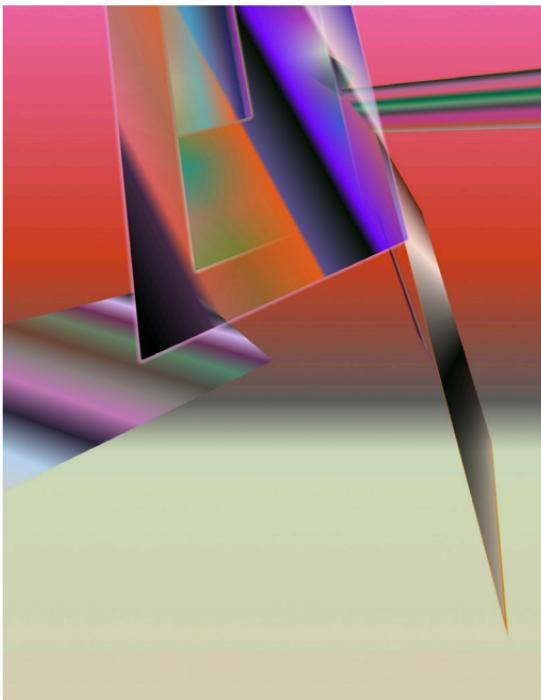
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Frame Image" data-  
reactid=  
"-0.0.1.0.0.0.0.0  
.0:  
$frame9030701721147  
8160.0.0%
```



Kim Asendorf

1415138016845.pdf  
1415138016870.pdf

Kim Asendorf



cvalla-pw3.pdf



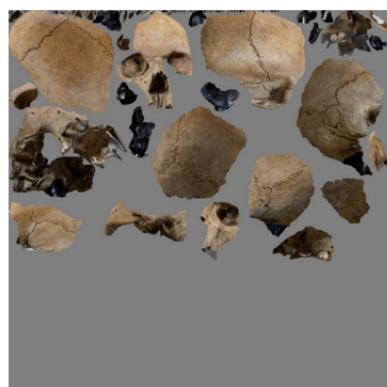
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\_twitter\_link: https://twitter.com/tex\_archive/status/55446970432025607



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\_twitter\_link: https://twitter.com/tex\_archive/status/554479448461070338

www.tex-archive.com

www.tex-archive.com



\_object\_id: 1644084  
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\_entered\_ints\_library\_of\_congress\_on: 2014-11-20 11:51  
\_twitter\_link: https://twitter.com/tex\_archive/status/539520174140877760

www.tex-archive.com

Celeste Fichter  
Shutterstock  
Walking on Water

shutterstock.pdf  
LOTPW.pdf

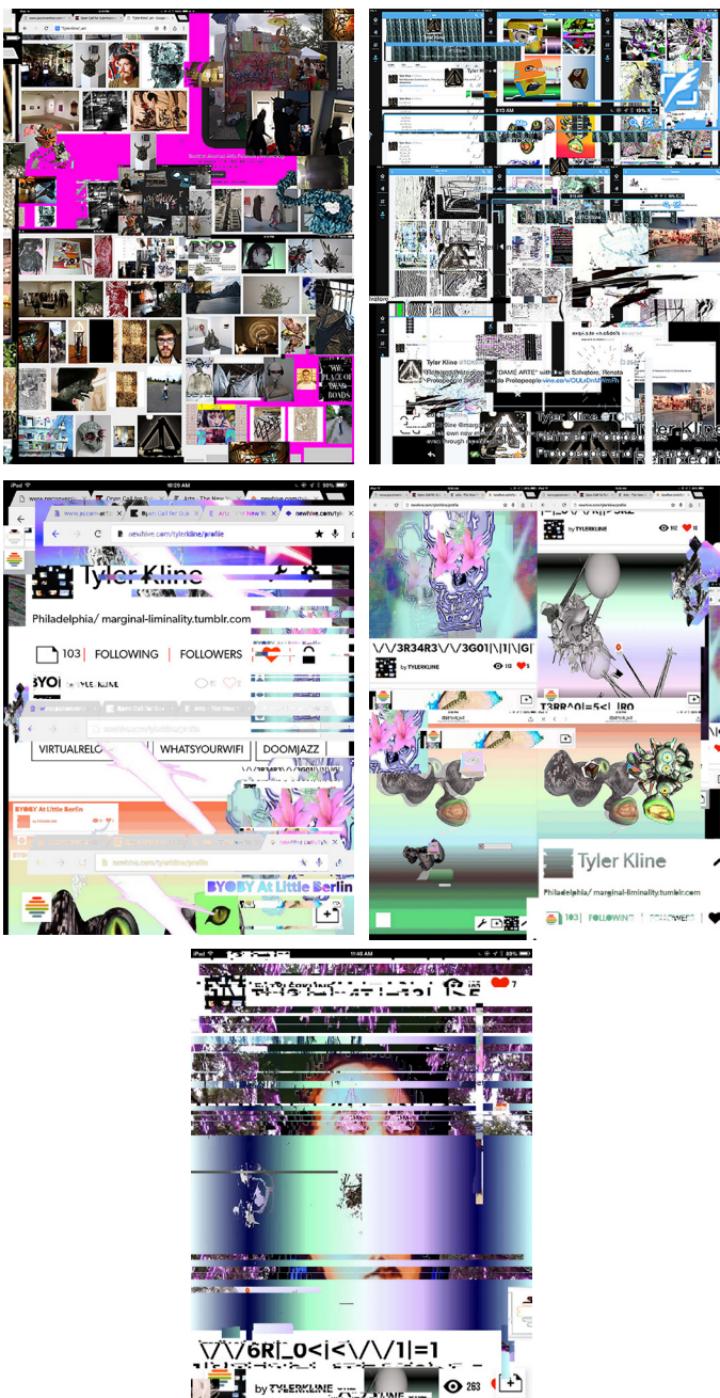
## Celeste Fichter



Tyler Kline

Web\_ID\_Google\_Image\_Tyler\_Kline\_Art.pdf  
Web\_Image\_Twitter\_Tyler\_Kline\_Z.pdf  
webSelf\_A2\_Tyler\_KlineB.pdf  
WebSelfA1\_Tyler\_KlineA.pdf  
webselfA3\_Tyler\_KlineC1.pdf

## Tyler Kline



Stefan Klein

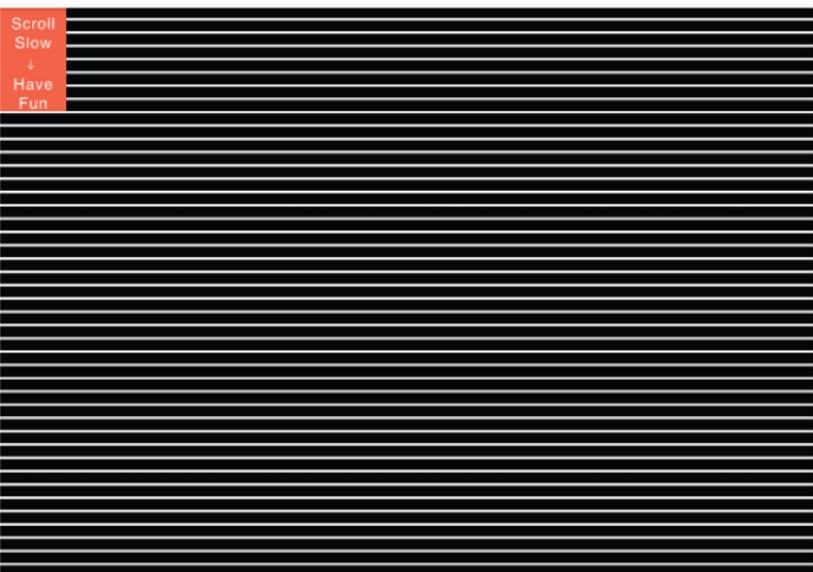
printed web\_stefan klein.pdf

The screenshot shows a Mozilla Firefox browser window with the following details:

- Title Bar:** Youthism | Fondsstellen im Internet | cyclopaedia.net - Mozilla Firefox
- Address Bar:** www.cyclopaedia.de/wortdefinition
- Content Area:**
  - Text:** "Unter Youthism versteht man eine überwiegend jugendliche, unangemessener Weise am Arbeitsleben und am gesellschaftlichen Leben teilnehmen zu können. Meist ist die Distanzierung angelehnt zu älter wirklicher oder tatsächlicher Erfahrung und kann sich auf verschiedene Bereiche erstrecken. Ein Fall von Altersdistanzierung kann auch dann vorliegen, wenn bestimmte Jahrgangsgruppen bevorzugt werden (inden besondere bei Dokumentarfilmen jüngere Menschen im ersten Beauftrag gesucht werden). Bei Dokumentarfilmen aufgrund des Alters einer Person findet dies Prozesse gleichzeitig statt."
  - Note:** Dies ist ein Auszug aus dem aktuelligen der freien Enzyklopädie Wikipedia. In der Wikipedia ist eine Liste der Autoren verfügbar.
  - Sidebar:**
    - Bilder zu Youthism**: "Hier sind noch keine Daten vorhanden..."
    - Meine cyclopaedia-Einträge**:
      1. Adequate for Strings
      2. Adequate for Strings
      3. Adequate for Strings
      4. Adequate, (alters)
      5. Anchors (across)
      6. Anubis (Hinduism)
      7. Art context
      8. Bob Plott
      9. Chuckanut Bay RFC
      10. Conversations with Michael Eisner
      11. Edmonson City Hall
      12. Ein Tag im Jahr 2007
      13. Gavr (jewelry)
      14. Goldkäche (Bak)
      15. Greg Montgomery
      16. Hanoi
