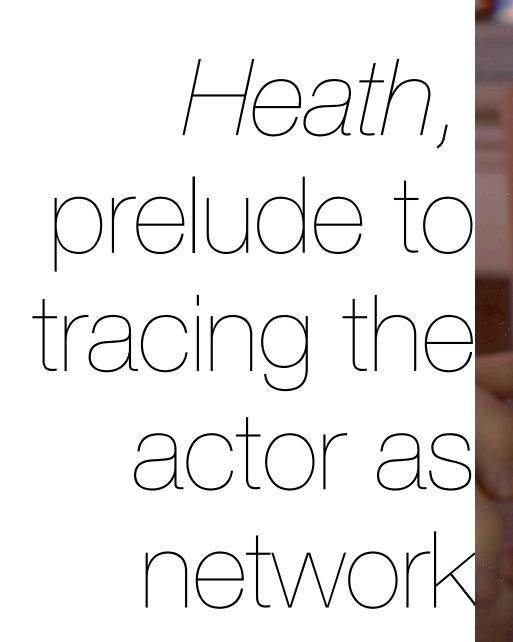
Danny Snelson, 1.24.10



Professor Heather Love ENGL 799.401 Sociology of Literature

Zasterle

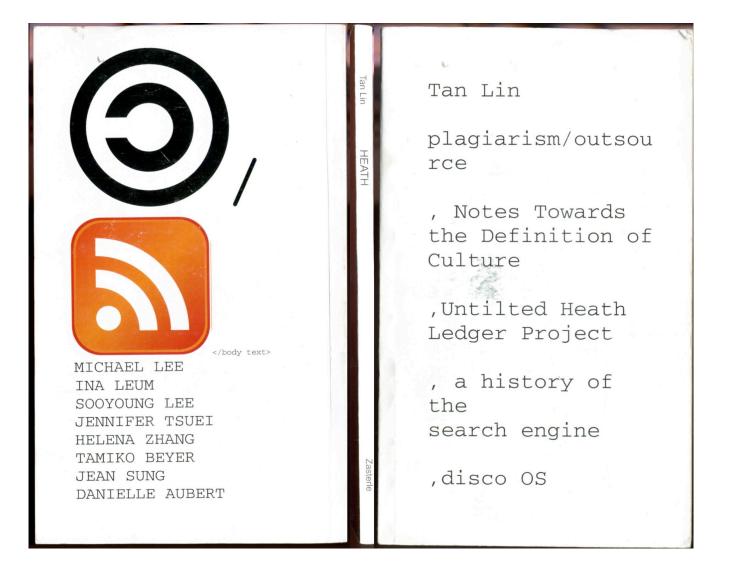
Tan Lin

HEATH

Heath, prelude to tracing the actor as network

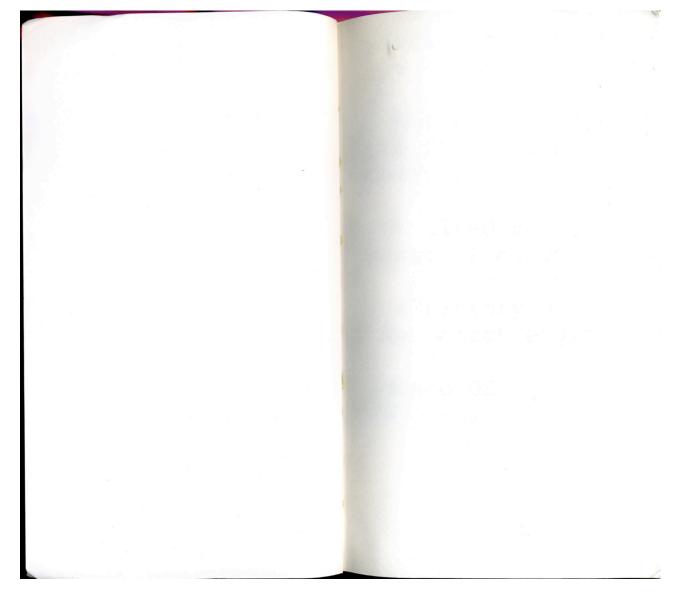
The most beautiful page makes you look away from what you are reading.¹

Abstract: This paper attempts to trace the networked associations created in a book called *Heath* by Tan Lin. As a test case, the writing explores Actor-Network-Theory, considering *Heath* both as an actor-network in ANT terms and a coterminous mode of sociological accounting.² With a citation from John Law's "Notes on the Theory of the Actor-Network: Ordering, Strategy and Heterogeneity" printed within *Heath*, and remarks on Bruno Latour in interviews about the book, this approach seems both relevant and necessary.³ What Lin's poetics specifically shares with ANT is an emphasis on demystifying through detailed description, tactical citation, assemblage, and deployment through mediators and their relations, where every actor is a network. Without putting one



method above the other, we will put these books in a conversation on the possibilities of *writing* sociology. This problematic will boil down to an essentially ethnomethodological question: how can literature perform sociology or what are the forms that a written sociology might take?

More directly, this paper traces the ways *Heath* translates diverse mediators from the digital event (the non-events) of Heath Ledger's death into an actor-network in material book format. These 'born-digital' actors include intellectual property disclaimers, popular advertisements, autobiographical details, ticket stubs, rejected articles, celebrity blogs, and RSS feeds. Thus the task of the critic—acting, in this instance, as a dutiful ANT—is to crunch the details of these manifold relations, as they are situated in *Heath*, to describe the network enacted through Lin's ambient citations and novelistic formulations. Lin admits that calling this work a "novel within a network" is, in a sense, an "extraordinary exaggeration," as there are few, if any, narratological markers of the novel genre.⁴



However, situating the book this way creates an anti-novel scenario able to investigate the genre from within its material, formal, and structural strategies. Where I have argued elsewhere that certain forms of Language writing in effect *create* structuralist readers, I am here concerned with how any reading of *Heath* necessarily assumes an actor-network approach.⁵

This paper consists of three parts. First, a sequence of metadata definitions of the subtitles presented on the cover of *Heath*, which are then



utilized as citational tags throughout the paper.⁶ Second, an ANT exercise which carefully accounts for the first five spreads of *Heath*, both as a method to describe the mechanics of a 'novel within a network' and to argue for the necessity of actor-network-theory in this instance. And third, a more strategic and subjectively interpretive section which analyses specific passages from the novel in tighter thematic units. The comparative usefulness of these three tactics is given attention throughout the paper and indeed each can only function in

plagiarism/outsou rce

, Notes Towards the Definition of Culture

,Untilted Heath Ledger Project

, a history of the search engine

, disco OS zaesterle la laguna-canary islands 2007 relation to the other. A controlled vocabulary will be established first and will feed parasitically on the rest of the paper. The detailed tracing of the first several spreads will point to the "inexhaustible search horizon" of actor-network translation. And finally, the interpretive conclusion will build on the observations of the previous sections to compile an argument on the porous dimensions of the networked novel and the tenuous possibilities of writing (reading) networks.

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On MondayJul 7, 2008, at 2:04 PM, Eric Laine wrote: <FN_cover_07-07-08.pdf>

 Θ

Part 1: Cover: Tan Lin // plagiarism/outsource // , Notes Towards the Definition of Culture // ,Untilted Heath Ledger Project // , a history of the search engine // ,disco OS

Hidden among all these titles is the plain spinal core of the novel, the simple word Tan Lin uses to denote this unusual little book with all its confusing tags: *HEATH*.⁷ Quickly compiled, the book was written between May 8, 2007 (commissioned by Manuel Brito for his Zasterle

PROGRAM

TEXT ENCODING/CONVERSION

MARKUP LANGUAGE

TICKETS

F

or programs in Theaters 1 and 2 tickets are available at the Museum lobby information desk and at the Film desk. Tickets for film programs in Theater 3 are available at the Museum lobby information desk and at the lobby desk of The Lewis B. and Dorothy Cullman Education and Research Building. Please see page 62 for hours and further information. Press) and July 14, 2008 (when the manuscript was delivered for design)—with the significant bulk of material composed on or after January 22, 2008 (the date of Heath Ledger's death).⁸ These 'time-stamps'—reminiscent of blog posting signatures, the additive markers of RSS realtime junkspace—are for Lin "a kind of parameter for the particular environment in question where both the figure and ground are in continual motion," and an entry into a form that can be, at the same time: "a loose, porous conduit: documentary, narrative, affective."⁹

> lain text SCII wraps a 5,70 haracters pe ine without arkup

mported into ord Mac Offi Indeed these three modes: the 'factual recording' of real textual events, a concerted interrogation of narratological forms and assumptions, and the manifold reconstructions of feeling 'modes of subjectivity' characterize this 'novel within a network.'¹⁰

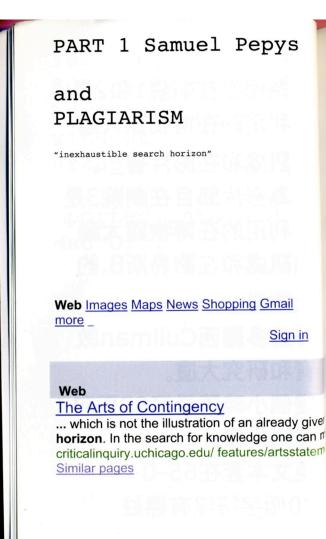
Chronicling the hotly contested and highly mediated death of Heath Ledger, Lin draws a remarkably heterogeneous array of digital texts and images into the material form of a book.¹¹ Despite the remarkably inviting mode of 'relaxation' the narrative surface presents, it

即。 票為節目在劇院1和2是 可利用的在博物館大廳 問訊處和在影片書_。 票為影片節目在劇院3是 可利用的在博物館大廳 問訊處和在劉易斯B.的 大廳書_。 并且多蘿西Cullman教 育和研究大廈。 幾個小時請看第62頁和

詳細信息。 純文本套在65-0-

70個字符沒有標註

seems essential to begin again, simply and concretely, with the book as an object and the cover as an introduction to that object. We might start by noting haptic real-space data, not presentable in digital reproduction formats. A standard 6" by 9", perfect-bound book with soft matte card stock shell and a full color interior on what looks to be plain printer paper—just under a hundred pages in length, there is a fragility to the object—it's easily soiled: accidental bends and folds cause markings, incidental contacts leave traces. Even the ink on mine has worn in



places from casual scratches. The ink is not glossy and the entire production looks almost as though it could be printed on a consumer printer, if not for the precision of the tight perfect-bound spine. It is an unassuming little book with the cover text written in an immediately recognizable, though slightly modified, courier font—the typographic design already marking the 'narrative voice' throughout the novel.¹² The glitchy formatting irregularities of the cover, multiplied by a quick flip-through of the pages, gives the reader confused impressions

There are over a thousand footnotes in the printed text that were added by the editor. Most of these are very short biographical and similar notes, and have been inserted into the etext in square brackets close to the point where they were originally referred to by a suffix. A few of the longer notes have been given a separate paragraph which has also been placed in square brackets. Text that was in italics in the printed book has been written in capitals in the etext. Accents etc. have been omitted. Where sums of money are referred to, the abreviations '1.', 's. and 'd.' are used to designate 'Pounds', 'Shillings', and 'Pence'. In the printed text, the year was printed at the top of each page. As this was not possible in the etext, years have been added to the first entry for each month to make it easier for readers to keep track of the year. Because the old-style calendar was in use at the time the diary was written, in which the New Year began on March 25th, the year has been given a dual number in January, February and March, as has been done elsewhere in the diary, (eg. 1662-63 during the first months of

1663).

Pepys' spelling and punctuation have been left as they were in the printed text.

PROGRAM NOTES

The copy from which this etext was taken was published in 1879 by Frederick Warne and Co. (London and New York), in a series of carelessness, haste, and untampered collage. Amplifying this unresolved unease, the grossly enlarged copyleft and RSS icons with their attendant pseudo-HTML code are uncannily remediated onto the page, larger than life and out of place. The clean san-serif spine, meanwhile, foreshadows the citational style of preexisting text: as though it is Zasterle's imposition of a title—*Heath*—on the spine, and the cover already forms a part of the writing of the book.

How then to account for the opening

called "Chandos Classics." E-TEXT i, genre: UNREAD NOVEL "this" work is Nominally a novel inside a Network. early in 1976 or 1977, living at the Pickwick Arms, a cheap hotel on 51^{st} Street in New York City and wanting to write a novel and not knowing how, she or I began to assemble material written by him or her, various forms of "static, mainly non-fictional work," Each morning they "would read the newspapers" or back issues of magazines (usually Time but occasionally Newsweek that they found in the lobby, or some un-dated source (TV) and then loosely re-write or annotate the material, <ital> all the while pretending it had happened to them. </ital> by writing material that was already written she or I or we were able to annotate and broadcast him or us into an event that didn't need re-inventing, it was pull not push, As Pepys and Heath and Helena and Mike and Jean, and Ina, and Soo-Young and Jennifer, and Tamiko noted, because "anything that can be entered into a computer can be reproduced indefinitely $^{\prime\prime}$ each morning at the Pickwick was narrowly descriptive and "as inert as possible," subject to erasure or re-distribution i.e. her feelings like his were hand-written or like everything else approximate or ¹ I would read the newspapers and see what was in them and they would be better than all those books that learned people read. . www.greeninteger.com/green_integer_review/ issue_1/Félix-Morisseau.htm - 101k - <u>Cached</u> - <u>Similar pages</u> ² Michael Hardt, Project Gutenberg. Peter Suber, the founder of the Open Source Initiative, remarked ³ Even the natural materials in your bedroom are best if they are **as inert as possible**. For example, fresh pine has a smell that could interfere with restful ..

www.clevelandseniors.com/home/dec-bedroom.htm - 21k - Cached - Similar pages

lines– the comma-separated values (CSV) on the front cover? In a recent email interview published in *Galatea Resurrects*, Lin writes:

Subtitles, especially vis a vis academic books, are marked by titular colonicity, whereas here commas function as list delimiters or maybe a series of programming commands... At any rate, *Heath* is kind of absent title for the work, or maybe a command: he was appended later compositionally,... he is central but not centrally

obstreperous and narrow like an itinerary post(ed) opposite the reception desk

i.e. their (their) writing (writing) was like (like) an elevator opening

as a result

Heath: or Samuel: was not " something inserted into the video: they were watching on You Tube " " (i.e. storage) but something taken away or outsourced (dissemination), i.e. the process was more like erasing each other (plagiarism) rather than viewing

a logo

as there was no reason to clock the movements of the real world, and as there was no reason for a veil of symbols, the temporal process was boring and uninspired (good enough),

and his or her various feelings they were or were not having could be organized like a page ranking system (PR/E)

moreover, the hits reminded them of (TCP)

red/tiny fruits beside the door

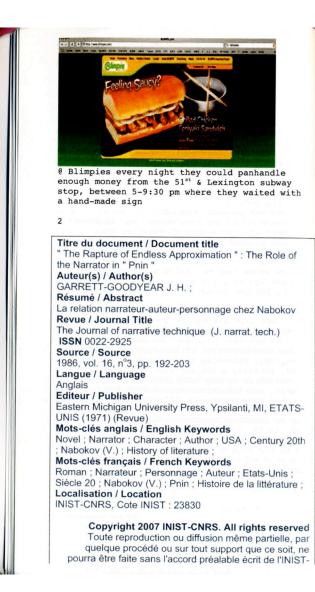
or watching (re-runs) of their favorite soap opera (OC), attending a simulcast sporting event, watching a reality T.V. like The Apprentice or eating in a restaurant (Blimpie, Aquavit, and the Carnegie Deli were "my favorite restaurants in 1978 and 1987") that one has eaten in countless times, a place whose menu is (unchanging) except for the numbers 3.99, 16.99, 7.99.

and so the five of them some nights three of them some other nights two of them Monday or Tuesday ate

localisable. Where is he? How does he define it or structure it, or make it congeal? How is *Heath* compiled?

...So I think it's useful to think of language here, but perhaps assembly languages, source codes, and/or compiling languages, etc. something in a dynamic processing environment.¹³

How can a sequence of subtitles function as programming commands? What 'assembly



languages' can process their operational syntax? How can this activity clue a reader into the compilation of the book? In the following series of definitions, I trace these operators as they recur throughout Lin's work, and specifically within *Heath*. Each, I argue, can be considered as a useful metadata value for processing the heterogeneous materials in the book. Thus *Heath*, the novel, executes these runtime commands through the "dynamic processing environment" of its epitext, activating a perverse brand of interpretive universal Turing machine.

