THE SERVING LIBRARY COLLECTION

The Serving Library maintains a collection of framed objects, each the source of an illustration that has appeared in *The Serving Library Annual* or one of its biannual predecessors, *Bulletins of The Serving Library* or *Dot Dot Dot*. The collection includes items as diverse as record sleeves, watercolors, woodcuts, Polaroids, drawings, screenprints, airbrush paintings, a car number plate, and a ouija board.

Together these varied objects decorate the walls of our physical space, to be drawn into our programs and essentially serve as a toolbox for teaching. It is also possible for other institutions to borrow one or more of the objects by arrangement. (For more information on loans contact francesca@servinglibrary.org.)

The collection has accumulated over time, expanding gradually with the support of countless colleagues and institutions as it passed through various host venues across Europe and North America before arriving at a location of its own in Liverpool —first at a storefront in the city's old mercantile district, and now in residence at Exhibition Research Lab, part of The John Lennon School of Art & Design at Liverpool John Moores University.

These pages depict and detail all the objects in the collection, in most cases followed by an excerpt from the essay (or other type of text) each one was initially tethered to —plus a full reference to that source. The excerpts have been chosen to suggest, as expediently as possible, why the contributor in question might have been interested in the object in the first place.

Finally, they are assembled in order of publication in the journals from newest to oldest, and also available to view at www.servinglibrary.org/collection. With thanks to Lucas Quigley, who took most of these photos of the objects in situ at The Serving Library's previous home on Water Street, Liverpool. All measurements include the frame, where appropriate.

Cutting from a magazine article on Norman Potter's "Penton Kitchen," c. 1961, 20 × 15 cm

Consider this prompt to students in *What is a designer*:

"If you must flip through photographs of other people's work, try this: write a short critical commentary on just one photograph … You may be surprised at what the eye and intelligence gain from focus."
—"Now in Color," James Langdon, *Bulletins* #11, 2016

The Smoke of my Breath, Paul Elliman, print on parachute fabric, 2009, 100 × 100 cm

Dear Paul,
I am the daughter of Richard T. Gagnon. Inventor of all Votrax voice synthesizers in the 1970s and 1980s. He was very much a part of your "Detroit as Refrain" lecture given in Detroit in 2010. I would have loved to have been there to listen to what you had to say about Votrax and Detroit music. You are the only person I've found to make the connections that you have in the brief description that I read about it, and I don't know how to thank you for trying. If you want additional information about the Votrax and things you might not know about regarding its use, please email me. I might surprise you with a story or two.
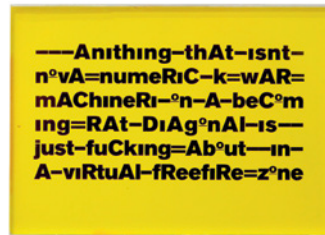—"I am the Daughter of Richard T. Gagnon," Paul Elliman, *Bulletins* #8

"Clapping Music," Steve Reich, sheet music, 1972, 36 × 28.2 cm

Early in our attempt to learn "Clapping Music," I tried to make a version of the composition using the program Logic in order to get my head around how the piece is structured. Sequenced using the software's built-in drum machine, my Logic version followed the score

precisely. But with incremental changes in tempo and inflections in each clap eradicated, to my ears it sounded lifeless. The computer has no cerebellum, no capacity for getting a rhythm wrong, hitting a note slightly ahead or behind the beat. It will never choose to follow the bass player rather than the drummer. Sometimes numbers just don't add up.
—"Beat generation," Dan Fox, *Bulletins* #7, 2014

Nick Land publicity card, 2011, 7.5 × 15 cm

By the time this text was written, Land had already developed his proto-cyberculture vocabulary; this short excerpt is an inventively chic and catalog-ready sample Here, he places the emphasis on visual recognition over the act of reading. By coining new terms and providing an idiosyncratic, operative visual vocabulary, he eschews symbolic, literal associations. Land's writing doesn't simply teach the reader how to read while moving through a text. Rather, it allows a space for the reader to first interact with the writing by visually decoding and recognizing words—her own re-cognition the key to an already-opened door.
—"ziigothiC=−XCoDA=−…," Katherine Pickard, *Bulletins* #7, 2014

Back/front portrait of Robot Gilbert Adair, pencil drawing on paper, 2011, 42.5 × 39 cm

To be derivative is stigmatic, especially in literature. Gilbert Adair was the most exemplary of derivative writers, but, in the same mischievous spirit of the Oulipo, his relations with the canon were promiscuous and unfettered. His was a consistent artistic proposition: practically everything he wrote was a continuation of the work of another writer.
—"Gilbert Adair Continued," James Langdon, *Bulletins* #7, 2014