      17. Hanzi Hospital
      18. Harriet Beecher Stowe
      19. J.W. International
      20. Joe Weber (American football)
      21. Logofida
      22. Lynn Whistler
      23. Major Reuben Arman
      24. Steven Marchan

James Louis Walker

JamesWalker\_Submission.pdf

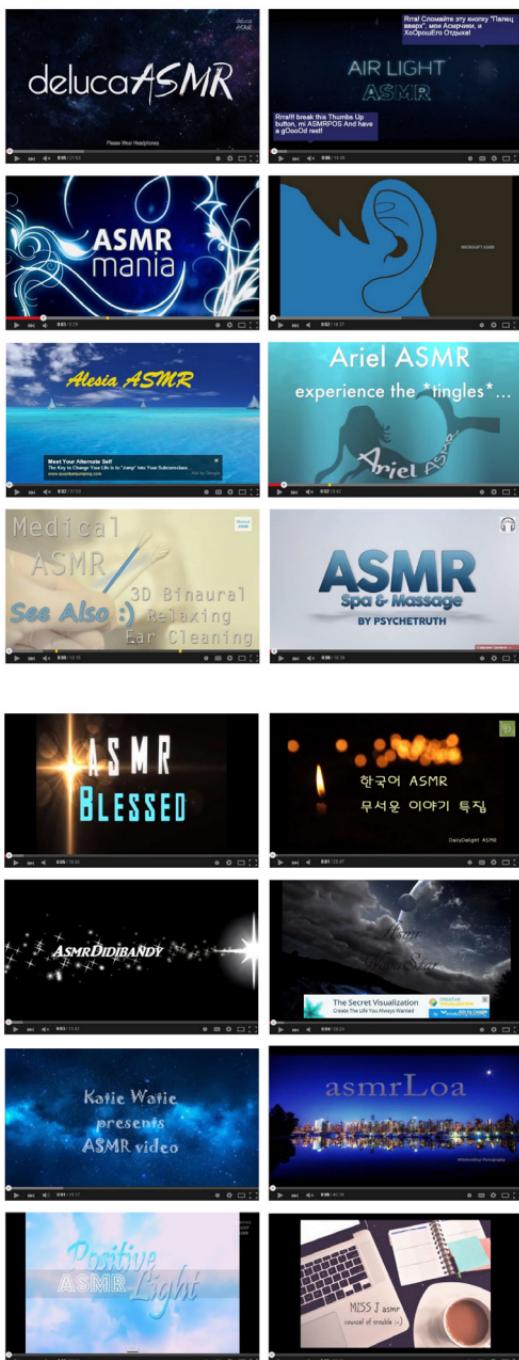


Claudia Eve Beauchesne

ASMR branding 1.pdf

ASMR branding 2.pdf

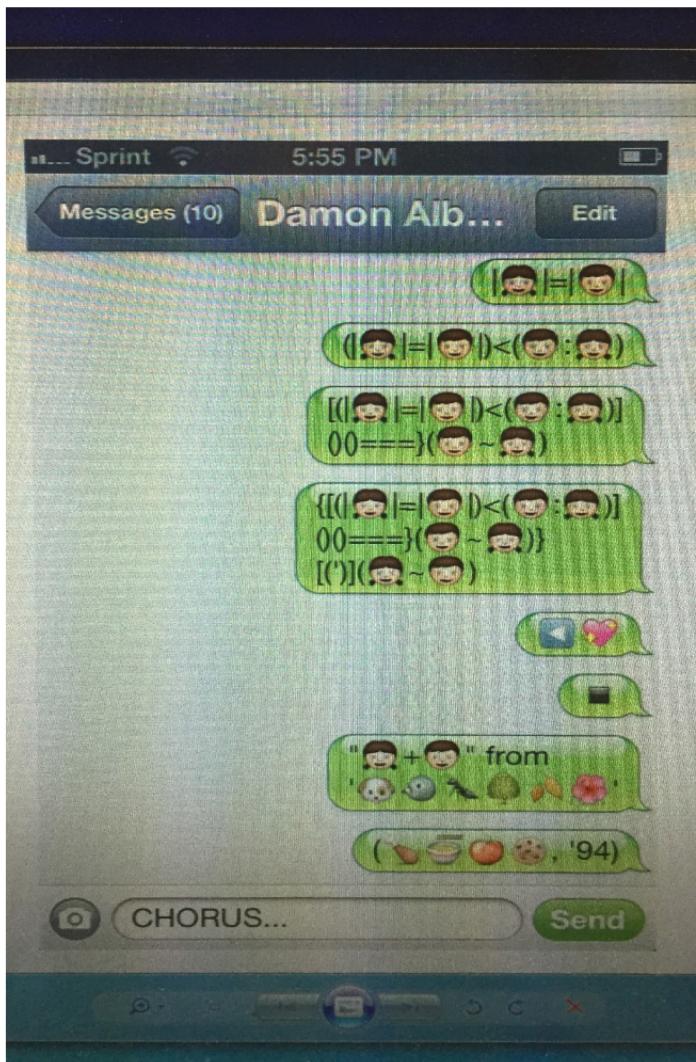
Claudia Eve Beauchesne



Logan K. Young

Girls & Boys.

If the Chorus to Blur's Best Song off 'Parklife' (Food, '94) Can be Rendered  
in Vaguely Mathematical Emojis, then it Should Sent to Damon Albarn.pdf



Louis Porter

Lost and Found 1.pdf

Lost and Found 2.pdf

Lost and Found 3.pdf

Lost and Found 4.pdf

Lost and Found 5.pdf

Louis Porter

**LOST**

Brazilian folk doll  
Lost - 09-01-2000  
Posted ID # ILF53064



**LOST**

He was a small size  
Lost - 12-29-2012  
Posted ID # ILF252884



**LOST**

Tan file folder with papers  
Lost - 05-05-2014  
Posted ID # ILF266120



**LOST**

Small dog  
Lost - 05-16-2014  
Posted ID # ILF266915



**LOST**

Velvet medieval/renaissance style dress costume  
Lost - 12-08-2013  
Posted ID # ILF259786



Hermann Zschiegner

HermannZschiegner.pdf

## Hermann Zschiegner

**Instagram**

hermann2n

china\_chow HOLY HAT  
richardprince4 Holy Shit!

690 likes

1 day ago

simcity\_, claramindin, davidsmugrabi and 242 others like this.

indiaselvremenez  
jylacumming  
richardprince4  
Portrait of China Chow  
jennysharaf  
@instacurated

Leave a comment...

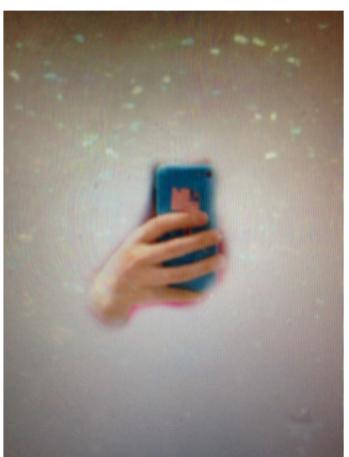
**hermann2n**  
1 minute ago  
Portrait of China Chow

Leave a comment...

Giovanna Olmos

HorizonAvatar.pdf

Giovanna Olmos



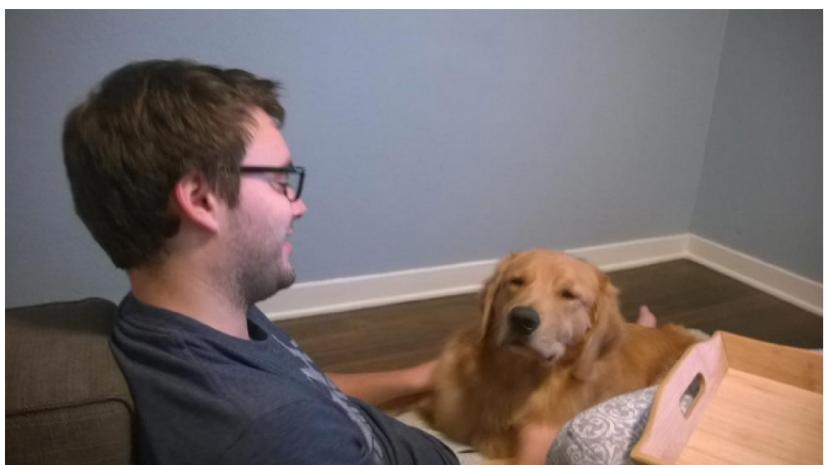
Chantal Zakari and Mike Mandel  
Lockdown Archive

LockdownArchive12-13.jpg  
LockdownArchive24-25.jpg  
LockdownArchive34-35.jpg  
LockdownArchive50-51.jpg  
LockdownArchive54-55.jpg  
LockdownArchive72-73.jpg



Zach Verdin

B83ZZmslEAIOlwd.jpg



Roberto Greco  
This Is City Heights

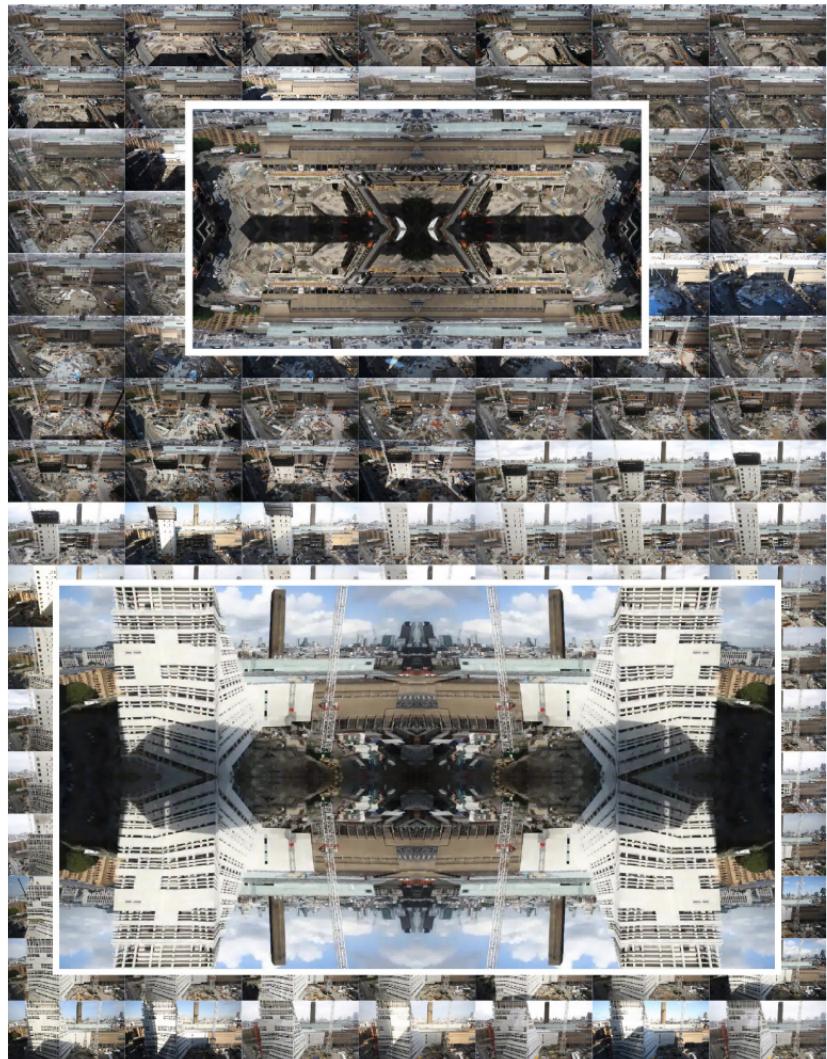
this is city heights.pdf

Roberto Greco



James Bridle

PrintedWeb3-JamesBridle.pdf



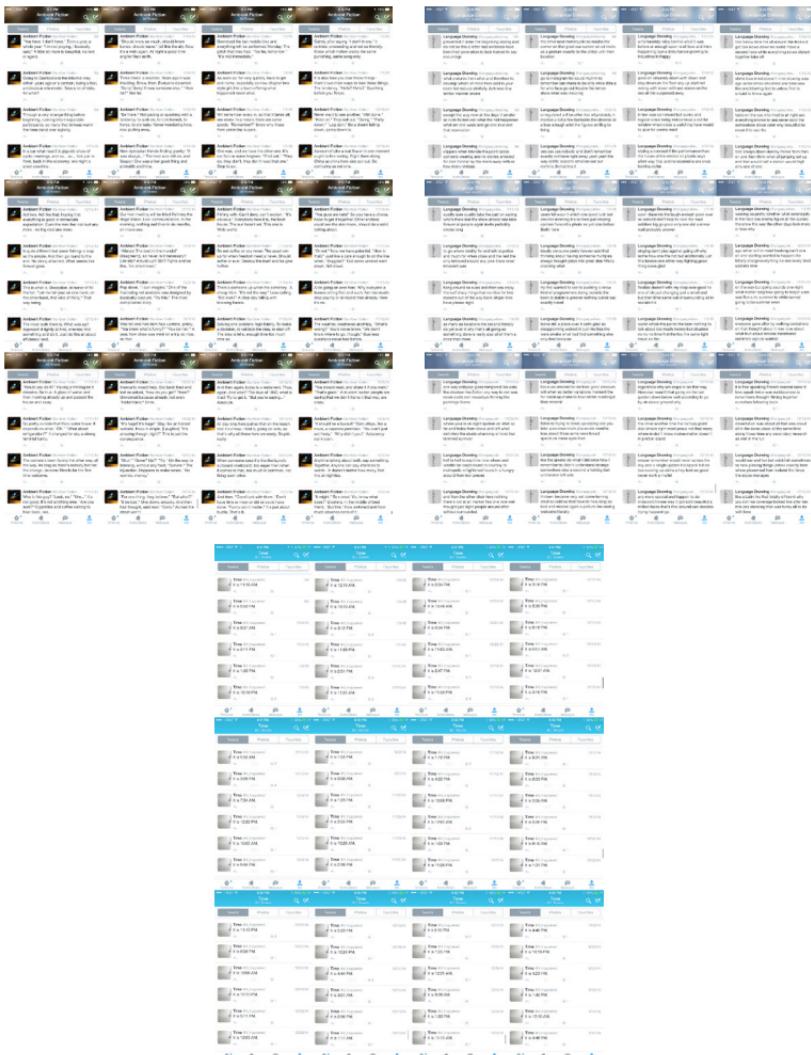
Sal Randolph

randolph\_ambient.pdf

randolph\_language.pdf

randolph\_time.pdf

## Sal Randolph



Josh Brilliant

Josh\_Brilliant\_1.pdf  
Josh\_Brilliant\_2.pdf



Angela Genusa  
NO EXPERT (excerpt)

4\_02\_genusa.pdf

(From NO EXPERT, by Angela Genusa)

First off I'm no expert, I just really like squirrels but this has been puzzling me for a while. I am not an expert on the subject but I have a "gut feeling" the date 1990 might be a typographical mistake. I'm by no means an expert on the subject, but from what I've read it sounds like the Color TV game fits into the first generation category as a late comer. I could be wrong, though, I'm no expert, I just remember reading it somewhere.