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And so they came to inhabit the realm of the very unimaginary, for most of them the Pickwick Arms, with its faded armchairs, dirty carpet, doorman with bad acne and smell of fresh pine deodorant sticks that had not been updated for years, and it comprised a factory of miscellaneous bliss, a search engine not of emotions but of the most unformed and standardized of affects, personal productivity software, etc.,

they or I said it was "the rapture of endless approximation" because even a sign for money can be a form of non-violence,

and because everything can be sampled in restaurants, the signs they posted (yesterday) produced the most unique, sentimental, and nostalgic effects, cinematic effects of "All Previous Meals" around the Lexington Avenue subway,

[their emotions were fluorescence or pyramid or cotillion he or I or she was having,]

i.e. she or I was a very soft factory (RSS) where "slowness has been injected" like a vestibule or a sponge, or

they or I was "simple urgency" and stairwell with minimal deviation⁴ and she was x. small or small with her gloves in a glove compartment

like a descriptive catalog of 40 or 50 different sweaters in an American Apparel or J. Crew catalog that are the same except for their colors, and

[they][you] are beautiful pop ups

*Bsychological Decision Theory - Google Books Result by Józef Kozielecki - 1981 - Education - 424 pagesThus, a group that employs the minimal deviation strategy will choose az. As argued by Lange (1971), the minimal deviation strategy is very useful when ... books.google.com/books?isbn=9027710511... Part 1.1: Metadata: *Tan Lin*: Claiming this topof-the-page authorial primacy is a kind of tongue-in-cheek gesture for a book largely plagiarized, sampled, and distorted from various online sources. In addition to the more anonymous plagiarisms that comprise the book, this initial tag also stands in contrast to the eight names on the back cover. Probably unknown to the general reader, these are the students of Lin's poetry class at the Asian American Writer's Workshop, with the notable addition of the



book's designer: the artist Danielle Aubert. In a section titled BIBLIOGRAPHY 2, these students submit hand-written index card autobiographies as outsourced bibliographic production. Placed on the back cover, the names appear as stamps of approval or competing authors: two-word blurbs from foreign authorities.

Nevertheless, the foregrounding of "Tan Lin" as a metadata tag is highly significant: every new book for Lin is a form of autobiography, or an exploration of the author's affective experience with textual culture.¹⁴ In a short book



that she wore to yoga and the colors that she wore are a generalized retention of perfection,

and their emotions are approximate and function as labels

and this is true. and this is not true

crossing photographic essay with personal memoir, *Ambience is a Novel with a Logo* (Katalanché, 2007), Lin writes, "the structure of a feeling, like the xerox of a photograph, should be opaque or very realistic in order to make the characters in it more imaginary."¹⁵ Thus, "craft would be replaced with the handicrafts and the utensils of writing." And, "recipes, obituaries, receipts, tickets, text messages, itineraries, legal briefs, and disclaimers would constitute various surface entrances." This radical artifice, Lin argues, is necessary such that "emotion and

some clouds they solved were a function of approximation and cleaning fluids

thus her feelings are like a chair

their eyes reversed

thus they and the things they are looking at (fig.) can be sexy ${\rm again}^5$

some of this is why they, being Asian, want to be actors but without needing anything like a medium or a director or a sound track or any editing whatsoever and this they understand implicitly without thinking of themselves as actors or musicians because they are aware that

they or the texts they are writing can be [mythical] like a [tourist] destination

they can be [programmatic] without being confined to a single practice,

<XTRA GREEN Green Tea Beverage Mix>

so they appear around the Lexington Avenue subway stop,

they start accessories they start ACME Byproducts they start Adam Arnold they start advice they start Ami Sioux they start Anat Elberg Angora brick and Anna Ellison and Anuschka Hoevener they start Arratia, Beer they start Atypyk they start Axis Cherry they start bubble ice shop

they start preamble they start attachment and log jam they start clock or attached paper they start blogging they start veiled symbols

and pretty so soon and pretty so soon

empathy would be built into the novel and not produced artificially by being inserted into the lives of its characters." As Lin's idiosyncratic memoir form persists throughout *Heath*, the reader can best trace the moods of lived experience, even when the translations are faked. In an introduction to Lin's artificial memoir *Ambient Sylistics* for the *Boston Review*, Charles Bernstein focusses on this style as a means to "critique a number of the underlying assumptions of 'innovative' poetry, exploring ways to make poetry more readable and, as he

they understand logo and oracle and log jam inside then outside,

Because they are transpiring

they understand her or his lakes with out shoes in them

they understand uniform, or wallpaper without reference, also fauna

and to the index of flower lies the cocoon or belt-tightening,

their necks are violet and down turned

and their eyes were made of search engines like a search engine

and they concluded their wallpaper could be [minimal] and [crafty], it could look slick and stupid at the same time [like or unlike] and in that way evoke minimal unconsciousness out of distribution

i.e. a future
i.e. pollen
i.e. a ceiling that could labor

to reproduce its blandness or concrete mannequin

menthol was their anxiety, etc. etc. etc,

they fenced more sea into a football stadium and called it his "condop"

he said it was the argument and glow and argument of glow

of mildew hammering a window

whose latitudes were lovesick with his wings

what is blandness but the medium where it or You can [always] belong puts it, more relaxing."¹⁶ Similarly, Brian Kim Stefans, in a review of *Blipsoak01*, notes Lin's desire to "shake off the trappings of the avantgarde—linguistic difficulty, the suspicion of beauty, all manners of formal estrangement."¹⁷

The phrase "Tan Lin" recurs only once more throughout the text—as a concluding note on the book design written by Danielle Aubert, "This book was art directed by Danielle Aubert and designed by Tan Lin in Microsoft Word." Aubert explains this relationship online—her 'design' of the book simply affirms the

> Giselle is not your friend, 22, western, Female, really nice,

unmodified Word document importation of online image and text done by Lin.¹⁸ This conceptual gesture common in found poetry or conceptual art comprises the outsourcing of the design. Similarly, the 'outsourced' autobiographies in the bibliography section of *Heath* are nothing more than classroom assignments given by Lin to his students, which are presumably then scanned into jpgs for publication by Lin himself. These complicated feedback loops from author to agent and back again interrogate the author function active in all

moreover, the things they are writing sound like Chinese doily placeholder, and, in the index: they sound dead,

and in one of them one of them has a zero PDF look

shampoo: almost a game cantaloupe: a flowering dumbbell rain: varied parables

moreover the things they are texting sound alike:

memo, XTML, American-Japanese auto industry in 1978/1987

<CR><LF>

screw gun

in this sense, their jobs, which they think of as their art or better yet since they are unemployed, a kind of non art, these things are no longer constrained by accumulation or tranduitizers

c.f. Quintilian

and therefore something in their faces is missing

<space> </space></CT>

they are un-specific with sand

they loved the verticality of water from a tap

and of course they are anxious about

<CT>, kids, visitor's guide, beauty, double
miles on every purchase, news and features:
<CR><LF>

plagiarism/outsource: As plagiarism/outsource falls directly below Lin's name on the cover, this is often assumed to be the title of the book. It might seem appropriate as one of the work's central arguments is the delineation between these two forms of cultural production. The two terms are in fact the respective titles to the two parts of the book, with the vast majority of the book occupying the first part on plagiarism. This dual tag is strategically engineered to bypass the

> some thought they had become books, others thought video or installation based "practices" or other temporally bracketed "products" or reproduced items designed for a mass audience, pictures of ecstasy

and hence the inherent contradictions of using mass reproduction practices to produce limited edition DVD's or "artist's edition" books

shock-rhetoric of avant-garde theft¹⁹—instead

acknowledging the textual conditions that

everyday text: from the outsourcing of the

associated news circulation, in blogs and on

cultural environment where information is

exchanged continually and for the most part

freely."²⁰ More radically, in "Disco as Operating

System," the forensic materiality of plagiarism

social networking sites: "appropriation per se is

no longer shocking—it is just part of our reading

author in judiciary statements, museum protocol,

continually produce massive amounts of

they could finally be let go of without a sigh, they had cigarettes sewn into their trousers, while others thought

because I am averse to the derivative ecstasy of film adaptations the most beautiful memories are of things she has already eaten and doesn't need to eat again (Netscape)

[you or she shouldn't need a menu to eat in a restaurant],

likewise, with a book she was carrying around all that week Heath died,

you shouldn't have to read it because everything in it has already been read by her,

in this sense, the death is what intellectual property lawyers term "derivative;" it encourages no detrimental reliance i.e. it would not render

he or she is no longer regarded as a niche product or glitch in the factories of production. at some moment in the near past, art objects, human actors, appliances, jewelry, secret struggles, death in Soho, clothes they were knitting out of recycled 6 pack holders, final goodbye?, whatever that term may signify.

they have gone down to Heath Ledger's house in

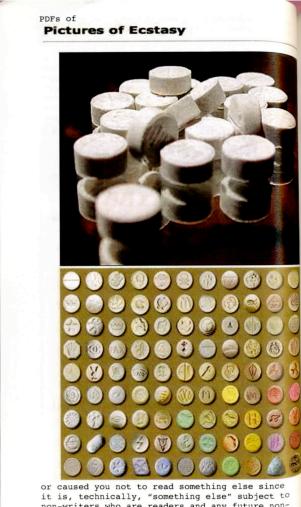
Soho on the evening he has thought to have

died, they mailed it from college

TRAVEL | REAL LETATL VISITORS GUDE | KICS | BARTY VISIONGE BEST DOCTORS DOUBLE MILES VISITORS GUDE | KICS | BARTY VISIONGE BEST DOCTORS DOUBLE MILES UITD PEATURES TO THE INFORMATION OF THE INFORMATION

A handful of the nearly 25,000 stories published about Ledger's death.

can be traced down to the various media through which these texts are generated: "most writing is automated and invisible, an empty form of surface decoration where 'writing' is the instantiation of a software code being transferred from one location to another in an act of self-plagiarization."²¹ In *Heath*, Lin builds on these conclusions to reexamine the situation of textual labor (from Samuel Pepys to Project Gutenberg to Tan Lin) in a reading system driven by the search engine. The distribution of real and cultural capital through free information



it is, technically, "something else" subject to non-writers who are readers and any future nonreaders who are writers working in a domain of what relaxed copyright advocates call @copyleft exchange and online circulation is vexed, to say the least. "At any rate, plagiarism ceases to matter very much in a culture that does not prize originality and where value is generated by the number of page views."²²

As political readers, understanding the ways these systems commodify attention spans as information generators in online environments presents an increasingly important prerogative. In *Seven Controlled Vocabularies and Obituary* 2004, Lin notes "Subjective events like emotions are easy to control and standardize, as the t.v. in

and so they decided because everything is plainly beautiful and

indiscriminately ugly in unlimited distribution,

the non-logocentric, non-literary project shares much with what George C. Williams, the evolutionary biologist, describes as the principal functioning of the gene: "that which segregates and recombines with appreciable frequency" or what Juliana Spahr terms "this connection of everyone with lungs: poems,"

and such frequency takes a long time to dematerialize i.e. to paraphrase Marcel Duchamp, it is a typology of the ultra slim variety, a species of mass tinkering or custom

HEATH LEDGER UNTITLED PROJECT

because the Plain Vanilla ASCII has come to note taking, someone said, "brands, for teenagers, are fleeting things"

HEATH

and we conclude: genres = brands, = absence of quotation marks, similarly, the most relaxing formats are those where nothing happens or better yet, where format distrusts distraction

someone said you are already dead so stop singing

someone said you are already transparent so
stop glistening

HEATH

You have become a very beautiful thing in some other version of a thing. or you have become a very beautiful climbing apparatus in a program about something,

HEATH

You are being held, you are "a very beautiful and you would make your hair into wallpaper slash

HEATH

the board room reveals."²³ Under the conditions of generalized appropriation and confused authorship, Lin's strategy of transparent plagiarism clears a space for an individuated attention span more in control of its affective labors. "So I would generally say that the 'work' of *Heath* is a 'mode of subjectivity' or 'subjective space' and it is, as I said earlier, a process of blind labor (someone is clearly laboring in *Heath*) whose product is attention, where attention produces the objects that interest us."²⁴ Starting from the assumption that this process generates

or Tyra

Because she was yours, the look of you or she is "Standard Dry" or this is "Blue Water Static Line" or this is Lust without Visible Signs or Stress Fractures or Une Remorse or Burying One's Loved One in a Custom Vessel

UNTITLED

she or I fell in love with his or their promptness/approximation

they were relapse and plaid curtain in Formica

they were repose, and etc. surprised them,

(we) cradled each other like acid in iv or xii or preface in XTML

and not one death but 3 or 4

mutes the inventory

and "the mezzanine" : "not magazine" (H. Zhang)

and so they resembled fruit a post card could affix to their internet dates

you were counter- or medium- you are eating a box of cereal

in one sitting and a plastic thing of Yoplait Cream Style Yogurt

and when they or you left, a part of my sky went away

or she is the simplest of mirror mechanisms like a comma or an alarm clock, or maybe an argument via dictionary

and in their presence something you know is "accumulated" against certain patterns in life that are not free associational and nonsuspenseful:

page views, advertising revenue, and ultimately surplus value, the novelist opens a 'mode of subjectivity' by claiming these reading experiences as one's own and reclaiming the objects produced by attention theft. "Both plagiarism proper (unacknowledged appropriation) and sanctioned appropriation redeem the individual from the market's branding mechanisms."²⁵

The networked kidnapping (plagiarism, derived from the Latin *plagium* [kidnapping], from *plaga* [snare, net], from the base *plak* [to



thus R:

phases of the moon, a sister, clouds, air pressure, niece, humidity, wallpaper, people into/out of a room, the stock market drifting sideways, prospects of chalk being erased within 30 minutes, statistical probability of a traffic jam occurring before one leaves one's apartment, a concept that seems "fuzzy,"

at dinner tonight you talk about doing a Likeness Search™ for Mischa Barton's Darling Long Drop Earrings or⁶ the Black Saddle Stitched handbag that Penelope wore at the 2006 Red Benefit gala dinner. she puts a Time Mist Air Freshener in her shower to mark the start of the Lunar Calendar

he rests a Diamond Pendant Chakra in Antique Setting. a beautiful Chakra

makes you clover in your various ready to wear collections

and then he or she arrives w/o

a baby

off/on

picture of mirror

house on Mound Street

Mischa BarTon's Darling Long drop Earrings \$32.00 ... 36k - <u>Cached</u> - <u>Similar pages</u> weave]) claimed as a feature of unending RSS feeds and proliferating links, where every object is updated with a new time-stamp and authorial claim, is a central component of the massive redundancy inherent to functional information networks. Lin writes, "all plagiarism is part of an operating system," the post-medium instantiation of one software code to another is the operating basis for all networked activity.²⁶ Indeed the central means of reading and writing online, like the read-write heads of hard drive memory mechanisms, are intimately bound to

1959

as such, events that we cling to in Moby Dickand HEATH are genetically related to a host of short-lived technologies such as the making of fires, public relations, folksonomy, drunk bandwidth, card stacking, Roman-style transparency, spin letters, revolving melodies, abnormal return, zoning, ear worms, b-girling, parking, and memorization of

also, paper team, 5-S, Kanban, Kaizen, Lean, Poka-yoke, SMED, 1-piece flow, sex-compliant proverbs and aphorisms, team player anecdotes, blogalization gossip, epic poetry, RSS externality, nursery commmunications, Moore's Law, Marc by

Marc Jacobs, conspiracy space, Blonde Redhead, encyclopedias and dictionaries, and Christmas in iv or viii

such a catch-all mechanism used to be TV. but has been supplanted by social networking sites, and eventually the novels of our peers, if they are written and tagged,

where you or she was a rhododendron,

or vulgar rose in a winter garden (hortus siccus), and you were a pitcher of an unflattened hyacinth or daffodil in a Latin garden

penultimate to baptism or nomenclature

because for her or them a beautiful name is a very boring name that can be read in under an hour. most of its colors are redundant. a very beautiful plant is a plant of its own infrequencies and [novel] elusiveness and

because of this, a certain whiteness was aimed at. such whiteness as RK has noted, hallucinates the normal inside it,

and because everyone i know

is white

and because whiteness could not be memorized, plagiarism was

diminished author functions. From the covers, we can set up the analogy plagiarism is to outsource as copyleft is to RSS feed. As Richard Posner—accurately cited in *Heath*—reminds us, plagiarism has little to do with the violation of copyright, and everything to do with a false claim of authorship. But who is claiming authorship of the text reproduced in *Heath*? On what grounds? As the unchanged formatting and mixed citation clearly indicate that Lin strictly 'authors' little of the writing, is the work still plagiarist at all? Uninterested in the

her rampant cinnamon, like my unresolved fondness for foam

and their blankets contained "the general condition of"⁷ sideways

BECAUSE IT OR HE WAS YOURS, you are purple although nothing purple is distilled

a few people have willed themselves to sleep during the recounting of what my beloved calls "conversational affects"

and she or i remember what wittgenstein said: "we do the most various things with our sentences"

if you were a husband, if you were a wife, if you were such a big such, if you were ever written, if you were guest uh and so, if you or she would, like opium, be the most delicate and relaxing of experiences

"it is derogatory because it is snowing into a rain storm"

(compression) (news event) (media format)

in the east, opium is used at funerals (in the form of a poppy tea) and is best taken while reclining. in the west a beautiful novel would prevent a reader from shedding a tear "all day long," even if, as Homer recounts, a "brother or beloved son" had just been killed by the enemy. the smoke from an opium pipe is saturated and instantaneous, rendering the mechanisms of absorption-the tiny anemone-like threads of the lungs, half-open lips, expansive mouth, and throat--passive and insect-like. such smoke arranges thoughts 'afterwards' in the user's head

a retractable drum machine clad with vinyl mesh boots

a cloud data bank

⁷ Charles Bernstein, in conversation, May 12, 2006, HK restaurant.

originality/creativity or intellectual property debates that characterize much of the discourse around this scenario, *Heath* questions the mechanics of authorship itself. [P/O]

, Notes Towards the Definition of Culture: Richard Hoggart follows his 'rough definition' of the working classes in *The Uses of Literacy* with an unattributed citation from Eliot's *The Wasteland:* "What are the roots that clutch...?" Including the question mark after the ellipses, this quotation slyly includes the omitted "what branches grow // Out of this stony rubbish?" (Ouch.) While Hoggart elsewhere makes use of this elitist Eliot as a kind of paragon of high culture ("an unspoken regret that, though we are now a literate people, not everyone reads, say, T. S. Eliot")²⁷ he nowhere mentions the great founding work of cultural studies that Lin is here plagiarizing as his title, Eliot's 1948 *Notes Towards the Definition of Culture*. The oft cited passage from Eliot's treatise defines culture as that which,

also really mention the stone Pepys suffered from throughout his childhood and youth, and which he had surgically removed in 1658, a brave and risky decision that changed his life, and without which there would have been no diary. And it is poor on the diary itself. There is no appreciation of its literary merits. It ends with, "Reading it, one cannot help thinking how very much we must all be alike. His characteristic closing sentence was: 'And so to bed'." Which is hardly a worthy summary of the literary merits of one of our great literary works. But sophisticated lit crit would be asking a lot of a small, free encyclopedia entry. There's a lot of good basic stuff in it, and I can't be rude about the bibliography because I'm in it!