Kent State, Richard Hamilton, 15-color screen print, edition of 5000, 1970, 77 × 106 cm

He had set up a photographic camera in front of his TV set at home, and over the course of a week of evenings waited patiently for an image to suggest itself as source material for further work. The camera had already snapped a number of exposures from a variety of sports, entertainment, and current affairs programs before footage of the shootings by National Guardsmen of students at Kent State University in Ohio (during a protest against the US military's Cambodian Campaign) was screened on the news on Monday, May 4. The frame Hamilton finally developed shows the top half of the body of one of the shot students prostrate

on the ground, head turned towards the amateur cine-camera that originally recorded the moment.
—"Procedural," Stuart Bailey, *Bulletins* #7, 2014

From Bolt to Bulb, Mathew Kneebone, pencil drawing, 2014, 41.5 × 31.3 cm

Recently, we have been integrated into a hybridized environment by the proliferation of electronic technology without fully realizing it. We are surrounded by atmospheric electricity and radiation invisible to the human eye, but are physically implicated by these electronic technologies in order for them to work. If I send an email of the Lichtenberg image wirelessly, the message would pass through my body as the "swoosh" from the speakers confirms it's being sent. As a string of ones and zeros, the physical electricity moves down the line, is interpreted by something, somewhere, then received by my intended recipient as the electricity passes through her body when she touches her screen to open it.
—"EB4747," Mathew Kneebone, *Bulletins* #7, 2014

Shop sign, Kara Hamilton & Angie Keefer, stainless steel, 2014, approx. 60 × 40 cm

There is a pleat, or a certain type of gown, known as a Watteau Pleat or a Watteau Gown, though the painter Watteau doesn't seem to have had much to do with its invention. He merely depicted the look repeatedly, famously, and once in petal pink satin on the back of a woman ascending a step. The latter stars in a shop sign commissioned by a man who made his living selling art and baubles to aristocrats, though it's unclear whether artist or client truly expected the painting to advertise anything other than itself. Indeed, the sign depicts aristocrats shopping for art and baubles, but a buyer acquired it from Gersaint, the shop owner, almost immediately; Watteau died shortly thereafter; and now the work is considered his final masterpiece, rather than, say, a watershed in the history of sign making.
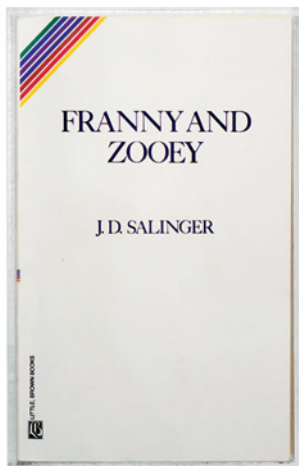—"Where Were We," Angie Keefer, *Bulletins* #6, 2013

Illustrations for "Robes and Geometers," Sanya Kantarovsky, watercolor, 2013, each 37.5 × 32.5 cm

The first quarter of the 20th century—particularly the years on either side of WWI. Artists turn to clothing design. This was not, of course, the first time. But unlike, say, the smocked waists and other medieval archaisms of the Pre-Raphaelites' "artistic dress" the figures under consideration here all designed, and sometimes sewed their own garments; only some produced, or hoped to produce clothes for wider consumption. Acts of self-fashioning inspired by that old Romantic ideal —a seamless cloth sewn of art and life.
    —"Robes and Geometers," Eli Diner & Sanya Kantarovsky, *Bulletins* #6, 2013

J.D. Salinger, *Franny and Zooey*, 1961, 18 × 11.5 cm

I like to imagine that Salinger himself was responsible for these editions, though obviously I don't think that he literally prepared the artwork or wrote a brief, only that they correspond entirely with the sensibility of his prose—a family of modest, diminutive paperbacks typeset without pretension or fancy, with an uncoated card cover only slightly stiffer than its light-as-a-feather interior, which makes them easy to pocket and cheap to mail; the title and author in unaffected, unspaced capitals; and literally cutting across such austerity, that still-surprising abstract rainbow at top left. All seems fully consonant with the maverick Zen philosophy Salinger was working out in and through his later fiction.
    —"Hardy Perennials," Stuart Bailey, *Bulletins* #6, 2013

Unisex Waterproof Reversible Serving Jacket, Chris Evans, airbrush painting, 2013, 81.5 × 59.5 cm

Unisex, waterproof, reversible serving jacket available Spring 2014 from Project No. 8 in *red wine* only (both sides)
    —Advert in *Bulletins* #6, 2013