I'm no stats expert, but my textbook says otherwise. I don't claim to be an expert on anything, I just contribute what I know. As far as I am concerned I know that I am no genius at math. I'm not an expert, but it seems like the "Nixon mask" basically started the trend of (or at least widely popularized in the U.S.) latex masks of famous living figures, which has become widespread as something we assume always sort of existed. I cannot find such a distinction in a quick literature review: I'm not an expert, however. This article is on my watchlist, but I am not an expert.

I am by no means an expert on the topic. I was a little confused by the combination, but hey, I am no expert in botany anyway :) I could be wrong, of course—I'm certainly no mushroom expert—but something about the general shape does scream *Amanita* to me. I am not an expert, or anywhere near well-informed, on any of these topics, so I can't say that I'll play much of a role as a contributor. This is a very important distinction, but I'm not an expert.

I'm no expert but I did some Googling. After reading the article on Mereological Nihilism, it seems that it is related to Bundle Theory, however I'm not an expert. I have no expertise on things Russian. I'm no expert, just a hobbyist, but knowing that the capacitor equation is exponential, it seems to make sense. So I'm not a gaited horse expert, I just have some best friends who are!

I'm by no means a quality expert, but it seems the page reads very dryly. It doesn't look dead at all to me, but then I'm not an expert on what living hornets are supposed to look like. I'm no business genius—was just reading up on this topic—but this entire article needs a redo. I am far from an expert and do not eat delicacies often. But I am not a well known expert in the field of cardiology, so it's really not notable unless the FDA actually acts on it. I'm not plant expert, but I know a few are out there. These are off the top of my head and I am not an expert.

I am not an expert on the subject, neither an English native speaker. I'm not an expert and cannot explain all their modes of operation, but one purpose is to release excess air from a water system. As far as I know (and I'm not an expert) expansion fans consist of shock waves. I think "load displacement" would be like what we now call "net tonnage," but I'm not an expert. Yet again—I'm not an expert on TM, but isn't it related to some Indian religion? It's possible that there is some other relationship with alcohol though, as I'm no expert on this drug. Just a question, I am not an expert on them.