FROM USC 17 101 "Definitions"

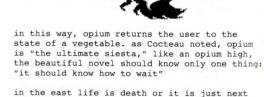
A "derivative work" is a work based upon one or more preexisting works, such as a translation, musical arrangement, dramatization, fictionalization, motion picture version, sound recording, art reproduction, abridgment, condensation, or any other form in which a work may be recast, transformed, or adapted. A work consisting of editorial revisions, annotations, elaborations, or other modifications which, as a whole, represent an original work".

a note on legal status: as of this writing, the copyleft symbol has no legal status in the United States, but its attachment to this work is meant to facilitate, by offering a non-legal license, to other users to copy and redistribute this material, so long as the copyleft provisions are retained and passed on to further works and all sources are duly acknowledged.



ii, information sources:

No solely paper bound or cloth bound books were used for this work. articles, quotes, and ideas have been annotated extensively, re-written,



In the east life is death or it is just next door, in the west death is a novel involving mathematics, as the journalist and obituary writer Lawrence Wright noted, "time moves fluidly in death"

by the time you read this, no one who is reading this will be dead or there is something stupid in America, 2008,

the Guardian for October 24, 2005, runs an article, "Can You Trust Wikipedia?", and assembles a panel of experts to evaluate entries. the following is by Claire Tomalin on "Samuel Pepys":

The entry suggests Pepys's diary was started as a new year's resolution, but there is no evidence to support this. It also misspells Henry Wheatley, who was responsible for a good edition of the diary, as Wheatly.

More important are the omissions. It fails to say that Edward Montagu became the Earl of Sandwich. There is no mention of Pepys's Tangier diary. And it says, "he was variously MP for Castle Rising, Norfolk; for Sandwich; and for Harwich. Most of these constituencies had connections with his patron Edward Montagu." In fact, Pepys was elected for Sandwich but was contested and immediately withdrew, returning to Harwich. His patron was not Edward Montagu but the Duke of York. It should includes all the characteristic activities and interests of a people: Derby Day, Henley Regatta, Cowes, the 12th of August, a cup final, the dog races, the pin table, the dart board, Wensleydale cheese, boiled cabbage cut into sections, beetroot in vinegar, 19thcentury Gothic churches and the music of Elgar. The reader can make his own list. While this passage has been extensively linked to the development of a cultural studies concerning the 'whole way of life' expanded by Raymond Williams, its composition of predominately nonhumans would further delight the actor-network theorist. Lin, however, who often works with similarly extensive and incongruous lists (as *Heath* itself may seem an entirely arbitrary, that is to say, formally subjective, online listing) might be most interested in the final line commanding the reader's autonomy. In *Disco as Operating System,* Lin remarks on the role of notes in

and removed from the following on-line
platforms:
http://www.bmj.com/bmj.com (British Medical
Journal)
http://commons.wikimedia.org/wiki/Main Page
http://www.earlham.edu/-peters/fos (The Sparc
Open Access Newsletter)
http://www.newyorker.com/
http://nymag.com
http://nytimes.com
http://nytimes.com/
http://online.wsj.com/public/us
http://www.villagevoice.com/

http://www.youtube.com/ http://www.wikipedia.org/

The following search engines were used:

amazon.com books.google.com google.com images.google.com/imghp?tab=si&q= jstor.org lexisnexis.com muse.jhu.eduscholar scholar.google.com http://toolserver.org/~tangotango/mayflower/

The following libraries were used:

(Guarini)New Jersey City University Laguardia Community College (Extension Grossmann)Harvard University (Butler)Columbia University (Gideonse)Brooklyn College

The following web browers were used:

Mozilla Firefox version 2.0.0.11 Apple Safari version 3.1.1

iii, attribution:

all attempts have been made to credit the original authors, if any

iv, photographs:

photographs in this text were purchased at the flea market between 1994-2006, others were

taken by the author, or by author's mother, others were imported via the screen capture function of the Apple Finder

iv. a, permissions:

Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts.

Subject to disclaimers.

Size of this preview: 800 _ 381 pixels Full resolution_ (1,564 _ 744 pixels, file size: 772 KB, MIME type: image/jpeg)

Description	English: Author: Redvers.
	Two "welcome" messages
	received via SMS text
	messaging. en:T-Mobile
	welcomes en:Proximus to
	the en:United Kingdom;
	BASE welcomes Orange
	subscribers to en:Belgium.
	Both are en:Nokia phones,
	but the picture was taken
	with another brand of
	mobile phone camera.
Source	Transferred from
and the second	

Conceived of as a series of delays, one of which was the notes, Duchamp's completed work was not merely a mimetic translation of a content it transmitted (i.e., a function of efficient economic exchange); rather, it was the mechanical transmission itself, a process made visible by delay... The glass in The Bride Stripped Bare by

> en.wikipedia; transfered to Commons by User:Kelly using CommonsHelper.

- Date 2005-12-11 (original upload date)
- Author Original uploader was Redvers at en.wikipedia

Permission Released under the GNU (Reusing this Free Documentation image) License.

[edit]

v, hors-texte:

numerous works were plagiarized while writing this text, in terms of ideas or turns of phrase, which the author attempted to imitate. Lyotard was wrong: a proper noun is as interminable and connotative as a word like "bureaucracy" or "desire."

Likewise: "Lipton's Tea," "Amanda July," or "General Tso's Chicken" appear as operators in the index,

what is the effort of a language? something that disperses an image. since most sources have been rewritten and are no longer recognizable, the original page references are omitted or part of a page range that suggests the frame in which the passage was released into the present text,

no ambient citation is a caricature of itself,

Her Bachelors, Even is a computational device. It "translates," in a process subject to both medium- and time-delay, a "media object" sandwiched (like a commodity) between photograph and painting.²⁸

Like Latour and Law, Lin figures this puntualised accumulation of a network of notes as a 'translation' of a series of delays into an actor as computational device. The emphasis on error,

a complete, unannotated list of books read and sampled while this ms. was being compiled is available at

ambientfictionreading.blogspot.com

vii, blerb and spin-offs:

a book to accompany this book, entitled blerb, is available for \$15 at lulu.com

viii, product placement:

a book, entitled *i like*, listing all products that the authors were influenced by or are included in this production is available at lulu.com for \$17. since the book is an extension of the authors, the multiple authors' environments, which is regarded as the sum of local branding devices, this publication constitutes the picture book within the picture book of a novel. sample entry listings include pabst blue ribbon beer, ikea candles, wd-50, stephano povirano's 'soft watch' for alessi, the seasonal menu at alain ducasse (essex house), blackspot 'unswoosh' boot, lady grey tea (in the turquoise, single serving packet), and the droog design 87 lamp, etc. a full color limited-edition (500 copies) version of this book is also available on a graduated pricing scale beginning at \$500 from lulu.com

revenue models: this book is printed in an edition of 300 and simultaneously launched as a web site (tba)

the book's cost has been set by the publisher. since the authors of this text were not paid for the contributions to the product, it was determined to launch the book simultaneously in multiple formats and distribution modes: an online format available for free, as well as a paid print version to be sold by Zaesterle Press, a limited numbered edition (20, price tba) with either an original post it or note Work, and, when the edition is sold out, a paid print version on lulu.com original formatting, unfinished (unpolished) writing, and a sense of the incomplete characterize the temporal qualities of the book: a meditation on ephemerality, presence, and forgetting. [DoC]

, Untilted Heath Ledger Project: The accumulation of these metadata tags and the resistant forms of writing featured in the book suggest the necessity of forgoing the title. Straddling art and literary contexts, this tag resembles the more common "untitled" of a painting. Aside from isolating the book as more of an art object, material artifact, or assemblage than as a unified narrative, it also opens the possibility of other incarnations of the project: including expanded networks of artistic production around the themes of the novel and Heath Ledger in particular. As Thomas Fink notes, *Heath* suspiciously draws attention to an absent 'ledger,' the non-event of a functionless accounting, an inventory of imaginary affects.²⁹

Closer inspection, however, reveals more creative misreading as the tag is not 'Untitled'

such a tri-polar revenue model is "to pay for outgoing articles (dissemination) rather than incoming articles (access)." (Peter Suber). In this sense, the cost of dissemination is inseparable from costs of research,

> " a professor, for example, regularly writes scholarly articles and submits them to scholarly articles because he or she is not being paid by reader but by his institution, and this frees the writer to produce whatever work he or she pleases. In this case, the work with various search engines employed in the collaborative texting of this work, as well as the members of the Asian American Writer's Workshop who took a class with a teacher and who co-wrote this text, agreed to release the material into the public domain where distinctions between literary production and class-room production were regarded as analogous to that between a professor and a scholarly journal " < (Suber, op. cit.)</p>

ix, to be determined (Powerpoint Version!)

x, the index has a truth-corroborating value,

& I or you believe

&

this can be read in two or three hours or "two or three days" \max

our feelings were made by hand inside a very soft index

We walked into the theatre. Heath was the usher and worked at the museum part time so we didn't have to pay. He was talking but not saying anything. He was Amer

SMS

ican but not Australian. He was wearing green corduroy trousers but he was not wearing black leather. Someone said oh my He was extremely muscular but strong.

He reminded me of perfume or organic yellow tail or Chow Yun. Someone said oh shit. He was American not Chinese. He looked at us but wouldn't look back when we

caught his eye. He looked like he had had plastic surgery after a heart attack, His eyes were half open. I imagined Chinese characters. They were like graffiti

made out of slits that had been heraldic symbol. They looked away. They were correspondences. They were oceanic with pencils marking them up into feed. They we but 'Untilted.' While this detail is overlooked by most readers, (a simple google search reveals twice as many hits for "Untitled Heath Ledger Project") or assumed to be an insignificant accident, the minute swerve of this choice reveals scores about the project. "(Untitled Heath Ledger Project)" was the title of Chris Norris's nuanced New York Times article following Ledger's death, stressing the frenzied mediation, contradictory coverage, and conflicting statements in a "masterfully vague"

re disco and house. They were into slits I could hear them wrtng blgs,

Heath is beautiful. And then he was a wheel,

The configuration was 70 16 bit characters including spaces,

They could not see the main lobby with its long sight lines. Everything was an empty as shit corporate space transplanted into an art museum i.e



. MoMA was a doppelganger, and then he was a GSM 7-bit alphabet

HEATH

RSS

emitted a depth of field. As the architect noted, it was a depth of field where MoMA shit looks like a perpetual tabloid publication. Heath looked like he was having (cut to caption level)

a heart attack but he was practicing Flying Crane position.

He was chewing something smokeless. C.

He was thinking of Christmas in the PRC.

He was not dead yet but he was,

quite literally plagiarizes this newspaper story (and even reproduces an unattributed image of the fourth online segment), the cover glitch (also reproduced on the title page and by Lin in all interviews) 'Untilted' opens a new dimension.

Untilted is the name of a 2005 album by IDM glitch stars Authechre.³¹ Released in a haze of forgery, a reverse-plagiarized version of the album created by the hoax artist known as Flourescent Grey, infamously circulated simultaneously with the album's promotional leak.³² In an early exploitation of the confusion

I adjusted his hat and made a series of tonal color corrections. The image was too light for New York Magazine but it was ok for the web,

Barlier someone had been standing before two quintessential texts of post-war American abstraction, Jackson Pollock's Blue Lavender and de Kooning's Big Red in the 3rd floor galleries. The galleries were slow that day like an obituary and the paintings looked inferior to life. They say that a death is inside a medium or not,

Just before we walked past Jackie I saw a poster of Humphrey Bogart from The Big Sleep. Up until around that moment, which I had mistakenly thought of, there was something circular in my eyesight: it resembled Mode Selector or MGMT at Cielo (11)

I didn't know what it was it had been my favorite movie, it came up to me. It was after Vertov's Man with a Movie Camera

I mean Broke Back

The news of his condition was relayed by his masseuse at 3:31 and transmitted to a friend in Los Angeles. I got an SMS at 4:52. We left theatre 1 immediately and took the E train downtown. My mother called me because she knew I loved him,

A few images surfaced on cell phones later that evening. Two postings on Gawker appeared that day,

One was of a couple in Shanghai and the other was shot in Brooklyn, around a brownstone he shared with his former wife,

More images surfaced. He looked all around me, like the air I was in. By then we were dancing at Butter. I felt rain from the second source. I believe it was the sound source. It may have been someone emptying a bong. I did not know if I had been fucked. I woke up to the incoming SMS. I had cut my hair. I looked at myself in the mirror and checked my phone. I pushed through the room and found her eating raisins on a sofa, and absence of legitimating forces in file sharing networks, this play with the networked author function is not unlike that ventured in *Heath*. Lin's previous book of poetry, *Blipsoak01* (Atelos, 2003), is a sort of mimetic tribute to glitch hop IDM, which in turn, can be figured as the contemporary analogue to the disco networks of the 70s. In the introduction to *Blipsoak01* Lin writes that such a mistake "is the product of various mediums which linger and sooth, including disco, optical illusions, IDM, late night television, photography, and the various 'non-

> The friend in California called a private security service in New York. They were in Soho. The EMS had been alerted and arrived at the same time.

Two paramedics go up and flip open a gurney like body builders. One of them is a model. One of them is a body builder,

A bunch of taxis are waiting outside the lobby. Someone who used to live in the condo posts a sign on the front door of 421 Broome: HE IS NOT HOME,

Meanwhile suds,

his or her perfume glowed hair

Mischa Barton appears because she is an appearance

A hundred long distance runners appear to be collapsing at once into something

"unlike a stone" (email)

Hundreds of would be actors, people from nearby restaurants, some NYU students, and fans assemble. The crowd feels professional like the remake of a documentary. Someone comes up to me and asks, "Are you Todd? Are you Todd Haynes?" And then, all my interest in the evening passes on a cell phone,

Meanwhile they were blogging and RSS feeding the time the body was removed

there were crowds outside the building. They were texting image ooops,

The economic operation was a search engine, part SMS, part poem, part paid art review, part installation based practice, part retrieval system, part polemic. The writing of a news event like an art installation is indiscriminate, alternate, short ubiquity. Like SMS, it's a place where desires are ranked and collapsed (contributor's page) without angst,

i.e. seven individuals worked to this. One person requested that they be listed under a pseudonym. Certain materials pertained to CIA

designs' of P. Starck and his disciples."³³ One example of the many irregularities, errors, *glitches* in *Heath*, 'Untilted' demonstrates Lin's belief that:

> Everyone likes to // wait, though not in any particular order, for a mistake or an accident. [That is why] the left hand side of the page remains temporally uninteresting, and why the surface of the ambient poem you are gazing towards is highly distracting, filled

classified files, to the establishment of nuclear testing in the south Pacific, and to the testing of various SAM missiles launched from the Kwajaelein Islands in the early 80's,

After various post free-trade summits and inflammatory tactics rooted in protests lodged at Genoa and Seattle, it is no longer useful to think of a protest as redirected labor but an image called to do what was [no longer] thought or written about it, when everything in our era shows zero geographic deviance

it is alleged that roaming customers rarely received bills abroad

no messages were dropped

This disco but what I mean by this is an orphanage in Australia or a homeless shelter club in New York in the meat packing district. They shine the lights under the body. They are filled with branches. They take the arms and fold them inside the sack. They take the clothes and fold them into a neat pile and then wrap a string (a set) of Christmas lights around it so that clothes, a bunch of designer clothing, looks like a hand-made Christmas tree,

And this is plainly beautiful. She sticks a pair of Carpe Diem boots into the middle of the tree. She lights a candle and burns the shoe. Then she kisses the tree, with imprecisions, typos and forms of the hypnotic, which function backwards, just as boredom itself does.³⁴ [HL]

, a history of the search engine: Not "the history," but "a history." *Heath* collects a singular history of the search engine in use by a writer as DJ over the course of a few months. In a section on 'information sources' Lin reveals "no solely paper bound or cloth bound books were used for this work. articles, quotes, and

> PROTEST MP3 lyrics by anonymous

Thus, one of these formats goes by the name "attention span," which like earlier forms of spectatorship (sports attendance) is subject to syntactical searches and indexing by corporations.