Monument to Democracy, Liam Gillick, digital print, 2012, 89.3 × 69 cm

MIT professor Norbert Wiener describes two discrete flavors of feedback in his 1947 book Cybernetics. One form maintains equilibrium and preserves circulation through maximum adaptability. This is NEGATIVE feedback. POSITIVE feedback, on the other hand, works *against* adaptability. To produce positive feedback, one simply removes the control functions that are otherwise located where the information loop would meet itself to control its dynamic behavior.
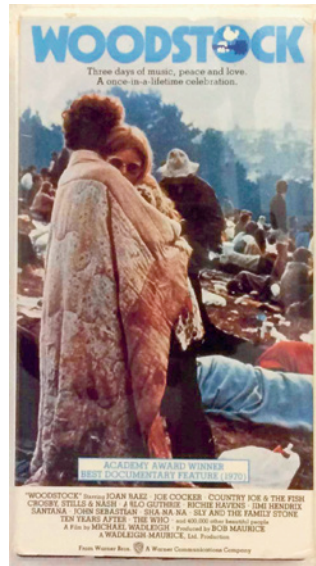   —"NNNNNNWAHHHHH!," Lars Bang Larsen, *Bulletins* #4, 2012

Various artists, *Tropicália*, LP sleeve, 1968, 32.5 × 32.5 cm

The term "tropicália" was […] popularized by Caetano Veloso, Gilberto Gil and others on the LP *Tropicália: ou panis et circensis* [bread and circuses] from 1968, and came to denote the contiguity of protest and creativity. The poet Décio Pignatari poignantly called this state of affairs the *geléia geral*—the "general jelly," a fantastic image of virtuality, with gelatin as the archetypal substrate of the psychedelic imaginary, wobbling instituted distinctions and conducive to the smallest vibration.
    —"Black and White Psychedelia," Dexter Bang Sinister, *Bulletins* #4, 2012

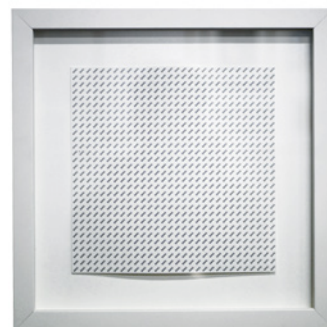Woodstock movie, VHS cassette, 1992, 30.5 × 14 cm

Woodstock hit middle age a couple of years back. A high psychedelic tide-mark of the 1960s pop-o-cultural revolution, it was the festival of festivals, attracting half a million freaks who, when forced to park in a ditch a few miles away, happily walked the remaining miles. But what happened that summer didn't just stay on Max Yasgur's farm where the "three days of peace and music" were staged. It percolated as fact, as myth, as film, and in 1984, as a VHS tape passed around by kids at a British high school in the post-industrial Black Country in the British Midlands.
    —"Tie-Dye in my Arm," Mark Beasley, *Bulletins* #4, 2012

Advert for Watch Wyoscan 0.5 hz, Dexter Sinister, digital print, 2012, 63 × 25.5 cm
    —Back cover of *Bulletins* #4, 2012

"Bang" LSD blotter art, Dexter Sinister, 2012, 29.5 × 29.5 cm

Things are never just black or white. Therefore black and white make for the easiest way of tripping up reality. So I should already have begun elsewhere, because elsewhere is where it's at. If I started with me, I have ruled out you, and if you started with white, you have ruled out black. Even in the split-second it took to introduce "you" and "black" into the sentence, there is already delay and difference.
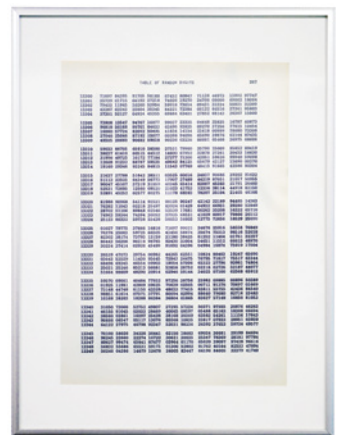
We are already writing in strobe.
    —"Good Shit," Dexter Bang Sinister, *Bulletins* #4, 2012

Skepticism and Affect, Søren Andreasen, print, 2010, 44.5 × 39.5 cm

Nano-sensualism, not an orgy. What it might feel like to be hit by one proton at a time.
    —"Jan 21–Oct 28, 2012," edited by Lars Bang Larsen, *Bulletins* #4, 2012