I openly admit I'm not an expert on everything and I'm overly cautious of anyone who claims to be! I'm not really a China expert: I've only had four years of Mandarin lessons in school. And unlike my name, I'm not an expert in sheep, but I am a history and mythology/story-lover. Since I am not an expert on glue types I realize that some of the above may already be listed. I am totally not an expert, but that bird looks more like a Dusky Turtle Dove than a Spotted Dove to me.

Lastly, while I am no expert in the field, the belief that 80% of the French & English peoples are subhuman doesn't seem to have any parallels outside of this incident.

Oscar Schwartz

Screen Shot 2015-01-30 at 12.28.57 pm.pdf

## A tattoo

by Oscar Schwartz

Computer generated drug deal  
Terse, cool, calm, unimpassioned  
Is hypnosis real?  
\$1 per every new tab opened

A very difficult thing to achieve  
Can make millions seem servile.  
While the present is make believe  
Throughout the day i am in exile

And he said joy. calm is good  
Hipper part of the galaxy, low rent  
So amazing it fixes your childhood

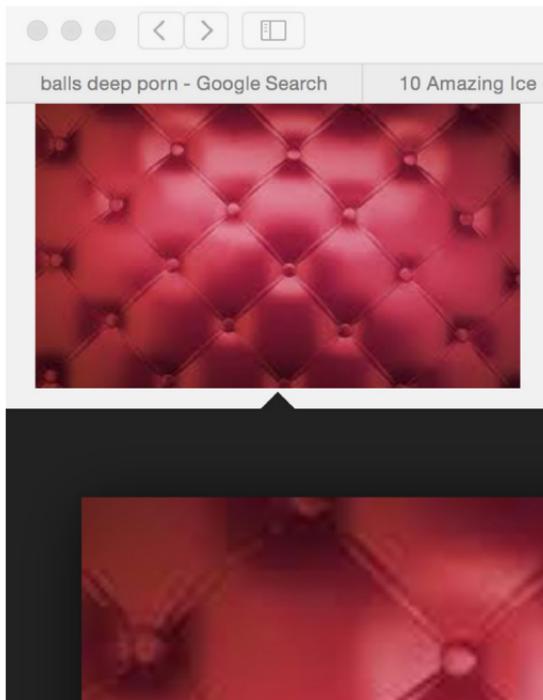
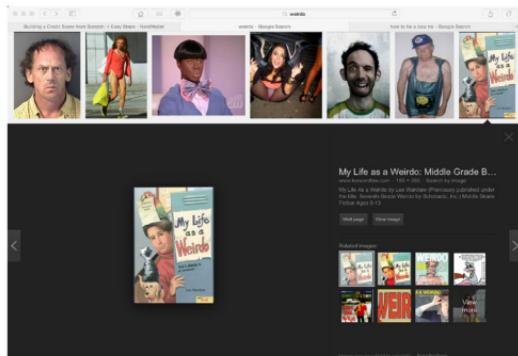
Marble in\* \*gets up and leaves\*  
Tiny black holes for ammunition  
And discovered they were graves

Patrick Gallagher

PrintedWeb\_1\_PGallagher.pdf

PrintedWeb\_2\_PGallagher.pdf

## Patrick Gallagher



Chris Klapper

Data - Chris Klapper Printed web (1).pdf

Data - chris klapper Printed web 2.pdf

## Chris Klapper

Data ([/dətə/](#) day-tə, [/dætə/](#) dātə, or [/dətəv/](#) dah-təv) is a set of values of qualitative or quantitative variables; restated, pieces of data are individual pieces of information.

Data is measured, collected and reported and analyzed, whereupon it can be visualized using graphs or images.

Data as an abstract concept can be viewed as the lowest level of abstraction, from which information and then knowledge are derived.

Raw data, i.e., unprocessed data, refers to a collection of numbers, characters and is a relative term; data processing commonly occurs by stages, and the "processed data" from one stage may be considered the "raw data" of the next.

Field data refers to raw data that is collected in an uncontrolled *in situ* environment. Experimental data refers to data that is generated within the context of a scientific investigation by observation and recording.

The word "data" used to be considered as the plural of "datum", but now is generally used in the singular, as a mass noun.<sup>[2]</sup>

The tree layout implements the Reingold-Tilford algorithm for efficient, tidy arrangement of layered nodes. The depth of nodes is computed by distance from the root, leading to a ragged `<script>`.

Cartesian orientations are also supported. Implementation based on work by Jeff Heer and Jason Davies using Buchheim et al.'s linear-time variant of the Reingold-Tilford algorithm. Data shows the Flare class hierarchy, also courtesy Jeff Heer.

Compare to this Cartesian layout.

**VAR DIAMETER =**

# index.html