As anyone who has an attention span today knows:

1) everyone has an attention span

2) "an algorithim does not remember where it has been" $% \left({{{\left[{{{{{\bf{n}}}} \right]}_{{{\bf{n}}}}}_{{{\bf{n}}}}}} \right)$

3) An attention span produces things that interest us and not the other way around. Thus every attention span is a form of labor whose aim is to produce surplus value. We own our own capacities for producing attention, in the way that workers once owned arms and legs and with them produced iron hoops or steel forks. The attention span is an image and the image is trafficked

4) memory is a species not of correspondence but of frequency. It is no longer enough to say that one remembers but at what frequency does one remember something over and over again, therefore remembering is a specific (ratio) involving forgetfulness

It is not surprising that one feels most detached from the things one is most interested in or that one is rarely surprised by anything one sees on the Internet. Most labor today is mediated via SMS or search engine, which is supplanting broadcast networks, video gaming software, the Hollywood studio system as well as corporations as the chief organized labor format

WHITE OUT EDITORIAL REVIEW

For instance, it is a good idea not to take it for granted that there is a macrosocial system on the one hand, and bits and pieces of derivative microsocial detail on the other. -John Law ideas have been annotated extensively, rewritten, and removed from the following online platforms: ... The following search engines [libraries and web browsers] were used: ... " Like his experimental blog *AMBIENT FICTION READING SYSTEM 01*, which attempts (and fails) to list everything Lin read for a year, this 'history' is structurally similar to the personal diary maintained by Samuel Pepys.³⁵ As the preface to Pepy's *Diary*, reproduced in *Heath*, notes: "this class of literature has been largely enriched, not only with works calculated for the benefit of the

This is to say in quotation marks that the market is frozen or exists as an "unlimited edition."

Look at this:

the partially frozen media event/mythologized story of the Hamster's Nest, as relayed in the pages of New York Magazine: artists Dan Colen, pack-Snow and cohorts, one of whom happens to be a photographer, "invade" a hotel room, shred as many phonebooks as they can get hold of, pull down drapes and bedding, run the water, get naked and take as many drugs as they can-heroin, coke, mushrooms, LSD, whatever-until they feel like hamsters. The hamster uses shredders produced by DestroyIt and Shredfast and pollutes high-end hotel rooms overlooking the Thames. This hamster is downwardly engineered to become a naked (second-order) hamster that lives in a pile printed social networking Bible of the telecommunications era.

The Hamster's Nest is a material object packaged as "youth event" and distributed across media platforms, one of which is New York Magazine. Originality of production becomes the "clumsy paraphrase" (squalor) of networked redistribution. People remain stubbornly difficult to white out in a digital culture, as with YouTube or Facebook where social networks become theatre and text reverts to the oldest form of truncated, telegraphic, obscene, and ephemeral forms: lyric poetry and/or interior monologues directed to a "chorus" of social cohorts. MySpace is visual performance theatre where low-quality, lowtech, hand-made images are circulated with nominal external controls. In this version of digital romanticism, standardization and generic production are reprogrammed with "uncensored" complexity, static, noise, difference, human hand, accidents, etc. What is no longer a frozen moment when everything in the culture is frozen or reverts to it, even in a moment of hedonism?

In this system, creating content is less useful than passing on existing content or re-creating a context for re-use. Plagiarism, despite its

student, but for that larger class of readers—the people, who in the byeways of History and Biography which these works present, gather much of the national life at many periods, and pictures of manners and customs, habits and amusements, such as are not so readily to be found in more elaborate works."³⁶

Another recurrent search engine experiment in Lin's work investigates the redundancy of massively index writing—how many 'original' two- or three-word sequences cannot be discovered elsewhere with a search

> "contested normative significance"⁸ is one parameter to define this recontextualizing mode. Ditto with outsourcing or image defamiliarization. Having sex changes the group dynamic. Plagiarism like being a hamster j ecologically correct but often socially and legally unacceptable and sex is a private matter until mediated. Thus plagiarism, like sex, is conscious and quasi-private in our era, unlike Shakespeare's. Both plagiarism proper (unacknowledged appropriation) and sanctioned appropriation redeem the individual from the market's branding mechanisms. Much literature today is principally a rebranding or packaging device, as How Opal Mehta Got Kissed, Got Wild, and Got a Life, textbooks, packaged books, and celebrity books all make clear.

Standardized culture notwithstanding, ideas cannot be protected; only their medium or form. Digitalization affects the idea of form and medium, and thus with ideas as well, which turn out to be media specific and format dependent. Every image has a material substrate. The cheap inks used by New York Magazine produce extremely narrowband images. On line, the digital substrate of an image is subject to increasing potential for falsehood and distortion.⁹ As hyper-anemic cinema th As hyper-anemic cinema, the images from New York are implicitly understood by an "image industry" that subsumes art, fashion, advertising etc. into a single "event" networked across print and non-print platforms. Networked = distributed through a single, generic, vaguely distorted or anamorphic cinematic format. This format looks like reading i.e. reading is processed no longer as textual reproduction but as a reproducible medium transpiring simultaneously across multiple platforms. This is true for Politico,

engine? *Ambience is a Novel with a Logo*, like *Heath*, features a subtitle system comprised of concordance citations in the format of Google search entries which seem to correspond to passages from the body of the text. Often these subtitles appear to have little to do with the texts above them, pointing instead to the primary redundancy of the formulation while offering secondary entries into diverse domains which regularly carry uncanny applicability.³⁷ This ambiguous authorial activity radically interrogates Gerard Genette's paratext, the

which self-bills as a "multimedia news organization" or "multimedia "title,"¹⁰ as well as a host of other niche or hyper-local as a host of other niche or hyper-local jouralism products like *Thrasher*, a skateboard publication that is also a "source" of publication that is also a "source" of predominantly "web-based" content. Tom Predominantly "web-based" content. Tom Rosenstiel, who heads the Project for Rosenstiel, who heads the Project for Rosenstiel, who heads the Project for Rosenstiel, who heads the project as a "new economic model of a specialized site, "new economic model of a specialized site, where journalists can be entrepreneurial," and where Congress, regarded as advertising base, can be approached at a fraction of the cost of conventional print advertising.

As cinematic display, the magazine/book today functions vestigially i.e. most people who read them are looking at the titles of a movie very slowly, i.e. with slightly more retention than film images. Retention studies indicate that students who read books on computer screens forget or mis-remember content at twice the rate of conventional readers. In Kindle, book pages (software- simulated book pages i.e. GUI mimics a photographed page) morph into cinematic images that move in horizontal succession as slowly as the retina once scanned library shelving systems. Books, like heraldry of an earlier era, now comprise a "floral border in the garden of history." (Wikipedia, "Heraldry"). People don't read text so much as look at it or download multiple reading formats for text. Such practices are not new to ebook reading: skimming, fanning, page flipping, reading books about books, blurb reading, browsing or locating a book in a spectrum of colors, binding styles, shelf-heights, and library floors, or even simple forgetting, etc., constitute earlier non-reading, predigital formats of text processing.

Ebooks dramatize that no one reads a book word for word, where reading is regarded as a format of forgetfulness. Such a project, romanticized since the voice-to-scroll and scroll-to-codex transitions, was never accurate; the retina processes textual matter by silent reading, by jumping from one letter/word group to another in what are termed saccadic leaps. All reading

http://www.editorsweblog.org/analysis/2007/02/part 2 the politico Inultimedia.php. Accessed July 11, 2008 12:42 PM EST.

⁸ Richard Posner, The Little Book of Plagiarism (New York: Pantheon Books, 2007), 9.
⁹ The "addressability" of and distortion intrinsic to

The "addressability" of and distortion intrinsic to digital images is beyond the scope of this article. See, for example, Friedrich Kittler, "Computer Graphics: A Semi-Technical Introduction," Trans. Sara Ogger, *Grey Room* (Winter 2001): 30-45. Kittler notes: "...digitalization, in terms of our perception, always also means distortion. The crackling noise, or, technically speaking 'quantization hiss' looming in digitally recorded music occurs in computer images as a stepped effect or interference, as an illusory discontinuity or continuity" (33).

'undefined zone' or 'threshold' of a text, "without any hard and fast boundary on either the inward side (turned toward the text) or the outward side (turned toward the world's discourse about the text)" which is nevertheless "more or less legitimated by the author."³⁸ Emphasizing the *softness* of the paratextual threshold, Lin's most recent work "SOFT INDEX (OF repeating PLACES, PEOPLE, AND WORKS)," appended to the end of the fall 2009 *boundary 2*, intermingles anecdotal notes with high theory, poets, novelists, family members ("Ahn

> is format-dependent scanning i.e. controlled forgetting. The "youth event" that is the Hamster's Nest is a composited and scanned magazine article trumped to look DIY/analog (i.e. non-machinic, anti-Bauhaus) and collapsed into a filmic distribution apparatus that looks retro. This short band, narrowcast system outlines the degradation of traditional print forms. It must be noted that "SMS is the fastest form of telecommunications - faster than e-mail, faster than voicemail, faster than a voice call, faster than using a Blackberry, faster than IM instant messaging. And SMS is the most private form of communication." Moreover, there is no "geographic deviance in SMS use." Just as texting has largely replaced the visual distortions and precise addressability of web-based imagery superceded cinema, which looks as retrograde as 70s magazine work. Layout, another antiquated medium, tells the reader: "what was once impromptu is now (just frozen) in cheap ink. Years from now, people looking at pages 47-9 of the article will think "Photoshop = found poetry" or originality = //http: ready-made. The pictures lack human privacy. They do not seem interchangeable or addictive. Moreover the economics of SMS are compelling:

"Korean youth say they never use e-mail except in contacts with their elders like a boss at work. And the latest survey from the USA this June by ComScore Metrix found the same results, with American youth preferring SMS, and saying "e-mail is, like so yesterday." And yes, while every e-mail session is free (or seems free), and each SMS text message is separately charged - even if bundled - at a global average of near 10 cents per message, the use of SMS has exploded beyond the wildest dreams of any SMS product managers of any equipment vendors and operators. Today, SMS traffic is worth over 70 Billion dollars. That is over 30 times more than total e-mail revenues worldwide."¹²

http://209.85.165.104/search?g=cache:fggLq0OQAp4J:communitiesdominate.blogs.com/brands/2006/10/like_sms_before.html+catholic+u niversity+leuven+sms&hl=en&ct=clnk&cd=9&gl=us&client-safari. Accessed July 11, 2008 3:23 PM EST. ¹² Ibid.

11

(daughter), "), passing interests, websites, pop references, and literary terms—very few of which can be located on the pages of the journal itself.³⁹ In playful reference to nonexistent pages, the "SOFT INDEX" simultaneously pushes the reader into the journal (which is itself outed as plagiarist "paraphrased or slightly reworded material" and outsourced as an apparatus for the index⁴⁰) and back out into the Internet to trace sources and find meanings as each networked item presents a riddle in search of the author.⁴¹ Ultimately, these manifold flows into

the spectrum of available dyes and the the spectra of an image are technological conditions that define and defy (acknowledgments of) blindness. The human eye (acknowledgements of John Mess. The can see upwards of 30000 color tones confortably but the hues produced by inks are limited to less than 25% of those. Moreover, certain hues of red can be reproduced only with vegetable dyes obtained from particular Asian plants, making the reproduction exorbitantly expensive and subject to inordinate desire. Certain things in culture are designed to be hard to see. As technology changes and shifts in natural resources occur certain colors go extinct or enter the stage as a new range of possible appearances. Thus in looking at a photograph, book, or web page, either something is generic or it is not right. Staring at a book should be like staring at a parameter for a meta data container or a traffic signal's operations. The book no longer has to imitate cinematic formats. You shouldn't see anything when looking at a book except it's a uniform, standardized blinking.

In Japan, the article from New York Magazine, different, ancillary, even awkward in the way that tropical cultures once looked to Gauguin; the difference is platform-based rather than anthropological: faces and expressions would appear pinkish and too bright, like a cartoon with no shadows, and white expanses of paper Would look cleaner, more sharply defined like sunlight passing through salt crystals or snowflakes. In Europe the event would appear "cooler" and less instantiated, more conceptual, like the documentation for an event that it resembles. In the 50's, in America, pictures would be warmer and muddier, like flickering, super-8 footage of the Viet Nam War. Like an earlier moment in sports distribution to a mass audience, which it minics (the AFL comes to mind), the Hamster's Nest is a privatized sporting event that lacks a paying audience and a regular schedule. From spectator (end-user) stand-point, it is unattendable. The art world responds as "invisible" sponsor. The Hamster's Nest is not an event in the conventional sense; it is a cultural blind spot inconceivable except as Pre-existing self-documentation i.e. tagged for syndication or instant signaling. It is best ^{Compared} not to an art object but to a Japanese the *hors-texte* punctualise only on the "dispersed awareness" or "mode of subjectivity" of the actor-author-network. As Alexander Galloway, in statements on protocol and counter-protocological practice, remarks: "a new exploit is necessary, one that is as asymmetrical in relationship to distributed networks as the distributed network was to the power centers of modernity."⁴² [SE]

,disco OS: Like 'Untilted', 'disco OS' creatively misrenders Disk Operation System or DOS,



kanban (看板) comprised of "visual puns, calligraphy and ingenious shapes," a kind of Poka-yoke (ボカヨケ) in a logo, one employed to "define the trade and class of a business or tradesman. Often produced within rigid Confucian restrictions on size and color, the signs and seals are masterpieces of log and symbol design." (Wikipedia, "Kanban"). Logos vary in strength: from the attenuated (corrupt) logo of the Hamster's Nest to the more strenuously perfected logos (paintings as fabric works) fabricated by Murakami.

In response to corporate objects, commercial broadcasting networks, and official and regulated distribution on the one hand, and unique, hand-made "original" art on the other, comes a quasi-revisionary model for aesthetic production (narrowcasting) and the 'making of an artist': the loose DIY collective known as the shared web, where information is the fluid, personal, at times bodily, set of boundaries that are perceived to no longer "officiently" that are perceived to no longer "efficiently" contain it. In this schema, existing mass market items are co-opted and personalized and re-sold or re-distributed in unsanctioned or unofficial networks with no discernible inventory, as well as zero down time, transportation, and wait time. Product defects are eliminated because they are converted into the finished product, with no discernible difference between waste (muda) and non-waste items. This re-produced product inverts market mechanics: it looks "hand-made," has been branded with a personal tag rather than logo, appears to be authored by a group, suggests communal craft directed at cult objects, gives off the appearance of being informally propagated in large or undetectably small quantities rather than officially distributed in limited editions, and often comes scripted or defaced with rumor, graffiti, cut-ups, gossip, the utilization of a few Asian prostitutes (racism + prostitution = cultural use value), and the escape of bodily fluids-all apparati useful, since at least Warhol's day, for informal myth making in the body work mode.