Page from A Million Random Digits (With 100,000 Normal Deviates), 1955, 35 × 28 cm

We use machines to communicate from person-to-person. We email, we chat, we post, we search; and each time the transaction relies on one computer speaking to another. If the elaborate mathematical dance of these encryption protocols is the language that allows machine-to-machine communication, then the pure entropy of *A Million Random Digits* is its alphabet.
    —"A Million Random Digits," David Reinfurt, *Bulletins* #3, 2012

Berlin Key Mangled, Chris Evans, airbrush painting, 2012, 77 × 57 cm

"What is this thing? What's it used for? Why a key with two bits? And two symmetrical bits? Who are they trying to kid?" The archae-ologist turns the Berlin key over and over in her hands. Because she has been told, she now knows that this key is not a joke, that it is indeed being used by Germans and that it is even used—the detail is important—on the outer doors of apartment buildings.
    —"How to do Words with Things," Bruno Latour, *Bulletins* #3, 2012

BIT-Z 847

German car license plate with the typeface
fälschungserschwerende Schrift, c. 1980,
10 × 46 cm

Born awkwardly between eras — drawn
by hand in order to be better read by
machines — the fälschungserschwerende Schrift
bears the marks of both 19th-century guild-
enshrined handcraft and 20th-century anonymous
automation. And like any technology, it is bound
by the political determinants of its design: while
its original "tamper-proof" premise may have
proved a Macguffin, these weird-looking letters
are an early product of our contemporary
surveillance state. What reads to us as a clumsy
lack of formal continuity is exactly what makes
it legible to a computer. It is an alphabet whose
defining characteristic is precisely that it has
no defining characteristic, other than having no
defining characteristic.
— "Falschungserschwerende Schrift,"
Benjamin Tiven, *Bulletins* #3, 2012

Opening page of a reprint of the first US
edition of James Joyce's *Ulysses*, designed by
Ernst Reichl, 1934, 23.5 × 14 cm

The use of such significant initials, which
occur throughout the book, might be considered
a modernist update of the medieval technique
of "illuminated lettering" or a visual analog of
what the critic Guy Davenport, in an essay
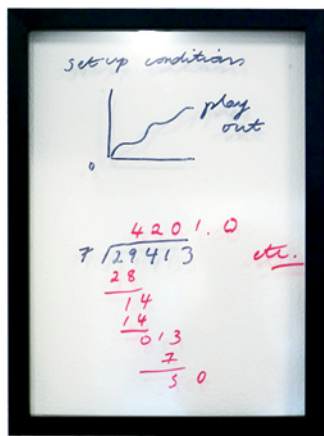on Joyce, called the "Kells effect."
— "A Die With 26 Faces," Louis Lüthi,
Bulletins #3, 2012

Royal Canadian Legion (Banff), Benjamin Tiven,
photographic print, 2011, 80 × 58 cm

Welcome to Mafia, a rite-playing game in
which players become characters suspected
in having Mafia connections. Two teams: the
Honest and the Mafia will compete against each
other. For the Honest team players, the task is
to stop Mafia before it eliminates them. Mafia
members have to hide their identity and pose as
Honest players in order to manipulate the other
team players towards self-destruction. It is in
each player's best interest to prove his or her
innocence (or if you are a Mafia member, to hide
your guilt) by accusing and interrogating their
fellow suspects, until all members of the opposing
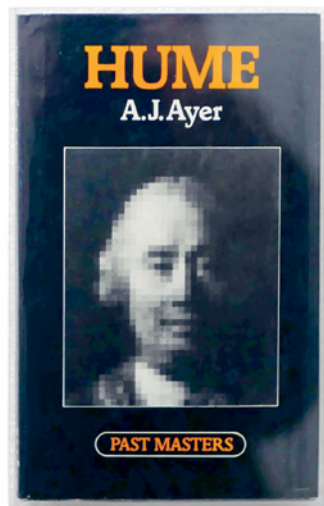team are eliminated from the game.
— "The Original Mafia Rules," Dimma
Davidoff, *Bulletins* #2, 2011

Acetate sheet with sum, Perri MacKenzie, 2011,
32 × 23 cm

Recently I attempted to work through a
long division problem, live, on an overhead
projector in front of an audience. The idea
was to demonstrate the two-fold process of
"setting up" a situation, then "letting it run,"
but in a fit of nerves I forgot the sum I'd taken
considerable care to memorize. As the pen
squeaked and slipped over the acetate it seemed
that the memorized answer and the memorized
working-out had fallen out of sync. Although
I knew the result had a repeating decimal 3,
I couldn't manage to contrive its existence.
Finally, in confusion and frustration, I just wrote
"etc." and pushed on with the rest of the talk.
Someone later pointed out that this fumbled
sum was actually useful in engaging the audience.
They were suddenly complicit.
— "Δ," Perri MacKenzie, *Bulletins* #2, 2011