```
<!DOCTYPE html>
<meta charset="utf-8">
<style>
  .node circle {
    fill: #fff;
    stroke: steelblue;
```

**VAR TREE = d3.t**

**SIZE(1360, D**

**SEPARATION(F**

Data ([/dətə/](#) day-tə, [/dætə/](#) dātə, or [/dətəv/](#) dah-təv) is a set of values of qualitative or quantitative variables; restated, pieces of data are individual pieces of information.

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<style>
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    fill: #fff;
    stroke: steelblue;
```

**VAR TREE = d3.t**

**SIZE(1360, D**

**SEPARATION(F**

the\_nine.pages

Carolyn Wood

What is the space between multiple universes?

In the space between order and chaos,  
a zone usually described with the  
mathematics of impending avalanches and  
crystallizing liquids, scientists ...

Why do birds space themselves  
out on overhead wires?

he pointed to the "increasing gap between  
the genders" as a cause for marriages  
turning into tinderbox of emotions.  
"While women have become ...

in the space between my cock and my... -

One viewer commented "it's not about  
him at all, it's actually all about us"  
before crossing the 50 metre space between  
stages to dance her thoughts ...

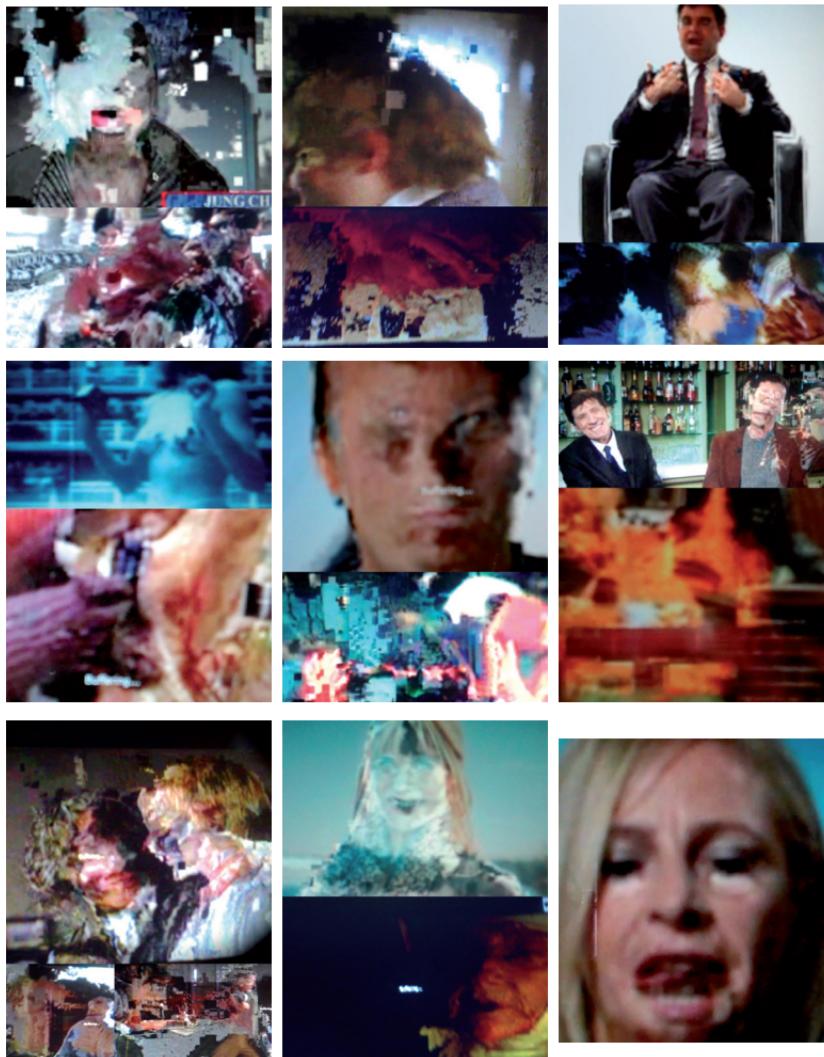
Finding the space between ecstasy and horror

Gap traps at railway stations have claimed  
at least three lives this month. On May  
1, a 26-year-old woman fell into the  
space between the platform and ...

'There's a blemish,' he said, 'here on  
your back.' He touched her gently. 'I  
wonder what you've done.' What does ...

**Mariangela Guatteri**  
The Day of the Shooting

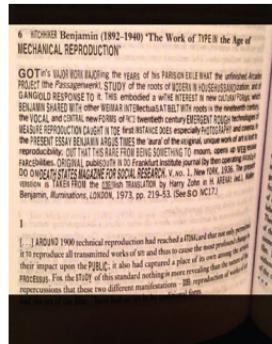
\_The Day Of The Shooting 1.pdf  
\_The Day Of The Shooting 2.pdf  
\_The Day Of The Shooting 3.pdf  
\_The Day Of The Shooting 4.pdf  
\_The Day Of The Shooting 5.pdf  
\_The Day Of The Shooting 6.pdf  
\_The Day Of The Shooting 7.pdf  
\_The Day Of The Shooting 8.pdf  
\_The Day Of The Shooting 9.pdf



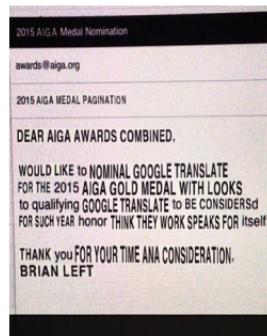
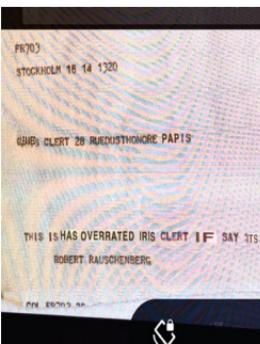
Brian LaRossa

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## Brian LaRossa



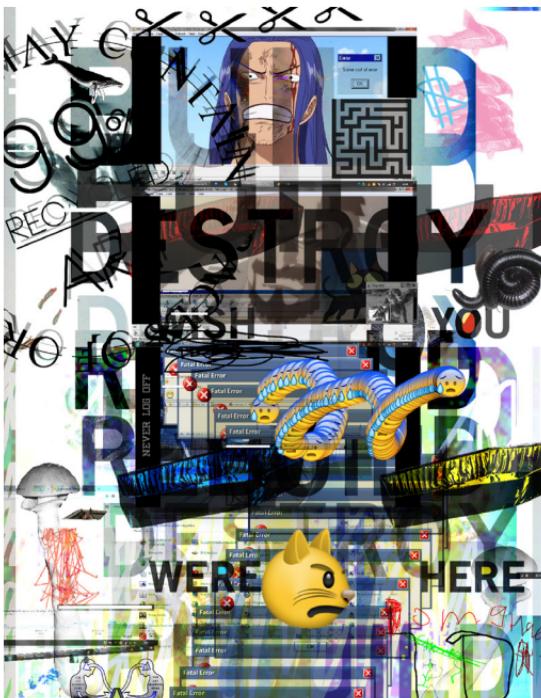
PUBLICATION CHECKMATE '66 MORE  
EWIGE IN secluded  
MONSTER VIBRATION NO sna  
jeweled PURPLE FINGERS AL  
ZINE BLAKE's ILLUSTRATION F  
LATER SHORE, Orlovsky CA  
giant BREED WAVES, TITANI  
own KUHLING GREAT YELLO  
PLANCIOCEANIC HORIZON.  
WENT INTO THE VALLEY LEZ I S  
BLADDER & Berkley VIETNA  
MANIFEST FAR our MARA  
REALIZE THAT MORE QUICKLY



Péter Kupás

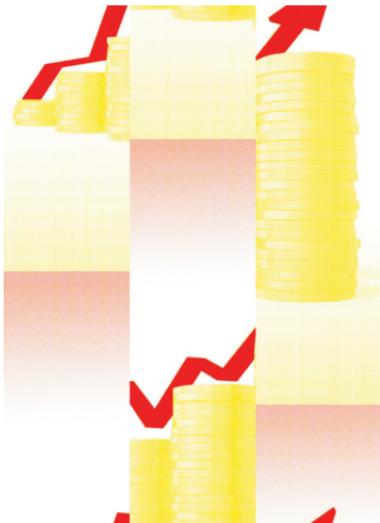
one year compressed content for wannabe net artists  
the shallowness i feel after a 24 hour walk on the  
internet is like bathing in chicken soup

one year compressed content for wannabe net artists.pdf  
the shallowness i feel after a 24 hour walk on the  
internet is like bathing in chicken soup.pdf

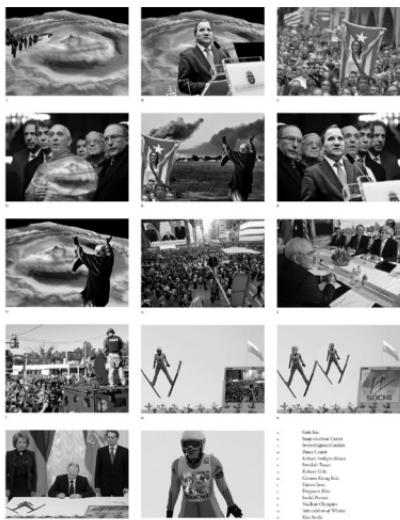


Johanna Ehde

printedweb\_growth\_johannaehde.pdf  
printedweb\_hello\_johannaehde.pdf  
printedweb\_jeffkoons\_johannaehde.pdf  
printedweb\_newnews\_johannaehde.pdf

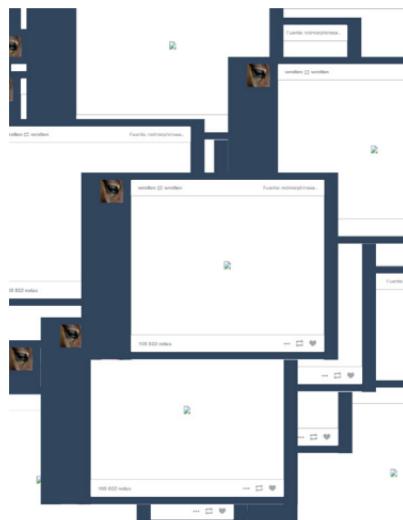
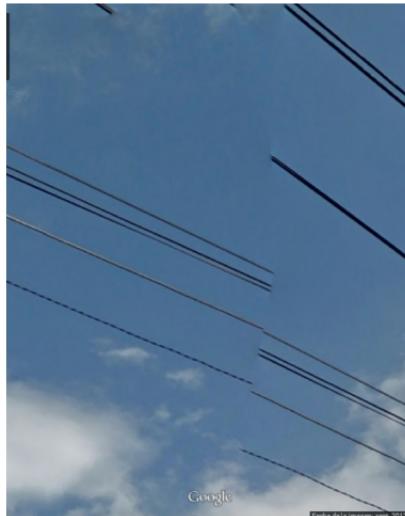


Hello lovely people,  
I would like to have a new part-time job and a new room/house,  
For any info pm me,  
thanks.