Thus Ryan McGinley's photos of a social network, e.g. the Hamster's Nest, suggest that bruising the media lens takes form as grainy, under or over-exposed photographs of social translating the computational interface between users, applications and hardware into the 'postmedium' networks of disco. A more perverse reading could interpret the aural neologism echoing between 'disk' and 'co' as the meeting of hardware and corporate branding device. Indeed, in "Versus Seamlessness," Jennifer Scappettone offers an extended commentary on the 'pseudocomplicity' of Lin's ambient writing, taken on its surface in a rhetoric of ease and relaxation, in the seamlessly neutralizing 'junkspace' of late capitalism.⁴³ The actual

activity: bodies frolicking or vomiting temporary visible phenomenon produced by the body and appearing on the body's skin) or made yisible in what looks like the cell phoneinduced-photo ecstasy unwinding around a Morrissey concert. Such loosely planned nondia media events are equated with social movements, regarded as a stage for a localized visual vocabulary of cultural forms that have yet to become genres (house music, road trips, rock concerts). Images of youths in trees group poems. McGinley's photographs capture people melting into a social space. His one-ofpeople mercing into a social space. Als one-o a kind, "private media" photographs replicate the surreal and rational ways the media "authors," aggrandizes, fetishizes, and diffuses events that seem to be ours. Or to be more specific, the media produces people who have the leisure time to produce images of themselves. Such images "labor," i.e. produce value. The style of the work calls attention to the "obvious shoddiness" that marks plagiarism generally in the for-personal-use sphere. Such distortions are a deliberate effect engineered into the product; they communicate a message as sure as any 30-second commercial.

Thus, hands-on, craft modes are transferred from production to distribution. At one extreme, the workshop products of artists like Murakami or Koons reproduce and celebrate the last surreal bit of life in a post-consumer object-designer handbag, cast balloon sculpture-as it is re-distributed into an art afterlife. At another extreme, in an imagebased world, duplicity and authenticity require bruising an image so the overall process of Production/duplication looks like an accident or a blip on the surface of conventional mass distribution techniques, as for example, when an artist subjects digital images to consumer based, small-scale printing techniques, sets up an expiration date for a gallery, engages in ultra-small scale or one-off publishing, or re-distributes material into an existing "context" that guarantees its eventual demise or short Circuit. Such publishing or art making is achieved via readily available inkjet printers and the like, but any writing or reproduction mechanism can be used: typewriters, mimeograph Machines, samplers, video game architecture, magazines, antiquated mediums like poetry, or Software, etc.

existence of an experimental Disco Operating System "designed to make it easier to extend 'commodity' operating systems to multiprocessor machines" made by the Computer Systems Laboratory group at Stanford in the nineties, would seem to validate this interpretation.⁴⁴ Turning back, we might note another sly plagiarist reference to an obscure electronica DJ recording under the moniker 'Disco OS' since 1996—producing incredibly relaxing sampled sounds, maintaining an active myspace page, and recording on several smaller labels.⁴⁵

> Originality is the last remaining waste product (muda) of creative practices and remains to be eliminated within aesthetic production and/or distribution systems. Originality traditionally destabilizes group functioning (e.g. the literary canon, the factory floor, a circle of close friends) and creates avant-garde (i.e. unsellable or unthinkable) works. The key today (and global/networked) group functioning, a tactic codified with the Toyota Production System and other lean production technologies as early as the 70s as they replaced vertical integration formats. Even in a universe that integration formats. Even in a universe that would seem its opposite, the tradition-bound system of law, no judge makes law his slave; he merely affords it a direction in which it can be applied. (Posner) Likewise in the realm of information or art production: artworks are the group's bonding mechanism, part of its smart intelligence, regarded as an economic/distribution function. Notions of plagiarism and originality are rife in our culture at the moment, but attacks on plagiarism seem wrong-sided, warranted by the idea that originality is desirable and worth preserving when blending in and being like everything else is equally to be striven for. Everyone loves a sequel, as the makers of the Bourne Identity and Shakespeare, when he reworked Thomas Kyd, understood. Both the ideas and the form of those ideas in a novel or in a painting shall be as uniform, as cheap and as widely distributed as possible in an era where everyone is understood to be equally unique and where, as in the legal profession, "originality is not much prized."¹³

Originality today has become the diminished function of lessening production costs ("content scraping") i.e. there is less and less incentive today to produce original works, especially in the arts, because everyone, particularly those outside the arts, are doing so. And this creates a considerable incentive, especially among artists, to plagiarize works by others, works that already exist and were produced by those formerly considered to be non-artists. Or to put it more simply, as the price of originality has gone way down (everyone an artist), the price of plagiarism Such a programming language was once called literature (we have chosen to call it art history), though disco, of course, is not a literature at all; it merely simulates the effects of literature (as empty brand) with the uncanny precision of our era's version of a lullaby: the remix.⁴⁶

In his illuminating essay "Disco as Operating

has skyrocketed-even if, in the end, plagiarism costs that are nominal, illusory, and often has concerned the nominar, filusory, and of gratuitous when stacked against the no-less illusory concept of "originality." Regarded thus, plagiarism is a rear guard deterrent like thus, factic of disabling right clicking on websites, both of which are designed to protect notions of originality and individual authorship that are presently in decline. What after all is the true, economic "cost" of plagiarizing clearly unoriginal work whose value is increased not decreased by further (uncited) circulation patterns or by syndication across networks? Such activity should probably be regarded as value-adding rather than either theft (removal of value) or fraud (deception), the two crimes most closely associated with plagiarism. At any rate, plagiarism ceases to matter very much in a culture that does not prize originality and where value is generated by the number of page views. Here it would seem that the non-artists got it right and the artists got it plagiarized.

¹³ Posner, 22.

System, Part One," Lin systematizes his postmedium notion of disco as the "production and distribution practices associated with 'social media' ... where the line between singing and acting, listening and participating, between a celebrity and what Warhol called a 'nobody,' and between an individual and a network were being dissolved in an era marked by flexible accumulation and the transformation of culture into a fluid species of capital."⁴⁷ This theoryheavy concept is built on Fredrick Jameson's writings on late capitalism's cultural

FUNNY GAMES

commoditization, Rosalind Krauss's arguments on the dissolution of the medium in art, Lev Manovich's theories of software and remix in digital environments, and Friedrich Kittler's work on inscription media and discourse analysis in *Discourse Networks 1800-1900*, and further includes the artistic practices of Eliot, Duchamp, McLuhan, Warhol and Koolhaas to name a few. "Or to put it more simply, disco is an operating system that sits on top of a database (previously recorded musics), which is in turn accessed by a DJ, who serves as a GUI for those on the floor."⁴⁸

<text>

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If the reader is "on the floor" in this scenario, then the author resembles the DJ-GUI filtering critical-aesthetic theory through quotidian textual samples from the collective database of the Internet. [DOS]

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While the ISBN is typically found on this page, the cataloging number rather concludes this novel, occupying the entire final page in the interior of the book. [SE] Serving as a kind of soft index registering the book's circulation rather than the distribution of topics within the novel, the ISBN—written before the book itself highlights the temporal paradoxes of material publication. Lin is fond of quoting Marshall

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McLuhan's paraphrase of Lamartine's 1831 statement on newspapers: "McLuhan was right; 'the book ... arrives too late.' Events (like the politics which plagiarize them) should disappear like anecdotes into a novel without ever becoming events."⁵¹ Where McLuhan was quick to recognize the feedback loop of book and newspaper media, elaborating on the 'mosaic form' of the novel developed under the cultural logic of newsprint, Lin extends Lamartine's prophetic remarks into the robust ecology of digital media, where the anecdote remains a

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'horizon of the unpublishable.'⁵² Temporally obsolete, a book highlighting the bibliographic details of its publication history absorbs its format back into the writing, and heightens the reader's sense of the disappearance of the event through the text.

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ENCODING/CONVERSION," this 'program' seems to refer to software translation instructions. Or, followed by "MARKUP LANGUAGE", it coordinates graphic design. Then again, by "TICKETS", it materializes admission to an unnamed event. Finally, "F," the last in this set, designates this whole process of compilation in its reference to 'F,' a robust programming language developed to operate Fortran. Short for The IBM Mathematical Formula Translating *System*, it was one of the earliest and most widespread assembly language compilers.

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Elizabeth Eisenstein has written on the ontological problems of defining the "varied materiality of electronic texts" through specific example of the "mysterious (that is, illegible) patterns of holes" in the paper keypunch 'tickets' employed by Fortran and by other early computing systems.⁵³ These programming languages, introducing the actors cited in Heath, are thus radically variable: "they can be [programmatic] without being confined to a single practice." [TL] As a prelude to the novel, Lin compiles this short set of conflicting systems

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of production—digital encoding, software markup, material printing, and assembly language formula translation—to ask: where does one locate the writing of *Heath*? Hoping to trace these heterogeneous processes, how do we get with the program?

Further complicating this programmatic assemblage, "F" feeds into the next paragraph as "F/or programs in Theaters 1 and 2 tickets are available..." a paragraph lifted from a MoMA member's brochure, directing the reader to the appropriate theater for a film program. [HL]

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WHAT IF YOU *WANT* TO SEND MONEY EVEN IF YOU DON'T HAVE TO?

Thus, the real-space instructional code to navigate a museum is translated into a history of computation, an investigation of material text, and an allegory for compiling the novel. Building on these connections, the reader later discovers a narrator receives an SMS while in one of these MoMA theaters:

> The news of his condition was relayed by his masseuse at 3:31 and transmitted to a friend in Los Angeles. I got an SMS at 4:52. We

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*END THE SMALL PRINT! FOR PUBLIC DOMAIN ETEXTS*Ver.12.12.00*END*

This etext was produced by John Hill.

THE DIARY OF SAMUEL PEPYS, ESQ., F.R.S.

FROM 1659 TO 1669

WITH MEMOIR Edited by LORD BRAYBROOKE

Pepys' spelling and punctuation have been left as they were in the printed text.

The copy from which this etext was taken was published in 1879 by Frederick Warne and Co. (London and New York), in a series Called "Chandos Classics." left theatre 1 immediately and took the E train downtown. My mother called me because she knew I loved him, [TL]

Following the narrative of Ledger's death, this note situates SMS reception within the operating system enacted by the preceding programmatic extensions of the MoMA theater brochure. "Everything was an empty as shit corporate space transplanted into an art museum i.e // GSM[™] (image) // . MoMA was a doppelganger,

PREFACE TO THE PRESENT EDITION.

The Celebrated work here presented to the public under peculiar advantages may require a few introductory remarks. By the publication, during the last half century, of autobiographies, Diaries, and Records of Personal Character; this class of literature has been largely enriched, not only with works calculated for the benefit of the student, but for that larger class of readers--the people, who in the byeways of History and Biography which these works present, gather much of the national life at many periods, and pictures of manners and customs, habits and amusements, such as are not so readily to be found in more elaborate works. The Diary and Correspondence of John Evelyn, published in the year 1817, is the first of the class of books to which special reference is here made. This was followed by the publication, in 1825, of the Diary and Correspondence of Samuel Pepys, a work of a more entertaining character than that of Evelyn. There is, moreover, another distinction between the two: the Diary of Pepys was written "at the end of each succeeding day;" whereas the Diary of Evelyn is more the result of leisure and after. thought, and partakes more of the character of history. Pepys's account of the Great Fire of London in 1666 is full as minute as that of Evelyn, but it is mingled with a greater number of personal and official circumstances, of popular interest: the scene of dismay and confusion which it exhibits is almost beyond

and then he was a GSM 7-bit alphabet // HEATH." [DoC] This sort of bewilderingly multifaceted depiction of SMS is dispersed throughout the novel: by turns affective ("Like SMS, it's a place where desires are ranked and collapsed"), economic ("Today, SMS traffic is worth over 70 Billion dollars"), technical ("SMS is the fastest form of telecommunications"), political ("Most labor today is mediated via SMS or search engine"), formal ("The configuration was 70 16-bit characters including spaces"), and mimetic. [SE] Similarly, the program / ticket /

rallel. "It is observed and is true in the late Fire of pondon, " says Pepys, "that the fire burned just as many parish churches as there were hours from the beginning o the end of the fire; and next, that there were just as many churches left standing in the rest of the city that was not burned, being, I think, thirteen in all of each; which is pretty to observe." Again, Pepys was at this time clerk of the Acts of the Navy; his house and office were in Seething-lane, Crutched Friars; he was called up at three in the morning, Sept. 2, by his maid Jane, and so rose and slipped on his nightgown, and went to her window; but thought the fire far enough off, and so went to bed again, and to sleep. Next morning, Jane told him that she heard above 300 houses had been burnt down by the fire they saw, and that it was then burning down all Fish-street, by London Bridge. "So," Pepys writes, "I made myself ready presently, and "So," Pepys walked to the Tower, and there got upon one of the high places, and saw the houses at that end of the bridge all on fire, and an infinite great fire at the other end of the bridge." On Sept. 5, he notes, "About two in the morning my wife calls me up, and tells me of new cries of fire, it being come to Barking Church, which is at the bottom of our lane." The The fire was, however, stopped, "as well at Mark-lane end as ours; it having only burned the dyall of Barking Church, and part of the porch, and there was quenched." This narrative has all the advantage of being written at the time of the event, which kind of record has been pronounced Preferable to "a cart-load of pencillings." Of this very attractive Particularity is

theatre 1 mise-en-abyme opening the novel replicates itself throughout the text as actors, citations, search entries, and other ambient writings are brought face to face with the conflicting processes of creation, reproduction and distribution that characterize contemporary media

Further, the short MoMA note is reprised on the following page, hilariously rendered by Google translate into large-print Chinese (a family language Lin doesn't speak). "Cullman" the one word that isn't recognized by the

the reader in the

most elegant and economical as well as complete Of the origin of this work, details are given the accompanying Preface, by the noble Editor--Lord Braybrooke. The diarist -- Mr. Secretary Pepys--was a great virtuoso in collections of English history, both by land and sea, much relating to the admiralty and maritime affairs. He gathered very much from records in the Tower, had many fine models, and new inventions of ships, and historical paintings of them; had many books of mathematics and other sciences; many very costly curiosities relating to the City of London, as views, maps, palaces, churches, coronations, funerals, mayoralties, habits, heads of all our famous men, drawn as well as painted, the most complete collection of anything of its kind. He was a man whose free and generous spirit appeared in his pen, and his ingenious fancy at his finger's end. The original MS. of the Diary, which gives so vivid a picture of manners in the reign of Charles II., is preserved in Magdalene College, Cambridge; it is in six volumes, containing upwards of 3000 pages, closely written in Rich's system of shorthand, which Pepys doubtless adopted from the possibility of his journal falling into unfriendly hands during his life, or being rashly communicated to the public after his death. The original spelling of every word in the Diary, it is believed, has been carefully preserved by the gentleman who deciphered it; and although Pepys's grammar has been objected to, it is thought that

the Diary of Pepys, which is here submitted to

translation algorithm—is perhaps a doppelganger standing in for the author, actively gleaning text while selectively absent from a variety of processes outside writerly control. [TL]

> So here the book multiplies into a different what I'm not sure. distribution format, text, social event? Not even sure how to describe it. I think what is interesting is what sanctions or makes possible (it's not an author

quaint terms in which they are expressed. e period of the Diary was one of the most eventful decades in our history. We have here the joyous pictures of the Restoration, as well as much about "the merry monarch," his gaieties and his intrigues. The plague of 1665 with the appalling episodes of this national calamity, is followed by the life-like record of the Great Fire, and the rebuilding of London. Then, what an attractive period is that of the history of the London theatres, dating from the Restoration, with piquant sketches of the actors and actresses of that day. Pepys, in his love of wit and admiration of beauty, finds room to love and admire Nell Gwyn, whose name still carries an odd fascination with it after so many generations. In those busy times coffee-houses were new, and we find Pepys dropping in at Will's, where he never was before, and where he saw Dryden and all the wits of the town. The Diarist records sending for "a cup of tea, a China drink he had not before tasted." Here we find the earliest account of a Lord Mayor's dinner in the Guildhall; and Wood's, Pepys's "old house for clubbing, in Pell Mell,"--all Pictures in little of social life, with innumerable traits of statesmen, politicians, wits and poets, authors, artists, and actors, and men, and women of wit and pleasure, such as the town, court, and city have scarcely presented at any other period. Shortly after the publication of the Diary, there appeared in the Quarterly Review, No. 66, a charming paper from the accomplished

the entries derive additional interest from the

in any conventional sense) all this material: quasi-legal discussions, legal documents, class room paraphrases, movie posters, trailers, my Netflix reviews, a member's brochure at MoMA describing where to buy tickets, my teaching at UVA (where I met Charles Bernstein) and NJCU, a publishing house in the Canary Islands, and even Google's translation application (a service of

pen of Sir Walter Scott, upon this very cur<mark>ious</mark> contribution to our reminiscent literature. Sir Walter's parallel of Pepys and Evelyn is very nicely drawn. "Early necessity made Pepys laborious, studious, and careful. But his natural propensities were those of a man of pleasure. He appears to have been ardent in quest of amusement, especially where anything odd or uncommon was to be witnessed. To this thirst after novelty, the consequence of which has given great and varied interest to his Diary, Pepys added a love of public amusements, which he himself seems to have considered as excessive." "Our diarist must not be too severely judged. He lived in a time when the worst examples abounded, a time of court intrigue and state revolution, when nothing was certain for a moment, and when all who were possessed of any opportunity to make profit, used it with the most shameless avidity, lest the golden minutes should pass away unimproved. "In quitting the broad path of history," says Sir Walter, "we seek for minute information concerning ancient manners and customs, the progress of arts and sciences, and the various branches of antiquity. We have never seen a mine so rich as the volumes before us. The variety of Pepys's tastes and pursuits led him into almost every department of life. He was a man of business, a man of information if not of learning; a man of taste; a man of whim; and to a certain degree a man of pleasure. He was a statesman, a BEL ESPRIT, a virtuoso, and a connoisseur. His curiosity made him an unwearied as well as an universal

some sort, and I really want to know who uses this service and why, and what are the economic bases for such a "free" service?) which renders or authors the ticketing information into Chinese —why is it all together in the first place? What exactly is this reading environment or social system that would link all these things

learner, and whatever he saw found its way into his tables. μ^{s} , his Diary absolutely resembles the genial cauldrons at the dding of Camacho, a souse into which was sure to bring forth at nce abundance and variety of whatever could gratify the most centric appetite. "If the curious, affect dramatic antiquities -- a line which has special charms for the present age--no book published in our time has thrown so much light upon plays, playwrights, and playactors. "Then those who desire to be aware of the

earliest discoveries, as well in sciences, as in the useful arts, may read in Pepys's Memoirs, how a slice of roast mutton was converted into pure blood; and of those philosophical glass when the tail is broken off (Rupert's Drops) of AURUM FULMINANS, applied to the purpose of blowing ships out of the water; and of a newly contrived gun, which was to change the whole system of the art of war; but which has left it pretty much upon the old footing. A lover of antique scandal which taketh away the character, and committeth SCANDALUM MAGNATUM against the nobility of the seventeenth century, will find in this work an untouched treasure of curious anecdote for the accomplishment of his purpose.