A.J. Ayer, *Hume*, 1980, 20 × 13 cm

Earlier this spring, I picked up a paperback
from a street vendor on upper Broadway …
The cover has a picture of David Hume, an
oil painting of unidentified provenance which
looks as if it has been run through the filters
of an early Paintbox computer graphics program
to realize this exaggerated pixel-portrait.
I couldn't believe my eyes (Hume, arch-skeptic
of the senses would say that is precisely the
point) — the cover image viscerally flipped
back and forth in my brain between being a
portrait of David Hume, 18th century Scottish
Enlightenment philosopher, and being simply
surface, the pure sensation of its infra-thin
Paintbox pixelation effect. No sooner do you
decide for yourself that it is one, then it flips
back to the other.
— "Everything is in Everything,"
David Reinfurt, *Bulletins* #2, 2011

*Meta-The-Difference-Between-The-Two-Font
composite glyph*, Dexter Sinister, stencil print,
2011, 33 × 25.3 cm

This is Meta-The-Difference-Between-The-
Two-Font, a typeface designed by Dexter Sinis-
ter in 2010, and derived using MetaFont, the
now-30-year-old computer typography system
programmed by Donald Knuth in 1979. Unlike
more common computer outline font formats a
MetaFont font is constructed of strokes drawn
with set-width pens. Instead of describing the
outline of the character directly by drawing each
letter shape inside and outside, counter and
letterform, a MetaFont file describes only the
basic pen path or skeleton letter. Perhaps better
imagined as the ghost that comes in advance of
a particular lettershape, a MetaFont character
is defined only by a set of equations rather than
hard-coded coordinates and outline shapes.
— "A Note on the Type," Dexter Sinister,
Bulletins #1, 2011

The Librarian, Sanya Kantarovsky, oil,
watercolor and ink painting, 2011, 35 × 30 cm
— Back cover of *Bulletins* #2, 2011

Brass rubbing, New York City, Angie Keefer,
2011, 56 × 80 cm

There's a line from a Tom Stoppard play
engraved on a plaque in the sidewalk on 41st
Street, near 5th Avenue, right across from
the main branch of the New York Public Library.
I stumbled over it one afternoon this summer,
on my way to the library to check out books
about octopuses' brains. The plaque is part
of one of those public art campaigns I distrust,
as a rule … But on a rainy afternoon, walking
down a forgettable block, on the south side,
facing west, watching a forgettable stretch of
concrete pass under my feet, the message on
this plaque landed in front of me with the force
of an air conditioning unit dropped out of a
third-floor window. It was a high-impact non
sequitur: "Information is light. Information,
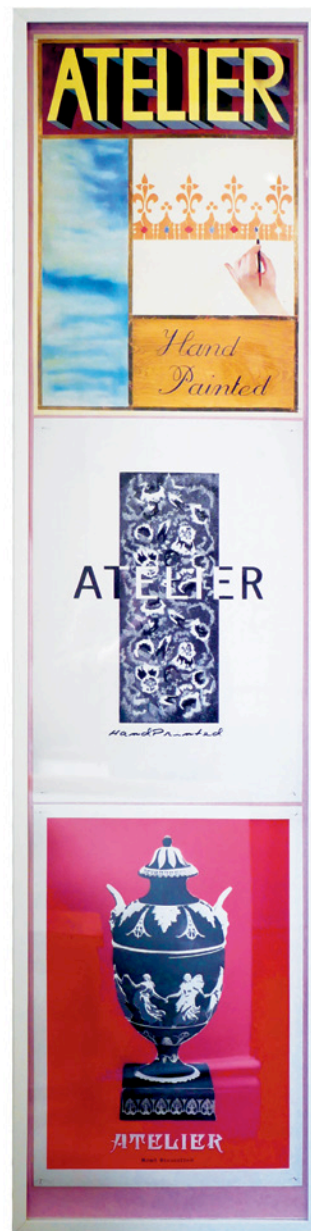in itself, about anything, is light."
— "An Octopus in Plan View," Angie Keefer,
Bulletins #1, 2011

Composite Atelier poster, Atelier E.B., 2008,
153 × 38.5 cm
— Independent image, *Dot Dot Dot* #20,
2010