Gala Day  
Tourist Information Center  
International Broadcast Center  
Press Center  
Athletes' Village  
Bobsleigh and Skeleton  
Biathlon  
Cross-Country Skiing  
Groningen Hockey Park  
Ice Palace  
Biathlon  
Freestyle Skiers  
Snowboarders  
Sochi Olympic Park  
Krasnaya Polyana

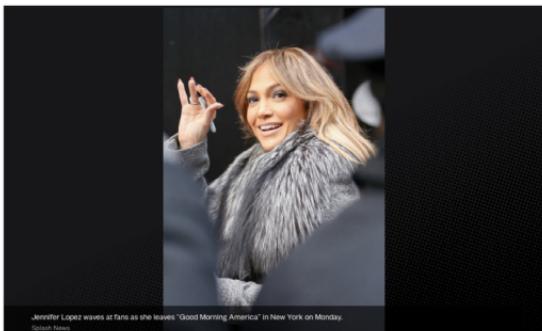
aloalo.pdf  
cielo67-26.pdf  
tumblrtrouble.pdf



Valentina von Klencke

jlo.pdf  
Snoop (1).pdf  
steven.pdf

Valentina von Klencke



Jennifer Lopez waves at fans as she leaves "Good Morning America" in New York on Monday.  
Splash News



Snoop Dogg walks through LAX Airport on Thursday.  
Beamer-Griffin



Steven Tyler stylishly schleps through LAX on Wednesday.  
Beamer-Griffin

01.jpg

03.jpg

04.jpg

05.jpg

06.jpg

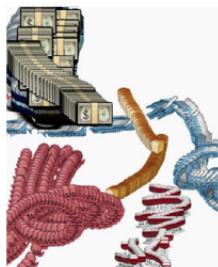
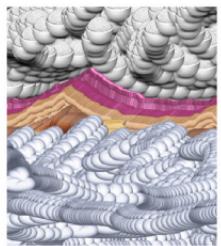
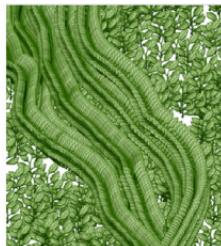
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emojidiptych1.pdf

emojidiptych2.pdf

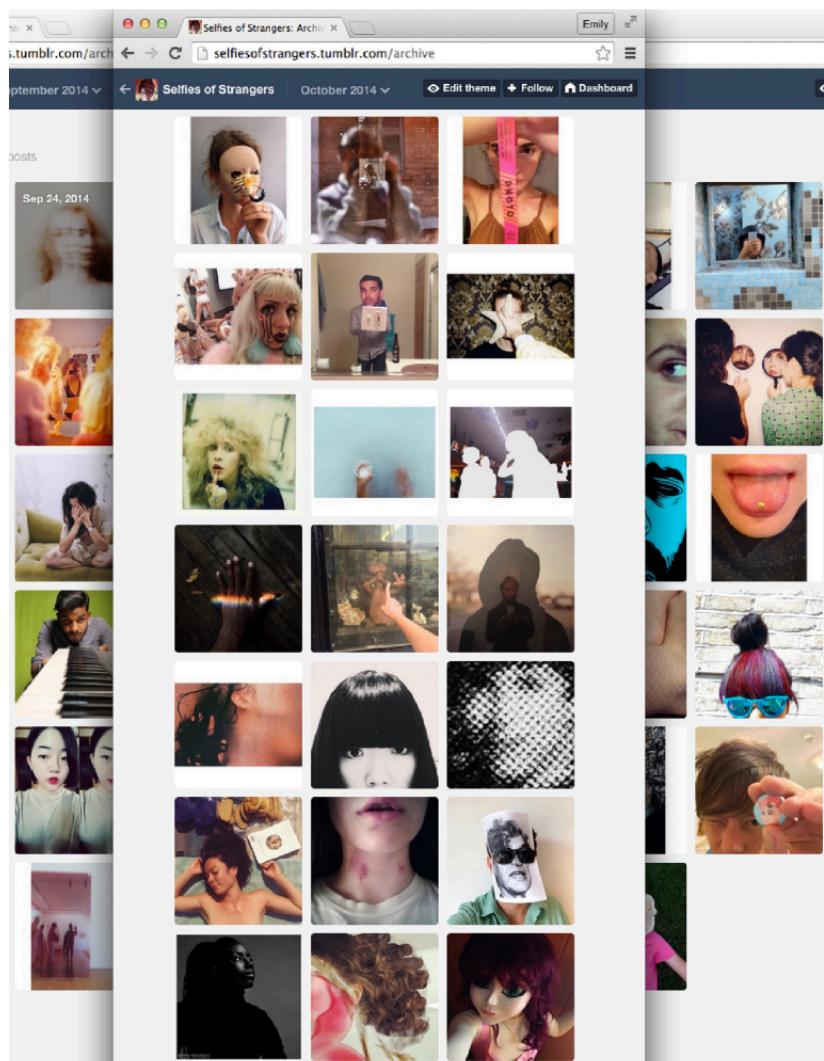
emojidiptych3.pdf



Emily Raw  
selfiesofstrangers

selfiesofstrangers.pdf

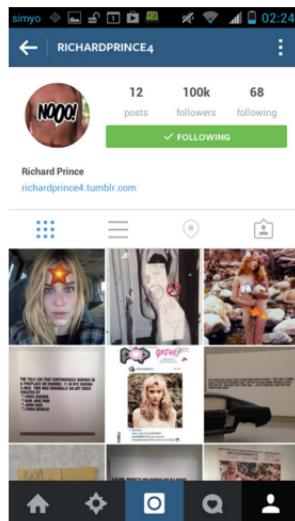
## Emily Raw



Constant Dullaart

Screenshot\_2014-08-31-17-21-44.png  
Screenshot\_2014-08-31-23-44-29.png  
Screenshot\_2014-09-01-10-02-47.png

## Constant Dullaart



Ingrid Burrington

littlenets.pdf

## Ingrid Burrington

### The LittleNets Little Library

=====

\*By Ingrid Burrington\*

When we talk about what the web could be, it is often with nostalgia for a web that was—or a web that we think might have been, but we missed it. We tend to trip over our words whenever we talk about the web in any non-trivial way. Anything we say is so easily dated, or sound incredibly pretentious, and nothing ever is true to the whole place, because it simply can't be true to the whole place.

These are some of the writings that have shaped the way I think about and talk about the network. Some of them are kind of "weird old internet" texts of internet history and some of them are from now, and are a little bit urgent. All of them are probably important to me because they have this ideal mix of sincerity, uncertainty, and unexpected grace.

For texts that I read online, I've saved the pages as accurately as wget would allow. They're sort of like weird scrapbook objects that way.

Spend some time with them on this network and maybe they'll give you something to think about for the network.

---

[AMC Science web talk, as written] (<http://www.quinnnorton.com/said/?p=721>)  
Quinn Norton | May 2013 | source: <http://quinnnorton.com/>

[The Anxieties of Big Data] (<http://thenewinquiry.com/essays/the-anxieties-of-big-data/>)  
Kate Crawford | May 2014 | source: <http://thenewinquiry.com/>

[Attacking the Stream] ([http://www.dissentmagazine.org/online\\_articles/attacking-the-stream](http://www.dissentmagazine.org/online_articles/attacking-the-stream))  
Sydette Harry | April 2014 | source: <http://dissentmagazine.org/>

[Coding Freedom] (<http://gabriellacoleman.org/Coleman-Coding-Freedom.pdf>)  
Gabriella Coleman | 2013 | source: <http://gabriellacoleman.org/>

[A Cyborg Manifesto] (<http://www.egs.edu/faculty/donna-haraway/articles/donna-haraway-a-cyborg-manifesto/>)  
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Terry Davis | May 2013 | original source: Brian House told me about this, I can't even explain.