PREFACE TO THE ORIGINAL EDITION.

In submitting the following pages to the Public, I feel that it is incumbent upon me to explain by what Circumstances the materials from which the Work has been compiled were placed at my Following the actor-network call to deploy 'matters of concern,' *Heath* thus presents a sociology of associations mobilized to "feed off uncertainties," introducing multiple agents "with their mode of fabrication and their stabilizing mechanisms clearly visible."⁵⁵ The "reading environment or social system that would link all these things together" is precisely the book which enacts a heterogeneous network between these previously (seemingly) disparate texts. [DOS] *Heath*, in bringing "it all together in the first place" both creates these relations and sets

> disposal. The original Diary, comprehending six volumes, closely written in short-hand by Mr. Pepys himself, belonged to the valuable collection of books and prints, bequeathed by him to Magdalene College, Cambridge, and had remained there unexamined, till the appointment of my Brother, the present Master, under whose auspices the MS. was deciphered by Mr. John Smith, with a view to its publication. My Brother's time, however, being too much engrossed by more important duties to admit of his editing the work, the task of preparing it for the press was undertaken by me at his request. The Diary commences January 1st, 1659-60 and after being regularly kept for ten years, it is brought to a sudden conclusion, owing to the weak state of Mr. Pepys's eyes, which precluded him from continuing or resuming the occupation. As he was in the habit of recording the most trifling occurrences of his life, it became absolutely necessary to curtail the MS. materially, and in many instances to condense the matter; but the greatest care has been taken to preserve the original meaning, without making a single addition, excepting where, from the short-hand being defective, some alteration appeared absolutely necessary. It may be objected by those who are not aware how little is known from authentic sources of the History of the Stage about the period of the Restoration, that the notices of theatrical performances occur too frequently; but as many of the incidents recorded, connected with this subject, are not to be met with elsewhere, I thought myself justified in retaining them,

them in a sequential conversation by programmatically delimiting the array through the fixity of the printed page. [DoC]

While the eye quickly gazes over the Chinese characters, the verso's facing text forces the reader to slow down. "lain text / SCII wraps a 5,70 / haracters pe ine / without / arkup // mported into ord / Mac Offi" [DOS] If the previous spreads attend to the materiality of the book, this dense network of glitches, errors or blips, focusses the reader on the materiality of the words, typographically and semantically.

at the risk of fatiguing those readers who have taste for the ncerns of the Drama. The general details may also, in some instances, even in their abridged form, be considered as too minute; nor is it an easy task, in an undertaking of this sort, to please everybody's taste: my principal study in making the selection, however, has been to omit nothing of public interest; and to introduce at the same time a great variety of other topics, less important, perhaps, put tending in some degree to illustrate the manners and habits of the age. In justice to Mr. Pepys's literary reputation, the reader is forewarned that he is not to expect to find in the Diary accuracy of style or finished composition. We should rather consider the Work as a collection of reminiscences hastily thrown together at the end of each succeeding day, for the exclusive perusal of the Author. The Journal contains the most unquestionable evidences of veracity; and, as the writer made no scruple of committing his most secret thoughts to paper, encouraged no doubt by the confidence which he derived from the use of short-hand, perhaps there never was a publication more implicitly to be relied upon for the authenticity of its statements and the exactness with Which every fact is detailed. Upon this point, I can venture to speak with the less hesitation, having, in preparing the sheets for the press, had occasion to compare many Parts of the Diary With different accounts of the same transactions recorded elsewhere; and in no instance could I detect any material error or wilful misrepresentation.

After Lin's tract on data loss in *Blikpsoak01*, we know this noisy transmission is meant to be "looked at one word and then one letter at a time."⁵⁶ Despite Lin's signal jamming, the phrase is easy to parse: the standardized 70 character soft wrap function of Microsoft Word arbitrarily mediates the hard line breaks of unmodified online text, creating the strangely poetic and entirely generic form which characterizes much of this book. ASCII, the standard number-to-letter encoding for information exchange, locates the letters as digital objects, while Mac

Office locates Lin's workspace in a branded computing environment. Mixing conceptual transparency with textual artifice, Lin presents a rigorous objectivity through a format dominated by lies. Lin answers Latour's most pressing uncertainty by preserving the integrity of source text markup scenarios. Rather than 'scrubbing' or reformatting the text to fit the margins of a new Word document, he demonstrates how "the *event* of the social can be extended all the way to the *event* of the reading through the medium of the text."⁵⁷

The Notes at the bottom of the pages were introduced to elucidate obscure passages; and I have been tempted occasionally to insert short Biographical Sketches of the principal persons who are named, accompanied by such references as will enable the curious reader to inform himself more fully respecting them. In some instances I experienced considerable difficulty in identifying the individuals; but I trust that the notices will be found, on the whole, sufficiently correct to answer the object intended. In justice to the Reverend John Smith, (with whom I am not personally acquainted,) it may be added, that he appears to have performed the task allotted to him, of deciphering the short-hand Diary, with diligence and fidelity, and to have spared neither time nor trouble in the undertaking. The best account of Mr. Pepys occurs in the Supplement to Collier's Historical Dictionary, published soon after his death, and written, as I have reason to believe, by his relative Roger Gale. Some particulars may also be obtained from Knight's Life of Dean Colet; Chalmers's Biographical Dictionary; Cole's MSS. in the British Museum: the MSS in the Bodleian and Pepysian Libraries, and the Cockerell Papers. BRAYBROOKE . Audley End, May 14th, 1825



Part 2.3: Inexhaustible Search Horizon: The following page opens the larger of the two parts comprising *Heath*. "Samuel Pepys and Plagiarism" constitutes 90% of the book before being concluded by "Outsource (tba)." [P/O] The subtitle—"inexhaustible search horizon"—is footnoted by a google search entry and an attendant bevy of defunctionalized Google intersite links, comfortably offering the reader the familiar options to "Sign in" or go "Shopping." [SE] The snippet footnote links to an article by

BIBLIOGRAPHY

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The Theory of the Novel by Georg Lukacs (Paperback - Jan 15, 1974) Buy new: \$20.00 \$18.00 30 Used & new from \$10.50 Get it by Tuesday, Jul 15 if you order in the next 27 hours and choose one-day shipping. Eligible for FREE Super Saver Shipping. (2) Books: See all 410 items Elena Esposito on transmission and the development of the printing press as it pertains to sociological systems theory for the special issue of *Critical Inquiry* on the "Arts of Transmission." Defining the arts of transmission as "the whole of the procedures that circulate, record, and organize knowledge," Esposito expands on Niklas Luhmann's formula "*medium*/ *form*" as a means "to have available conceptual instruments that allow us to distinguish and at the same time to connect the question of transmission (media) with its semantic

BIBLIOGRAPHY 2

Autobing Raphy born in Laranie, UY, noved to Tokyo, Japan at age 1/2. Went to Seisen International School. Boot a Din handwriting in 3rd grade. Moved to Seattle, UA at 12 yes all. Studied to be a bellet dancer which high school. What to college & decided to be a post. Lived in a Mountain in UA state for a year. Decome observed J/ tenzo for a hypers. Mount from San Fron to NYC in 2004. presuppositions (forms), without giving priority to either aspect."⁵⁸ The openly plagiarist fidelity to digital formats (and their presuppositions) in *Heath* demands the reader recognize the connection of the printed book to its oncedigital text while simultaneously highlighting the variously distinct processes of mediation. This functional differentiation articulates a disjunction similar to "sociological research [as it] is conveyed through oral or written communication, which is printed or mediated in various ways. To study the required conditions

HELENA is a person.

She has lived in many

homes.

and the ties imposed by media means at the same time to investigate the conditions and ties of the very communication through which one studies them, which remains subject to them even if it allows their functioning."⁵⁹ Negotiating the paradoxes of a media study that is itself mediated by the writing is then the 'art of contingency' that Lin underscores in this opening page. In the passage following the concordance entry for "inexhaustible search horizon," Esposito describes how the advent of print allows one to "move on both levels; one can

UTO BIOGRAPHY

0. Davis, CA 1. St. Louis, MD 2. Queens, NY 3. Taipei, Taiwan 4. Queens, NY 5. Cambridge, MA 6. **Hea** Queens, NY 7. Valencia, CA 8. Queens, NY

9. Taipei, Taiwan

HELENA ZHANG 20 STUDIU ART, VIDEOS CHINESE AMERICAN SPORADIC READER Made in Jaiman . My family moved to the States when I was b. I level in Honston, I.A. Bultinore, and Aacramento growing up. I studied English at Yale, then went on to low school . I setured from an illustricus legal career after 10 months. Now I'm working at a nonpropet in Chinatown . I've gained . 15 pounds of Appiness from all the Chinatoan Junches investigate nature with a previously unknown freedom, but one can also consult, confront, and combine books. It is not only the single text that is decomposed and combined in different forms; the relations among texts, or the general horizon of communication, also become possible objects of decomposition and recombination."⁶⁰ This movement perfectly describes the book as disco operating system: staging combinations, decompositions and recombinations with attention to the complicit relationship of medium and form, *Heath* writes a sociology (of textual platforms) from within the mediating systems themselves. [P/O] As Latour reminds us, "the task is to *deploy* actors *as* networks of mediations."⁶¹

Part 3: Translation: After having worked through the cover program and the "paratext" opening the novel, we can turn to the relations between *Heath* and ANT with a sense of how the 'novel within a network' can operate. Turning first to Lin's citation of John Law's introductory "Notes on the Theory of the Actor-Network: Ordering, Strategy and Heterogeneity"

Q LTO * ception

MANIGRATED TO THE U.S. FROM KOREA WHEN I UNS II YEARS OLD. FOR MANY YEARS I DEFAULT F RETURNING TO KOREA BUT BUENTURING ANT HO TO LIVING HERE. I MOVED TO NOW TORK I LOOD, AND I KEARLY LIKE IT HERE; I FOR HADET AT HOME IN NEW YORK. I DON'T MITE REQUISION, ONLY WHEN I FED THE VRGE IS UNITE. RECENTLY INE BEEN FORMING THE RUSSES MONE TO VELTE, TO DRAW, ETC.

in the PROTEST MP3 sub-section of *Heath*: "For instance, it is a good idea not to take it for granted that there is a macrosocial system on the one hand, and bits and pieces of derivative microsocial detail on the other."⁶² [DoC] Opening an embedded essay (on the networked nonevents of Dash Snow's *Hamster Nest*), it is itself an emended reaction/redaction of a New York Times article. Through the citation, Lin expands the 'good idea' to include the detailed bibliographic histories of the image-text 'bits and pieces' along with the sequential narrative strains that comprise the novel.⁶³ Correspondingly, we expand the citation to consider the rest of Law's paper through this portal into *Heath*. In its concise introductory form, "Notes on the Theory of the Actor-Network" provides an ideal stage for comparing the stated aims of ANT with the strategies of deployment featured in *Heath*. We find the 'bits and pieces' cited above in fact direct us to the core of the actor-network approach:

Another way of saying this is to

NOTES ON FURNITURE AND LIGHTING

I immediately don't like the flourescent lighting, and ask Anjali to help me move tables towards the stage, nearer the stage lights. For some reason I want the room more incandescent than it is. As weeks progress, I realize I have some fetish about "already" but I do not realize this till I throw out the materials months after they have ended. At that point I regret my actions and email everyone asking them to rewrite index cards and mail them to me.

Anjali finds me a lamp. She hands me a map of the Fashion District. We haul the lamp over and point it to the ceiling and I turn on the incandescent lights so they shine around a table. I leave the flourescent lights on. I think about a movie theatre with lights turned up after the movie is over. Anjali has put a pitcher of ice on a table and some plastic cups. There is something uncinematic about the room. Earlier I had passed the store windows of Macy's and saw a display for Vera Wang's new line of informal, inexpensive off the rack clothing "bridal wear." Everyone sitting at the table has a face I associate with the stubbornness of learning, and this will turn out to be perceptually true for bridal wear as well, as I find it more difficult to remember clothing in relation to brand names after two weeks.

ROSTER By 7:15, 9 people I don't know, 7 or 8 of them Asian or part Asian, are sitting around a table. I am confused by my role, my status and my institution. And so the world divides neatly into two things, one a world where things are produced and another where things are distributed. I am nervous. I feel it necessary to introduce something around me (table, chair, ice, light) and this is unnecessarily awkward for me. I am afraid of being alone with either people or something else. And so I need economic mediation. For reasons that are unknown I decide that genre will be the prevailing rationale. They write their bios and names on index cards, and these are handed back to me, each written in a short hand for money. TABLE The thing we sit around is some sort of fold-away metal table, the kind you see at flea markets or at Christmas church bazaars my mother used to take me to. Two of them are laid side by side. Because there is a stage 6 feet from the tables, the table feels ambiguous, or kicked into place in its location which is corporate. Thus, the enterprise is basically true. And so one of many falsehoods begins. We call this poetry workshop. Something takes place around this table. Its duration is a ruse although time-based. Everyone will move and talk in a time-centric manner, the tables, halogen light, and chairs will move around once a week, so in this way, we will recognize our environment every week, a week which begins and ends on the same day.

TEXTBOOK I ask Anjali to order one book. After looking around on the internet, I decide it shall take the form of something and that it will not be a book but an exchange more topical, more accidental, more workshoppy: Issue no 303 of New Literary History. note that the bits and pieces assembled pro tem into an order are constantly liable to break down, or make off on their own. Thus analysis of ordering struggle is central to actor-network theory. The object is to explore and describe local processes of patterning, social orchestration, ordering and resistance. In short, it is to explore the process that is often called translation which generates ordering effects such as devices, agents, institutions, or organisations. So "translation" is a verb which implies transformation and the possibility of equivalence, the possibility that one thing (for example an actor) may stand for another (for instance a network).

This, then, is the core of the actornetwork approach: a concern with how actors and organisations

Part 2 Outsource

(tba)

Entertainment Story RSS Facebook Myspace Blog: Heath Ledger - latest breaking news

9:54AM Tuesday January 29, 2008_By Myrddin Gwynedd Heath Ledger

. Blogger Bites Back

BIBLIOGRAPHY 2

Crocodile Dundee star to taxman: 'Come and get me!', 'Friends' the movie? Dream on...

Lenny Kravitz denies affair with baseball star's missus, Madonna and Guy's hot date

Brokeback Mountain actor Heath Ledger's death has sent shockwaves across the globe.

The mystery surrounding his untimely passing, coupled with the fact the acting community has lost a remarkable rising talent, bears all the hallmarks of a Hollywood tragedy.

Was his death a result of experiencing too much, too young? Or was it a tragic accident, as his reps are claiming?

The internet is currently buzzing with conjecture, speculation and hearsay on details relating to his death, and separating fact from fiction is a nigh on impossible feat. mobilise, juxtapose and hold together the bits and pieces out of which they are composed; how they are sometimes able to prevent those bits and pieces from following their own inclinations and making off; and how they manage, as a result, to conceal for a time the process of translation itself and so turn a network from a heterogeneous set of bits and pieces each with its own

And, as always, there's a very fine line between wanting to report and document what's likely to be this year's most dramatic celebrity news, and being mindful of the turmoil his family will be experiencing.