Esperanto motto, Stuart Bailey, silkscreen
frame, 2002, 40 × 50 cm

This is a screenprint stencil, conveniently
hung by its frame back-to-front, of an old
Esperanto motto: "Logika, Neutrala, Facila"
[Logical, Neutral, Easy]. It was included in an
early *Dot Dot Dot* alongside Paulina Olowska's
2002 billboard campaign "Ci vu Parolas
Esperanton?" [Do you speak Esperanto?]
At the time I naively assumed such sentiments
described the magazine too, but since then
have slowly come to understand it as being far
closer to the polar opposite: "Mallogika, Partia,
Malsimpla" [Illogical, Biased, Complicated].
— "If You Stuck a Tag on Them …,"
Stuart Bailey, *Dot Dot Dot* #20, 2010

Grey Painting: Text Version 2, Philomene Pirecki, oil painting, 2008, 35.6 × 25.5 cm
  Dear Philomene, As you know, I'd like to reproduce that deceptively modest painting of yours — the one whose primary colors combine to spell out their composite and form their own frame — on the cover of this last *Dot Dot Dot*.
  —"A Word on the Cover," Stuart Bailey, *Dot Dot Dot* #20, 2010
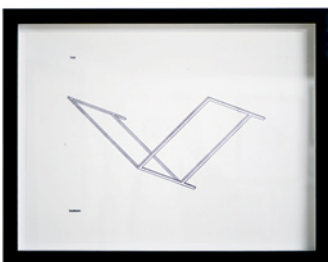

Arrangement, Frances Stark, collage on color proof, 2010, 52 × 50 cm
  —Back cover of *Dot Dot Dot* #20, 2010

Thinking More About Production Than Consumption, Liam Gillick, digital print, 2010, 63 × 53 cm
  —Independent image, *Dot Dot Dot* #20, 2010

Stuttare Per Parla de Piedi [Structure for Talking While Standing], Will Stuart with Geoff Bailey (after Michelangelo Pistoletto), digital print, 2010, 35.5 × 45 cm
  Obscurity and uncertainty can be too easily worshipped, and their abuse has both alienated a general public and created several self-appointed priests of the empty signifier. Nonetheless, I believe that it is precisely that nucleus of enigmaticalness that continues to afford art, like poetry, its status as the most accomplished form of inexact expression and linguistic experimentation, able to generate richer knowledge because of its indeterminacy.
  —"Surplus to requirements," Francesco Manacorda, *Dot Dot Dot* #20, 2010

Watch Scan 1200 dpi, Dexter Sinister, postcard, 2009, 23 × 18.4 cm
  —Independent image, *Dot Dot Dot* #20, 2010

The Sun as Error, Shannon Ebner, Polaroid photograph, 2009, 27 × 22 cm
  "Bricolage also works with "secondary" qualities, i.e. second-hand.
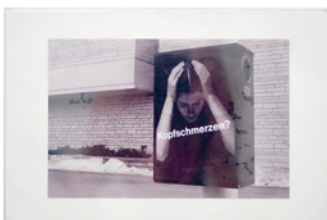 —Independent image, *Dot Dot Dot* #19, 2010

Composite Meccano print of the number 5, Karel Martens, 2009, 21 × 26 cm
  This mixture of practical prescription and broad gesture is expressed in Ranganathan's Five Laws of Library Science:
  1. Books are for use.
  2. Every reader his (or her) book.
  3. Every book its reader.
  4. Save the time of the user.
  5. The library is a growing organism.
  —"Infinite Hospitality," David Senior, *Dot Dot Dot* #18, 2009

"Kopfschmerzen" poster in situ, photograph, c. 1959, 21 × 31 cm
  The second issue of *Dot Dot Dot* dated winter 2000 and published in February 2001, included my article "'I'm only a designer': the double life of Ernst Bettler." An editorial statement mentioned two "aspects" that the issue was "uncomfortably weighted towards"; the second of these being "resorting to fiction to make certain points."
  —"And so to Bed," Christopher Wilson, *Dot Dot Dot* #18, 2009

From the series "Remarkable," Janice Kerbel, silkscreen poster, 2008, 160 × 108.5 cm
  —"Remarkable," Janice Kerbel, *Dot Dot Dot* #17, 2009

Four Pictures of Ulrich Roski, Jason Fulford, Polaroid photograph, 2009, 26.5 × 22 cm
  Certainly, the recursive containers of Ulrich Roskis are interesting enough, but what is even more compelling to me is the way that this photograph immediately reveals a specific process of its own construction that can ONLY HAPPEN FORWARD IN TIME — the original image, then the collaged cover image, then the Polaroid proof and finally this collapsed composite photograph. Time moves in one direction and this final result is ONLY PRODUCED IN PRACTICE.
  —"Naive Set Theory," David Reinfurt, *Dot Dot Dot* #17, 2009