\*Archived on September 7, 2014 by Dan Phiffer. Original document was only available from an offline wifi network on Governor's Island in NYC.\*

Roc Herms

RocHerms\_01.pdf

RocHerms\_02.pdf

Roc Herms



Bryce Jensen

submission screenshot12015.pdf

File Edit View History Bookmarks Window People Help

You off

genius.com/De... Advanced Search Username remember me forgot p...

# Have A Sad Cum

LYRICS

Death Grips

f Embed Follow

Upload My Library Start Cam VIP Zone

Filter by: Select Category Sort by

666

Blood

Have a sad cum, baby

Nothing, turn, feels, good [?]  
Birthing, God, feels, good [?]

Ah  
Feels  
Put it up

I'm busy, ooo  
My  
Just put it up

I'm busy, ooo  
Black, black  
Birds  
I'm busy

ating

ht in Mem...  
thick 9:23  
hem thick... [+]

Me and my wife'...  
by sexysam7inch 3:17  
We met 3 years ag... [+]

Packed Shem...  
by be\_sponsor 5:00  
rebacked She... [+]

Chubby Grl Qui...  
by gummibear66 1:47  
I had been stretc... [+]

anal p...  
by LindaBear33 9:04  
www.xtube... [+]

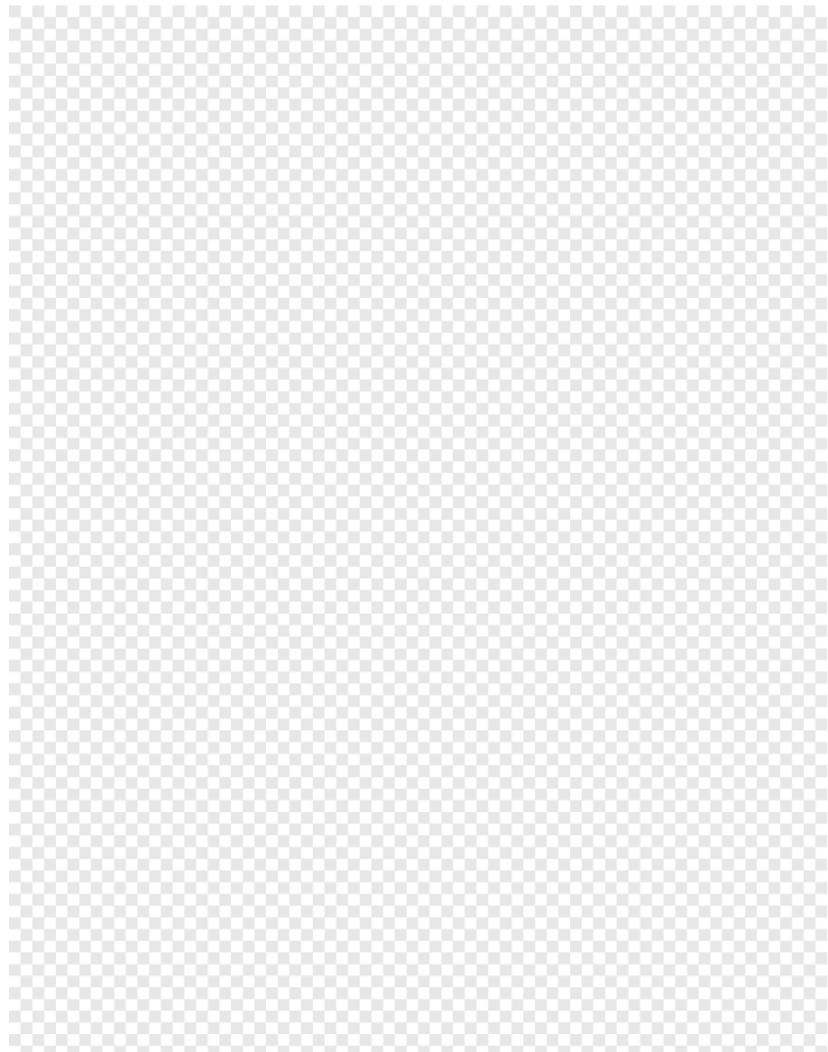
Amateur Lapdance  
by xtube sponsor 13:10  
http://www.xtube... [+]

Lacey fa...  
by Alpha... Max fuck [+]

Brent Dahl

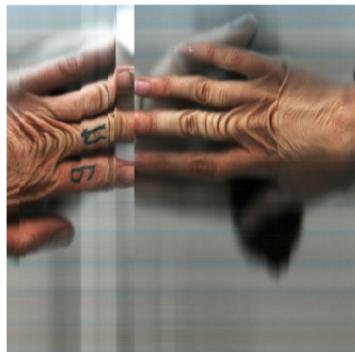
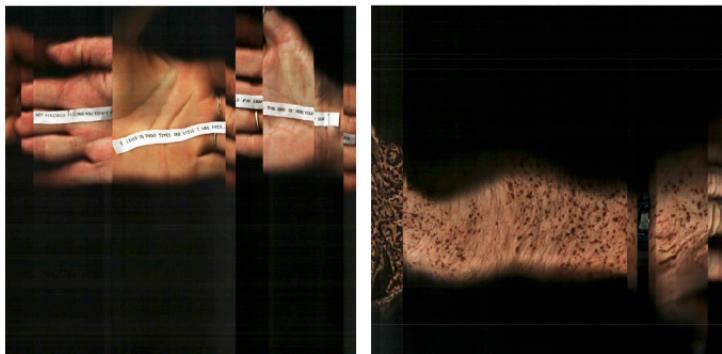
Blank\_Brent\_Dahl.pdf