Our celebrity news blogger, Myrddin Gwynedd, picks up the latest developments surrounding Heath Ledger's death.

Latest updates:

Thursday, January 24, 3:30pm: News just in states that five different types of pills were found in Heath Ledger's apartment.

Advertisement

Advertisement

TMZ reports that nearly full pill bottles were identified containing: Anti-anxiety medications Alprazolam (Xanax), Diazepam (Valium), Lorazepam (Ativan), sleeping medication Zoplicone (Lunesta) and the sedative Temazepam (Restoril). All of the drugs were reportedly prescribed to Ledger.

The same website states that paramedics who attended the scene said things looked "normal" when they arrived – which the website is interpreting as meaning there was no obvious sign of any illicit drug use.

3:00pm: Ledger's best buddy, Jake Gyllenhaal, has reportedly

inclinations, into something that passes as a punctualised actor.⁶⁴

Reading this, briefly, as a description of the 'strategy of organization' in *Heath*, we can first argue that the ordering process of Lin's compilation demonstrated concern with these "processes of translation," generating the possibility of equivalence among sources (actors or authors) in the novel. Callon's four moments in the process of translation apply especially well to the novel within a network.⁶⁵ Further, in light

peen told of his pal's death.__The Donnie Darko star, currently filming in New Mexico, has ordered extra security to fend off unwanted paparazzi attention.

Understandably, Gyllenhaal, who is also godfather to Ledger's daughter, is said to be "devastated".

1:30pm: The New York Times is reporting that Diana Wolozin, the masseuse who found Ledger unconscious, called Mary-Kate Olsen before calling 911.

Click here for the details.

12:30pm: No illegal drugs were found in Heath Ledger's apartment, according to NYPD.

Theinsideronline.com also says that tests on the \$20 bill which was reportedly found at the death scene concluded there was no drug residue present.

12:45pm: Heath Ledger will be buried in his home town of Perth, Australia.

Sources say the actor's body has now been transported from the New York medical examiner's office, where an autopsy was Performed this morning, to the Frank E. Campbell funeral chapel.

The website claims that preparations to ship Ledger's body are now being made.

Michelle Lee, a representative for the Australian consulate, told PageSix.com: "Our consulate has been in contact with his family of this passage, we can ask to what extent *Heath* itself "passes as a punctualised actor." According to Law, a punctualised actor is simply an assemblage that functions so seamlessly as to mask the network of interactions that compose its coherence as social actor. Law gives the example of an automobile. Until a part breaks down, or depunctualises, the user forgets that the vehicle is not simply a transportation device, but an elaborate mechanism built of many interworking pieces. While the kind of dissected tracing that we have employed here may

> and has offered assistance to help fly the actor's body back _{to} Australia."

Meanwhile, Ledger's ex-fiance Michelle Williams is said to be flying in to New York from Sweden as we speak.

10:40am: Paul Browne, Deputy Commissioner for Public Information of the New York Police Department, confirmed the following during a press conference held on Wednesday regarding Ledger's death:

" The deceased was discovered by a masseuse and a housekeeper at approximately 2:45pm (New York time) on January 22.

" The masseuse was there for a regular appointment.

" The deceased was found in his bedroom.

" The deceased was lying on the floor, curled up, at the foot of his bed.

" The deceased was naked and face down.

" There were not pills found scattered around the room as had been previously reported.

"There were some prescription bottles – including prescription sleeping medication – uncovered.

" Police do not know how long the deceased had been in the apartment. dissuade the reader against claims to *Heath's* punctualisation, this is precisely the state to which Lin gears his writing:

...the writing and in particular the nonwriting of poetry and art, where lyricism, subjectivity, and personal expressiveness might be reduced to blips in an ambient sound track, where historical markers (of cultural products) could be erased, and where

" The deceased was renting the apartment.

The cause of death has not yet been determined. The determination will be made by the medical examiners office.

Source: Us magazine.com

Meanwhile, the freaks have crawled out of the woodwork...

Ledger's barely been dead a day, and some homophobic religious nuts are already out to tarnish his memory.

Westboro Baptist Church, the group which rose to "fame" for its disturbing "God Hates Fags" campaigns in the US, has announced its intention to picket Ledger's funeral, because its furious he portrayed a gay man in Brokeback Mountain.

Click <u>here</u> to see the Westboro Baptist Church's press release declaring its vicious intent.

10:35am: Veteran actor Jack Nicholson said he cautioned Heath Ledger before his death, The Sun claims.

When the Joker actor was told about Ledger's death by a photographer, he replied "I warned him" adding "I told him so".

10:30am: Three bottles of prescription pills found in Heath Ledger's apartment contained antidepressants and Ambien (a prescription sleep aid), a police source tells PageSix.com.

The Dark Knight actor had previously spoken of his trouble with sleeping, but one of his friends now adds that Ledger was also nonreading, relaxation, and boredom could be the essential components of a text. Poetry—and here one means all forms of cultural production—should aspire not to the condition of the book but to the condition of variable moods, like relaxation and yoga and disco... they might resemble a pattern uninteresting and enervating in its depths but relaxing on its surface.⁶⁶

Thus, it's only difficult when one tries to make meaning from the assemblage. Through close scrutiny of the very disorienting parataxis of *Heath*, one gets a very complex, and vexed, view of social networks in the process of being depunctualised. Otherwise, the familiar ambience attempts to simulate the everyday reading, or non-reading, of advertisements, skimmed articles, blogs, and status updates. The novel, insofar as it *is* a novel, passes as the punctualised actor standing in for the digital

battling depression.

"I was hearing that he was depressed," says actor Jonathan Zarin, who got to know Ledger through mutual friends.

"I'm sure he must have been in a really bad place. I'd been hearing that for a while."

When posed with the question as to whether Ledger had a drug problem, Zarin said, "Everyone in Hollywood experiments with drugs."

10:20am: Heath Ledger's family has made a statement expressing their understandable grief over the "accidental" death of their 28-year-old son.

Click <u>here</u> to watch a video of Heath's parents speaking about their son's untimely death.

10:00am:

An initial autopsy conducted on Heath Ledger's body has failed to give any conclusive indication of what killed him.

The medical examiner involved has indicated that more testing would need to be performed, which will take about ten days to complete.

"The autopsy was inconclusive," New York City Medical Examiner spokeswoman Ellen Borakove tells People.com.

"We have to do further testing including toxicology and tissue

testing. Neither cause of death or manner of death has been concluded. We expect additional results in 10 days to two weeks."

Meanwhile, celebrity news website Usmagazine.com is reporting that police found drugs in the apartment where Ledger was found dead.

As well as sleeping pills, cops allegedly found what's being described as a "\$20 bill with a narcotic residue on it".

TMZ claims NYPD sources have confirmed a \$20 bill was rolled up "in a certain way" with a powdered substance on it.

The website adds that the nature of the powder, as it stands, is unknown. Their sources say the manner in which the bill was rolled made them "suspicious".

WCBS.com says: "Sources add they also found several drug packets containing an unknown substance. CBS 2 has learned these items were all listed on the official police report from the scene.

"To be clear, it's still unknown whether these items belonged to Ledger or whether he even actually ingested them."

WCBS says it has received no comment from the NYPD on their claims.

Pneumonia ruled out

A leading forensic pathologist has said that if the pneumonia

reading environment at large as presented through the necessarily singular, affective reading 'moods' of the author. *Heath* further defines network in terms of this punctualised reading practice: "Networked = distributed through a single, generic, vaguely distorted or anamorphic cinematic format. This format looks like reading i.e. reading is processed no longer as textual reproduction but as a reproducible medium transpiring simultaneously across multiple platforms." [DoC]

The contradictions of this two-way thesis

attract the various critical misunderstandings around *Heath*—how can Lin write critically about (and through) the very relaxing, ambient systems it compares itself to: RSS feeds, shopping, dining in a restaurant.⁶⁷ Submerged in the rhetoric of relaxation is a very concerted effort to "explore and describe local processes of patterning, social orchestration, ordering and resistance" that comprise the digital textual environments in which we operate everyday. This difficulty is the source of the "imperfect translation of web based reading practices into the format of the

Ledger was supposedly affected by had been the cause of his death, it would have been evident in the autopsy results.

People.com quotes pathologist Michael Baden as saying pneumonia would have been "readily identifiable at the time of autopsy, because the lungs, instead of being filled with air, are filled with fluid, and we die from pneumonia because we can't breathe".

He adds: "I would assume under the circumstances that if he'd died of pneumonia that would be clearly stated, because of concerns from the family."

And on the inconclusive nature of the autopsy results, Baden had this to say: "My interpretation means they didn't find a proper cause of death.

"That kind of rules out the natural causes, such as a brain haemorrhage, pneumonia or a cardiac abnormality that is common in that age group.

"That leaves drug overdose as the most likely cause of death."

He adds: "That still needs an interpretation as to intentional or unintentional, but that's done by gathering information about his mental health and his recreational activities by interviewing physicians, neighbours, friends and family."

Story developing. Stay tuned to this blog for further updates...

pink thinks she's important: IDLYITW Brit Brit covers Ace of Base: Just Jared Lindsay Lohan defends her crap movie: A Socialite's Life Vintage John Travolta Scientology recruitment video: Celebitchy Is Denise Richards a bitch? Holy Candy Guess the nose job: Bumpshack Which smelly actor admits he stinks? Holy Moly! Tom Cruise controls Katie Holmes: POTO Mariah Carey actually is that desperate for attention: RR Breaking news: Paris Hilton loves free s***: TB Penelope Cruz reportedly lost her camera full of 'naughty pics': SOW

Give me five minutes and I'll tell you everything

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book."⁶⁸ This peculiar translation strategy best demonstrates the potential for which a writer can reveal "the possibility that one thing (for example an actor) may stand for another (for instance a network." Or, to translate Law's scientific program into literary terms: "So this is the actor-network diagnosis of *literature*: that it is a process of 'heterogeneous engineering' in which bits and pieces from the social, the technical, the conceptual and the textual are fitted together, and so converted (or 'translated') into a set of equally heterogeneous *literary* products." 69

The actual practice of writing a textual accounts is the fundamental problem for ANT and comprises the fifth and final uncertainty in Latour's guide *Reassembling the Social*. In its "relational materialism" or "materialistsemiotics"—the hyphen between actors, networks, and the theory—the actual practice of writing compromises the politics of this 'sociology of translation' in its attempt to "demystify the power of the powerful" by tracing the "heterogeneous bits and pieces" of

A NOTE ON THE DESIGN

This book was art directed by Danielle Aubert and designed by Tan Lin in Microsoft Word. The text is set in Courier except where text was imported directly from the Internet, in which case the original formatting is preserved.

- Danielle Aubert (July 2008)

organization.⁷⁰ However, this political aim remains central to the practice: "this theory also known as the sociology of translation—is concerned with the mechanics of power."⁷¹ To demystify, ANT must create more writing—here, a skilled 'arts of contingency' is urgently needed to navigate an actor-network account of a work of writing itself. Indeed, Law argues, "the empirical conclusion is that translation is contingent, local and variable."⁷²

Leading into this difficulty, Latour gives 'translation' a specialized actor-network

definition through Michel Serres: "a relation that does not transport causality but induces two mediators into coexisting."⁷³ Latour's practice indicated that mixed media formats like scientifiction in *Aramis, or the Love of Technology* and the site-specific image mapping in *Paris Invisible City,* are needed to enact this delicate relation. However, the flash-flattening of online presentation in *Paris* and the rigidly homogenized design format in *Aramis* compromise Latour's provisions in *Reassembling* for great care in operating "heavy textual



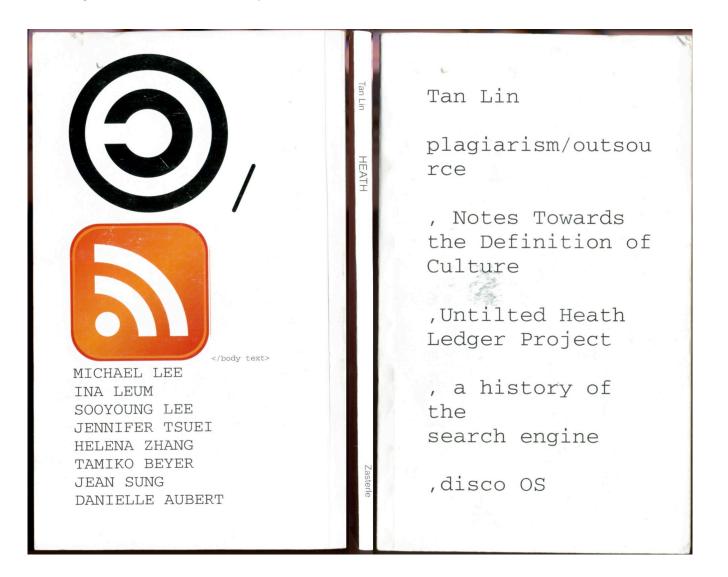
machinery" to trace the movement of each textual participant, "treated as a full-blown mediator."⁷⁴ On the contrary, *Heath* follows Serres. "'Can we rewrite a system,' Serres asks, 'not in the key of preestablished harmony,' but rather as 'the book of differences, noise, and disorder?'"⁷⁵ *Heath* answers by transparently importing and carefully emending networked text with a emphasis on invention and heterogeneity. Returning the actor-networktheories of Latour and Serres to the material demands of poetic form, *Heath*'s translation is "an act of invention brought about through combining and mixing varied elements."⁷⁶ In Law's words, Lin (*Heath*) argues, "what counts as a person is an effect generated by a network of heterogeneous, interacting, materials."⁷⁷

Heath concludes with a short section, nominally the second part of the book, titled "Outsource (TBA)." It features a syndicated 'Entertainment Story' with up to the minute 'breaking news' on the rumors and updates in the contentious death of Heath Ledger. Presumably printed without



Lin's editorial revision, it is as though the full book acts as a reading guide to this RSS celebrity gossip column as digital reading object. In a similar gesture, I'd like to offer this 'prelude to tracing the actor as network' as a guide to a potential close reading of *Heath*. The reader can make her own textual account, which necessarily oscillates between the relaxed reading Lin encourages and the detailed tracings I have pursued here. There are more actor-network artifacts and further probes into textual accounting and the 'horizon of the publishable' in the online version at <u>http://aphasic-</u> letters.com/heath/ .