Portrait of Genesis Breyer P-Orridge, Alex Klein, photographic print, 2009, 60 × 52 cm
  So we were already cutting up our mutual identities and, as we did that, we started to think about why it was so appealing to us And one of the things that we decided was that we were both at war with binary culture, the idea of male and female, black and white, Christian/Muslim, good/bad — all these different either/ors that you mentioned, which are embedded in most cultures. Again, as Burroughs would say, "Look for the vested interest…." To control people, to make people behave as stereotypes in order for things to be simple and easy to control. Anarchy and confusion are not necessarily friendly towards control! So, we began to look at that aspect of it. Why be male or female?
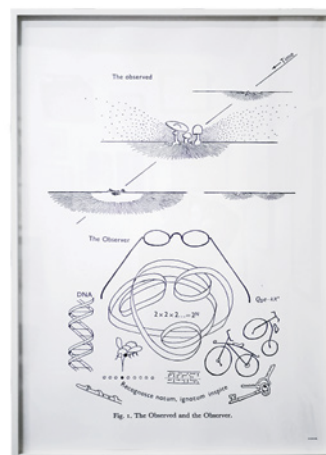 —"Vested Interest: Mark Beasley in conversation with Genesis Breyer P-Orridge," *Dot Dot Dot* #16, 2008 / Cover of *Dot Dot Dot* #17, 2009

Beshty's Possible Triangle, Walead Beshty, photogram with inkjet print, 2008, 60 × 52 cm
  In a conversation with László Moholy-Nagy's grandson, I wondered why no-one in the 1920s had thought to make a folded paper photogram. But his grandfather had indeed made such work, he replied, and by calculus of biography pinpointed their existence to 1928, just as he moved to Berlin. The titles of these photograms, he continued, would be highly descriptive and acknowledge their mode of production. And so later I checked but they never existed, they were pure fiction — something that should have happened but didn't until now. A flat sheet of photographic paper folded and exposed, overlaid with Photoshop test images — "quotations" of tools which have now transcended their original function twice — first from a tyre designed to demonstrate traction, then from an image of a tyre designed to demonstrate resolution.
  —Cover of *Dot Dot Dot* #17, 2009

Science, Fiction (Abstract), Dexter Sinister (after E.C. Large), lithographic proof print, 2007, 107 × 77 cm
  While it seems that, professionally at least, Large never really reconciled the division of his scientific and literary work, it is precisely the symbiosis of the two that animates his early fiction today. His writing is defined by a wide-ranging set of interests, temperament and capacity which is equal parts classic and romantic — a duality which extends to any of the parallel dichotomies itemized by Robert M. Pirsig in *Zen and the Art of Motorcycle Maintenance*: Scientific vs. Artistic, Technical vs. Human, or Rational vs. Emotional."
  —"Science, Fiction," Stuart Bailey, *Dot Dot Dot* #17, 2009

Diagram for a Search Engine, David Osbaldeston, woodcut, 2008, 63.3 × 51 cm

Is it good enough? Is it even art? I don't know. It might look like art, it might even look like contemporary art, but I really don't know if it will be. And to be frank, I don't mind if it isn't, it doesn't change the fact that to me it needs to be done.

—"Another Shadow Fight," Andrew Hunt & David Osbaldeston, *Dot Dot Dot* #16, 2008

Image of twins on the reverse of the instructions included with a pack of Parallel Cards (a standard set of playing cards printed on both sides), Ryan Gander, 2009, 32 × 43 cm

These cards have become a bit like a medicine for me. A medicine for my concern with those points of divergence between my living history and a speculative alternative history. I can now see the two realms at once. Two games, yours and the verso game, an additional one waiting to be played, in another time or space. A mirrored world, an unheralded parallel reality in the present reality that we know.