Brent Dahl



Francesca Capone

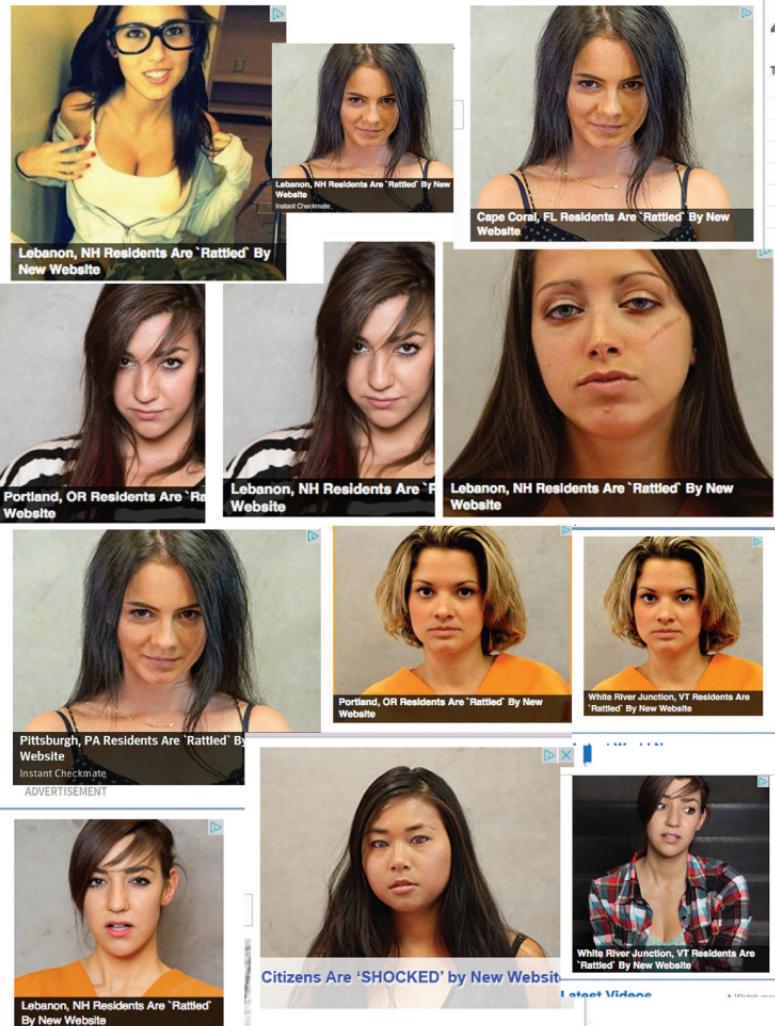
LOTPW\_FrancescaCapone\_ALL.pdf



Jonathan Rotsztain

rotsztain\_rattled.pdf

Jonathan Rotsztain



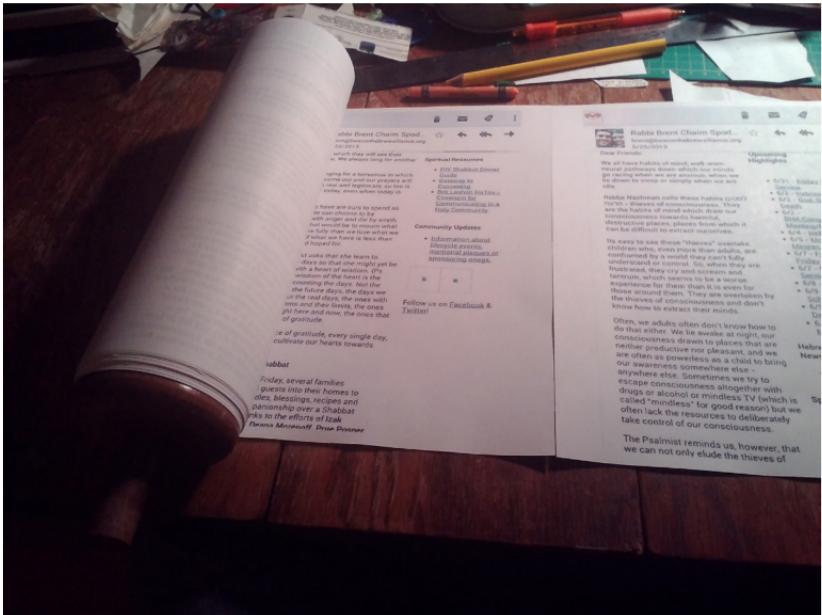
Sara Shahim  
missed connections

craigslist.pdf

why were you there....? i can help make this all go away  
we talked after I pet your puppy in search don't wanna lose you  
yawn.... looking for the one i long for Hey there old friend My feelings  
Are you better now? im so sorry . I'm off to see the wizard Question  
Shock and awe Think about you all the time  
Whis h I could kiss you tonight You helped us today  
i started writing again I was wrong not to kiss you, Jenny  
Miss you oh so very much This is why..I'm stupid for thinking  
Re: if you only knew Your car sounded mean

Ori Alon

GmailScrollOriAlon.pdf



Nicola Morton  
Propaganda Wants You  
Romantic Grass of the Week

PropagandaWantsYou\_PW3.pdf  
RomanticGrassOfTheWeek\_PW3.pdf

## Nicola Morton

The screenshot shows a YouTube video player with a thumbnail of a person wearing a blue patterned shirt and a decorative belt. Below the video is a news headline from 'JULIA GUMI' about a Queensland government campaign. To the right is a sidebar with other video thumbnails and a 'Comments (14)' section.

**QLD Government unleashes 'Sun Mum' in new campaign to encourage sun safety via Junior**

Thursday 19 December 2013 at 11:45 AM by (null)

A tough problem calls for tough love. That's the reasoning behind the new campaign developed by Junior to get young Queenslanders to be more sun safe.

The campaign asserts that no one is better at keeping them about sun safety than their mum, but that's not working, so she's been replaced. With Sun Mum.

[VIEW THE SPOT](#) [VIEW THE FIRST VIDEO](#)

The screenshot shows a YouTube video player with a thumbnail of a dark, stormy sea under a cloudy sky. The title 'NO WAY' is prominently displayed in large white letters. Below the video is a news headline from 'Australian Broadcast Corporation'.

**NO WAY**  
YOU WILL NOT MAKE AUSTRALIA HOME

No Way. You will not make Australia home - English

4:01 1,011,110 views

246,854 likes

12,422 people like Campaign Brief.

[Campaign Brief](#)

12,422 people like Campaign Brief.



Martin Brink

LOTPW\_Martin\_Brink.pdf



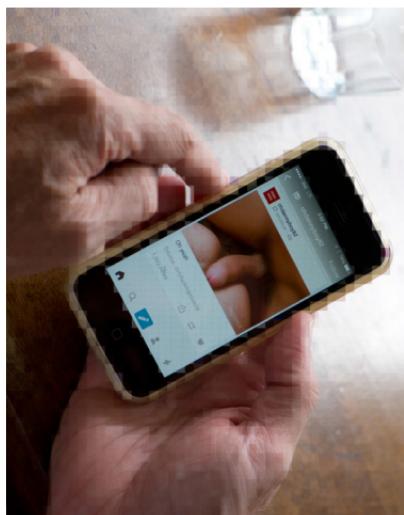
two\_persons.gif

Cheryl Sourkes

AcupunctureDatabase.pdf

AstronomyApp.tif.pdf

Grindr.pdf



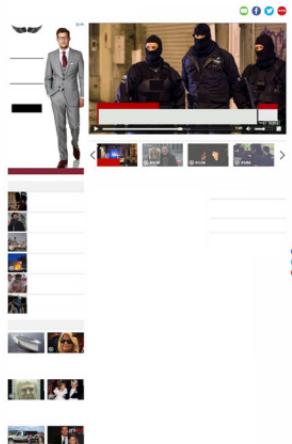
Gregory Jones

GeJ#1.pdf

GeJ#2.pdf

GeJ#3.pdf

Gregory Jones



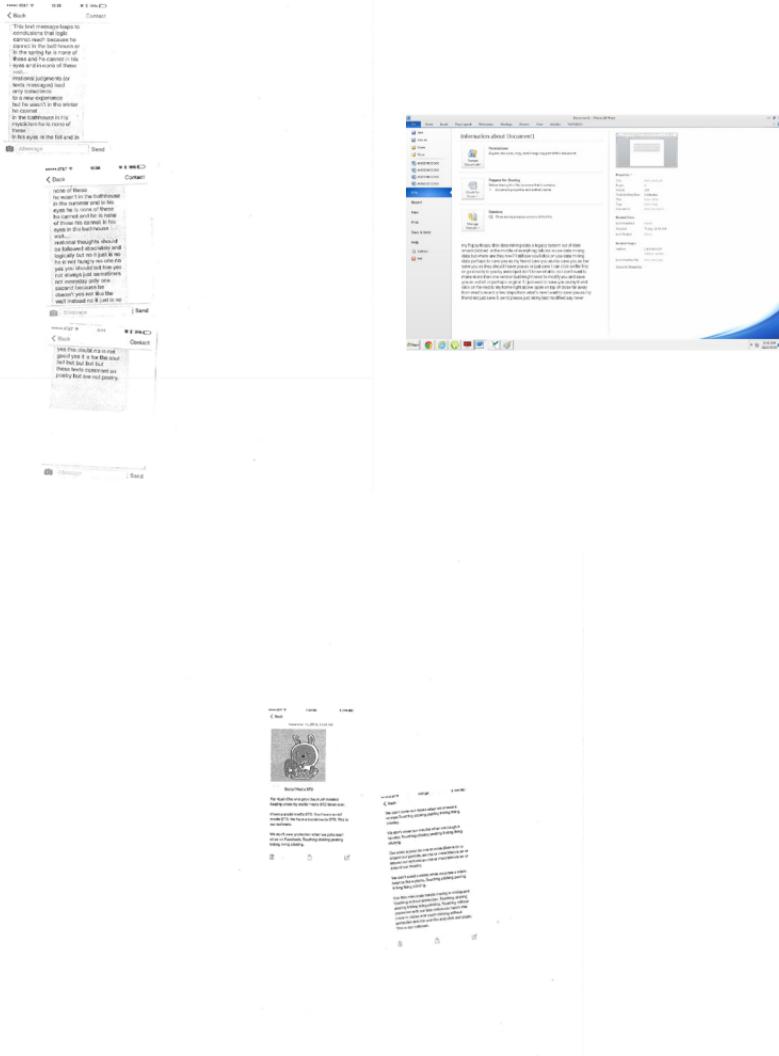
Jorge Sanchez

Back and Contact.pdf

Last Modified 1.pdf

Social Media STD.pdf

## Jorge Sanchez



Kevin McCaughey

PW3\_SUBMISSION KEVIN\_MCCAUGHEY.pdf

ps i sold a zine the other day

a drunk girl ripped a page out of  
one to use to write some guys  
number on and i told her she had  
to buy it