...the novel should be an anonymous enclosure with no distinguishing individual structures. In this way a novel should be a removal made out of everything that was attached to it.⁷⁸



- 1 Tan Lin, *Blipsoak01* (Berkley: Atelos Press, 2003), 12-13.
- 2 The Wikipedia entry for Ant notes: "As of 2008, ANT is a widespread if controversial range of material-semiotic approaches for the analysis of heterogeneous relations... There is no orthodoxy in current ANT, and different authors use the approach in substantially different ways."
- 3 Chris Alexander, Kristen Gallagher, Gordon Tapper, and Tan Lin, "Tan Lin Interviewed" email correspondence ed. Gordon Tapper, *Galatea Resurrects* 12 (2009). <u>http://galatearesurrection12.blogspot.com/2009/05/tan-lin-interviewed.html</u> "Reading isn't connected to a specific person but to a gamut of players here, a kind of social network that makes reading (i.e. the social activity of reading), what I call the reading environment, possible/visible: Heath, Helena, Michael Haneke, etc etc. Or perhaps reading itself is an actor. Here it is perhaps useful to think about the systems theory of Niklas Luhmann or the work of Bruno Latour and actor network theory. What is the precise relation between reading, regarded as a social activity that takes place in a network, and writing, which also takes place in a social network? ... Clearly, the reception of the work is foregrounded as much as the production and dissemination. And furthermore, reading, in a web-based environment, crosses into writing, publication, distribution, and marketing."
- 4 Tan Lin and Kareem Estefan, Ceptuetics interview on WNYU, episode 29 (September 24, 2008). Distributed by PennSound. <u>http://media.sas.upenn.edu/pennsound/groups/Ceptuetics/26-32/Ceptuetics_29_Tan-Lin_WNYU_09-24-08.mp3</u>
- 5 See Snelson, "Simultaneously Agitated Space," Mimeo Mimeo 3, (2009).
- 6 Since *Heath* is unpaginated, these in-text tags following citations from *Heath* will replace footnotes for passages cited from *Heath* (La Laguna-Canary Islands: Zasterle Press, 2007).
- 7 The obvious aporia here is of course the word 'ledger.' As Lin writes in *Ambience is a Novel with a Logo*: "Especially one like mine that is half-Chinese and half-American and whose history is murky and not easily corroborated by Chinese relatives (who do not speak English very well) should have *an annotated bibliography* of all the accidents that occurred during its formative years. To keep things more or less straight, our family should have kept *some sort of plagiarized accounting, part family ledger, photograph album, Huck Finn inventory, design manual, encyclopedia of the not-yet dead, or scrapbook.* A kind of accidental shoebox of the post-anthropological imagination."
- 8 Lin, Ambience is a Novel with Logo (Brooklyn: Katalanché Press, 2007), unpaginated: "All images shall materialize from a database with a date stamp and a physical cue and all this shall be prefigured by and earlier occurrence, an interval, a product, a memoir, a linked page, a pre-recorded format, a typeface, a digital genre, a promise, —a"
- 9 Lin, "Tan Lin Interviewed."
- 10 Lin, *Heath:* "'this' work is Nominally a novel inside a Network, early in 1976 or 1977: living at the Pickwick Arms, a cheap hotel on 51st Street in New York City and wanting to write a novel and not knowing how, she or I began to assemble material written by him or her, various forms of 'static, mainly nonfictional work,""
- 11 This may depend on which edition of this essay you are currently reading. Thus far these editions consist of a word document with limited images, a PDF which reproduces the entire book as an ambient paratext, and an online version hosting a variety of links, screen-captures, soundtracks, and critical documents. See http://aphasic-letters.com/heath/.
- 12 Interestingly, this is the inverse of Bruno Latour's *Aramis, or the Love of Technology*, (Cambridge, Mass: Harvard University Press, 1996), where Courier is reserved for scientific or documentary data, excerpts from newspaper reports and scientific studies, and san-serif is the voice of an interview, while a more traditional, 'transparent' serif font presents the prime narrator's fictive voice.
- 13 Lin, "Tan Lin Interviewed."
- 14 Lin, Ceptuetics interview: "...on the other hand i was just interested in how one might find a more fluid identity that's connected to sort of really well i'm very interested in sort of affect and how can one read something and participate in it in some sort of way that so much material out there is interesting, it's not really literature and so much of what we read in any given day is not considered sort of meaningful or eternal or it's not meant to last and yet we... i find that i'm incredibly affectively attached to a lot of this material so i wanted to address some of those issues..."
- 15 Lin, Ambience is a Novel with a Logo.
- 16 Charles Bernstein, "Poet's Sampler: Tan Lin," Boston Review 24, no. 2 (April/May 1999).
- 17 Brian Kim Stefans, "Streaming Poetry," Boston Review 29, no. 5 (October/November 2004).
- 18 Danielle Aubert, online portfolio. <u>http://danielleaubert.com/index.html</u> "I worked on this book with Tan Lin. Tan wrote it in Microsoft Word. He set up the page dimensions so that they were the size they would need to be when the book went to press. He asked me at a certain point to 'design' the book, so I convinced him that the book was already designed."
- 19 Lin, "PLAGIARISM: A response to Thomas Fink" Otoliths 14 (2009). <u>http://the-otolith.blogspot.com/2009/06/tan-lin-plagiarism-response-to-thomas.html</u> "The project: relax the avant garde. Why? because the avant garde feels tired in its gestures, feels like it *has* to plagiarize to 'make a statement.' Or feels like it has to resort to appropriation as something incendiary, as something neo-avant garde and from an earlier era. But appropriation is no longer avant garde. It's standard practice in and out of the classroom."
- 20 Ibid.
- 21 Lin, "Disco as Operating System, Part One," Criticism 50, no. 1 (2008), 96.

- 23 Lin, Seven Controlled Vocabularies and Obituary 2004: the Joy of Cooking [Airport Novel Musical Poem Painting Film Photo Hallucination Landscape], (Middletown, Conn: Wesleyan University Press, 2009), unpaginated.
- 24 Lin, "Tan Lin Interviewed." Then again, from *Heath*: "An attention span produces things that interest us and not the other way around. Thus every attention span is a form of labor whose aim is to produce surplus value. We own our own capacities for producing attention, in the way that workers once owned arms and legs and with them produced iron hoops or steel forks. The attention span is an image and the image is trafficked"
- 25 Lin, Heath.
- 26 Lin, "Disco as Operating System, Part One," 96.
- 27 Richard Hoggart, *The Uses of Literacy: Changing Patterns in English Mass Culture*, (Boston: Beacon Press, 1961), 28, 193.
- 28 Lin, "Disco as Operating System, Part One," 86.
- 29 Thomas Fink, "Tan Lin, *plagiarism/outsource*," *Otoliths* 14 (2009). <u>http://the-otolith.blogspot.com/2009/06/thomas-fink-tan-lin-plagiarismoutsource.html</u>
- 30 Chris Norris, "(Untitled Heath Ledger Project)," NYT, February 18, 2008. <u>http://nymag.com/news/features/44217/</u> Subtitle: "In which the protagonist dies mysteriously, and the audience analyzes his final days for clues to his real character."
- 31 Mike McGonigal, Amazon.com Untilted Review, <u>http://www.amazon.com/Untilted-Autechre/dp/B0007VXZJU</u>: "The band's relentless experimentation continues unabated. Each of these songs here has more parts than an entire <u>Rush</u> album; every succeeding Autechre album has gotten more complex, as if there were <u>Oulipo</u>-style rules system guides the entire practice. But, while some patterns change rapidly--the complex and jagged *try dancing to this* rhythms rarely repeat for very long—sine tones and drones underneath it all change very slowly... The contrast between the jagged sounds and the surface and the moaning bass tones will either thrill or bore. There is no middle ground."
- 32 Wikipedia entry "Untilted": "A phony version of the album was leaked on file sharing networks simultaneously to the actual album's promotional leak. It became so widespread that <u>Sean Booth</u> commented in an interview 'The more fakes the merrier, we've released fakes ourselves, but not this time." Robert Martin (aka Flourescent Grey) writes: "Like others, when I first heard the Untilted bfhmp3 version I questioned its authenticity. I used this mass confusion as an opportunity to create even more confusion, hence the '2nd version' of Untilted. This '2nd version' is actually a mishmash of some of my songs, combined with two tracks of the original leaked version." <u>http://www.uber-doom.com/autechre2005/</u>
- 33 Lin, Blipsoak01, 10-11.
- 34 Ibid., 10-11. The "//" symbol here represents a leap in the text from verso to recto.
- 35 Lin, *AMBIENT FICTION READING SYSTEM 01*. <u>http://ambientreading.blogspot.com</u> : "It is thus a stopwatch of various off-hand, inefficient, and fragmentary reading practices, really the dated, *after-effects* of reading, and since most of the stuff I read I don't read at all and never remember reading afterwards, this is a *cinema verite* 'memoir' filled with inconsistent abbreviations for hosts of other things in the worst possible sense of that horrible word, a working diary, a genre of forgetfulness, general laziness and protracted impatience."
- 36 Lin, Heath.
- 37 In the Ceptuetics interview, Lin reveals that the composition of these search entry subtitles varies from generative anterior searching to redundant post hoc processing.

Jenny Holzer: Whitney Museum of American Art | Art in America ...

In "Paragraphs on Conceptual Art," published in 1967, Sol Lewitt wrote, "the idea becomes a machine that makes the art," a maxim with **uncanny applicability** ...

findarticles.com/p/articles/mi_m1248/is_5_97/ai_n31845578/ - Cached - Similar -

- 38 Gerard Genette, Paratexts: Thresholds of Interpretation (Cambridge: Cambridge University Press, 1997), 1-2.
- 39 Part of the paratext of the "SOFT INDEX," the most lucid explanation of this difficult piece is found online at the *boundary 2* website, technically the 'anecdotal' or unpublishable text of the journal: "As anecdote, it forms one of the unwritten limits (i.e., poetry) to the published, on a spectrum that includes an author, bibliographic and textual materials, biographical details, and the scholarly apparatus of a journal, including page references and index. See *boundary 2*. All poetry herein is the apparatus (ambience) of an index to its publication, i.e., all poetry is generic in its [publishable or unpublishable] outcomes/affects." http://boundary2.dukejournals.org/cgi/content/abstract/36/3/235
- 40 Lin, "SOFT INDEX (of repeating PERSONS, PLACES, or THINGS)," boundary 2. 36, no. 3(2009), 235.
- 41 For example, the index entry "www.YoungLivesUK.com" links this writing to an equivocal statement on authorship in an inspirational corporate program: "Why the Quotes are Anonymous / To enable our contributors to speak freely, we guaranteed not to name the author of any particular quote. / Each quote was chosen because it represents the view of a

²² Lin, Heath.

strong majority of our contributors, not just one person. / A good idea is a good idea *whoever* it comes from." <u>http://www.younglivesuk.com/frameset.htm</u>

- 42 Alexander R. Galloway, "Protocol," Theory Culture Society 23 (2006), 317.
- 43 Jennifer Scappettone, "Versus Seamlessness: Architectonics of Pseudocomplicity in Tan Lin's Ambient Poetics," *boundary 2*. 36, no. 3 (2009).
- 44 E. Bugnion, S. Devine, and M. Rosenblum. 1997. *Disco: Running Commodity Operating Systems on Scalable Multiprocessors*. Stanford: CSL. Of the numerous delightful random encounters in this article, two sound out most resonantly. On subjective spaces:

As an operating system structuring technique, Disco could be described as a microkernel with an unimaginative interface. Rather than developing the clean and elegant interface used by microkernels, Disco simply mirrors the interface of the raw hardware. By supporting different commodity and specialized operating systems, Disco also shares with microkernels the idea of supporting multiple operating system personalities. (155) And on actor-network material semiotics:

To virtualize physical memory, Disco adds a level of address translation and maintains physical-to-machine address mappings. (147)

- 45 As DJ Gareth Bibby notes on the Disco OS myspace page: "Safest bet is that the Disco Operating System is not specifically any of the above, but does involve itself with sonic structures often of a cyclical nature, more often than not created with the aid of computing devices, and on less than most occasions involving a rhythmical gesture with a nod to your local 1970's coke palace. The Disco Operating System is helmed by Gareth Bibby, who takes great glee in creating solid chunks of electronic joy from random patterns of radiophonic detritus and partially melodic undertones."
- 46 Lin, "Disco as Operating System, Part One," 93.
- 47 Ibid., 83-84. "And this is what disco is: technologies of sound mixing and reproduction in an era when the idea of medium-specificity and discrete mediums such as painting, photography, music, literature, and video are being supplanted by the idea of a more general operating system or generic culture of software whose purpose is to continually redistribute a range of materials across a single platform. In this sense, disco as a cultural practice is not dissimilar from varied products in the cultural field: print on demand, lean production, mass customization, and so forth. What you are now reading, originally produced in Microsoft Word, is invisible because it is built into the software and automates the writing of the text in the same way that disco automates the human."
- 48 Ibid., 95.
- 49 Foregrounding the book's material specificity and its interrogation of authority, Lin scores the title page with what appears to be a watermark of the copyright symbol. Only when the reader turns the page do they discover the copyleft reversal, the conflicting statements are literally two sides of the same page. Absent in the digital version I've reproduced here and indeed not even visibly present in the Word document manuscript, this play only exists in the finished paper-bound production
- 50 From Laine's website, <u>http://www.bipolart.cc</u> we find Clare Churchouse's statements on her 2007 wall installation, "Eleven Places Where My Feelings Lived," a work developed while *Heath* was being composed: "The resulting image clusters create what I like to think of as partially bleached out stories and incomplete translations of memories. The openness of the construction, the spaces between spaces and the different kinds of representations, encourage the viewer to constantly construct and reconstruct, creating the narrative and then losing it as schematized spaces and multiple elevations come to the fore and then recede. The installations as a whole might be regarded as a negative image (largely absent of color) that take the form of an outline of a narrative. As such, they register the emptiness inside an event. They might also be thought of as x-ray outlines of our feelings."
- 51 Lin, Ambience is a Novel with a Logo. McLuhan's probe "the book arrives to late" circulates throughout his publications in a variety of forms, from "Joyce, Mallarmé, and the Press" in *The Sewanee Review* (1954) to the Manifestos section in *Explorations* magazine (no. 8, 1957) to "Media Log" in *Explorations in Communication* (1960) to the "Press" chapter in *Understanding Media* (1964) and finally reprinted by Something Else Press in *Verbi-Voco-Visual Explorations* (1967).
- 52 Alphonse de Lamartine qtd. by Marshal McLuhan, "Joyce, Mallarmé, and the Press" *The Sewanee Review* 62, no. 1 (1954), 38. "Since that prodigious multiplication which art has given to speech—multiplication to be multiplied a thousand-fold yet—mankind will write their books day by day, hour by hour, page by page. Thought will be spread abroad in the world with the rapidity of light; instantly conceived, instantly written, instantly understood at the extremities of the earth—it will spread from pole to pole. Sudden, instant, burning with the fervor of soul which made it burst forth, it will be the reign of the human soul in all its plenitude. It will not have time to ripen—to accumulate in a book; the book will arrive too late. Lamartine qtd. In Marshall McLuhan.'
- 53 Elizabeth Eisenstein, *Always Already New: Media, History, and the Data of Culture,* (Cambridge, Mass: MIT Press, 2006), 92-96.
- 54 Lin, "Tan Lin Interviewed."
- 55 Latour, *Reassembling the Social: an Introduction to Actor-Network-Theory*, (Oxford; New York: Oxford University Press, 2005), 115.
- 56 Lin, Blipsoak01, 16-17.

- 57 Latour, Reassembling the Social, 133.
- 58 Elena Esposito, "The Arts of Contingency" *Critical Inquiry* 31 no. 1 (2004), <u>http://criticalinquiry.uchicago.edu/features/</u> <u>artsstatements/arts.esposito.htm</u>
- 59 Esposito, "The Arts of Contingency."
- 60 Esposito, "The Arts of Contingency."
- 61 Latour, *Reassembling the Social*, 136. "The simple act of recording anything on paper is already an immense transformation that requires as much skill and just as much artifice as painting a landscape or setting up some elaborate biochemical reaction."
- 62 John Law, "Notes on the Theory of the Actor-Network: Ordering, Strategy and Heterogeneity," Centre for Science Studies, Lancaster University (2003), 2. <u>http://www.lancs.ac.uk/fass/sociology/papers/law-notes-on-ant.pdf</u> Importantly, this little essay is the most visible document of ANT online: linked both to the Wikipedia page and through a variety of open archives. Carrying both institutional weight and popularly distribution, it must be the most important ANT document.
- 63 Ariel Levy, "Warhol's Children," *NYT*, January 7, 2007. <u>http://nymag.com/arts/art/profiles/26288/</u> After the 2009 death of Dash Snow, one can't help note this article's uncanny relation to the "(Untitled Heath Ledger Project)."
- 64 Law, "Notes on the Theory of the Actor-Network," 6.
- 65 1) *Problematisation*, which conceives the novel and relevant actors who, by defining the novel and the program for dealing with it, make themselves indispensable; 2) *Interessement*, during which the primary author recruits other authors to assume roles in the novel, roles which recognize the centrality of the primary author's own role; 3) *Enrolment*, during which roles are defined and authors formally accept and take on these roles; and 4) *Mobilisation*, during which the primary author assumes a spokesperson role for passive network authors (actors) and seek to mobilize them to action. (Translated from David Garson's introductory site: http://faculty.chass.ncsu.edu/garson/PA765/actornetwork.htm)
- 66 Lin, "Disco as Operating System, Part One," 96-97.
- 67 See Fink (2009) and Scappettone (2009).
- 68 Lin, Ceptuetics interview.
- 69 Law, "Notes on the Theory of the Actor-Network," 381-382. "So much for science. But I have already suggested that science isn't very special. Thus what is true for science is also said to be true for other institutions. Accordingly, the family, the organisation, computing systems, the economy and technologies -- all of social life -- may be similarly pictured. All of these are ordered networks of heterogeneous materials whose resistance has been overcome. This, then, is the crucial analytical move made by actor-network writers: the suggestion that the social is nothing other than patterned networks of heterogeneous materials."
- 70 Ibid., 8.
- 71 Ibid., 1.
- 72 Ibid., 6.
- 73 Latour, Reassembling the Social, 108. More generally, Law and John Hassard cite Michel Callon in Actor Network Theory and After, (Oxford : Blackwell, 1999), 32: "Considered from a very general point of view, this notion [translation] postulates the existence of a single field of signification, concerns and interests, the expression of a shared desire to arrive at the same result... Translation involves creating convergences and homologies by relating things that were previously different."
- 74 Latour, Reassembling the social, 124.
- 75 Cary Wolfe (uncited Serres construction) "Bring the Noise: The Parasite and the Multiple Genealogies of Posthumanism." Introduction to the new edition of Michel Serres, *The Parasite*, (Minneapolis: University of Minnesotea Press, 2007), xiv.
- 76 Steven D. Brown, "Michel Serres: Science, Translation and the Logic of the Parasite," *Theory Culture Society* 19, no. 3, (2002), 6.
- 77 Law, "Notes on the Theory of the Actor-Network," 4.
- 78 Lin, Ambience is a Novel with Logo.