—"Parallel cards," Ryan Gander, *Dot Dot Dot* #16, 2008

A Mmouse About to Enter the Public Domain, Chris Evans, airbrush painting, 2010, 89 × 64.5 cm
—Back cover, *Dot Dot Dot* #15, 2008

Muriel Cooper self-portrait with Polaroid SX-70 print, video imaged and printed at the Visible Language Workshop, 1977, Dexter Sinister

(after Muriel Cooper), stencil print, 2008, 25 × 39.5 cm

We enter more than one room containing stacks of outdated hardware, too difficult to repair, and rotting magnetic-tape formats whose chemical clocks are ticking. I am, of course, struck by the ways in which this recent past becomes so quickly inaccessible in a digital medium. In stark contrast to the piles of posters which provide a visceral record of the Center for Advanced Visual Studies, these dead media provide nothing tangible. As much of Muriel Cooper's most important work was in a digital medium, I become more and more convinced that accounting for her work is crucial — now.
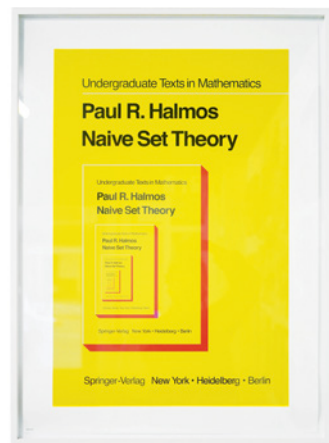
—"This stands as a sketch for the future," David Reinfurt, *Dot Dot Dot* #15, 2008

Calligraphy for "Exhaustion & Exuberance," Will Holder, ink drawing, 2005, 51.5 × 35 cm

How can we address the current changes in our lives? Some say that we have come to inhabit the post-industrial condition — but what does that mean? One thing seems certain: after the disappearance of manual labor from the lives of most people in the Western world, we have entered into a culture where we no longer just work, we perform.

—"Naive Set Theory," Anthony Huberman, *Dot Dot Dot* #15, 2008

Naive Set Theory, Dexter Sinister, lithographic print, 2005, 89 × 64.5 cm

To Summarize:

1. A total absence of information about a given subject usually solicits no curiosity: without an awareness of its existence, we can't possibly care about it.
2. When we come to realize the existence of something we never knew was there before, our curiosity is sparked: What is it? How does it work? What should we call it? Why is it there? But we remain in the early stages of our ability to recognize and read it.
3. We attempt to accumulate information, and while additional research provides many answers, it also reveals additional questions, fueling more curiosity still.
4. At a certain point — at the top of the bell curve — we come to a place where effective discussion and debate is possible, but much still remains speculation. It is a moment of intense scrutiny and educated hypothesizing when questions, answers, contradictions,

controversy, desire, violence, disappointment and determination make up a complex system.
5. Little by little, though, speculation gives way to consensus. The power structures that make up the socio-political fabric begin enforcing their own choices. The many questions gather around common answers, and information becomes more and more organized, making the transition into the understood.
6. Sinking into the understood, our given subject provokes less and less curiosity.
7. Eventually, we have a dictionary definition.

—"Naive Set Theory," Anthony Huberman, *Dot Dot Dot* #15, 2008

The * as Error, Shannon Ebner & Dexter Sinister, silkscreen print, 2010, 50 × 32.6 cm

She was a different kind of teacher: very reluctant to tell you what to do. Once you've started with the assumption that there's no right or wrong way of doing anything, what becomes more important is getting students to think on their own. Muriel set up the right kind of environment for that: the space encourages interaction.
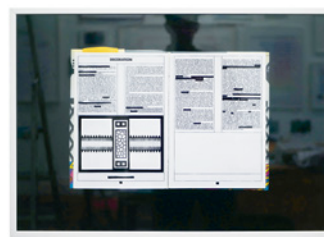
—"This Stands as a Sketch for the Future," David Reinfurt, *Dot Dot Dot* #15, 2008

Brass rubbing of a monument to cooperation found in the Seward Park social housing project, New York City, Will Holder, 2007, 153 × 128 cm

"All mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated…" (John Donne)
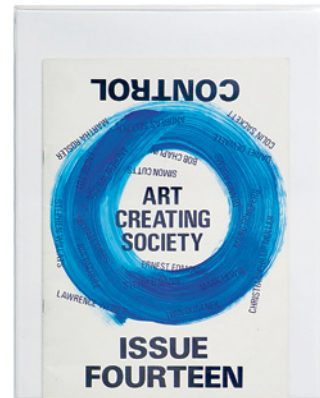
—"The ecstasy of Influence," Jonathan Lethem, *Dot Dot Dot* #15, 2008

"Decoration" spread from *Memphis* monograph, 1984 (doctored), Justin Beal, photographic print, 2007, 50 × 70 cm

In Memphis's work, the ethics of functionalism are completely denied — materials are used "dishonestly," structure is concealed, and function follows form. Humor and poor taste win out over the gravitas commonly associated with modern design. Now, however, looking at the world from another vantage point — as a sculptor with a certain investment in a history of design — Memphis suddenly seems more like an answer than a problem; an answer to a quest which asks how furniture and sculpture might merge."
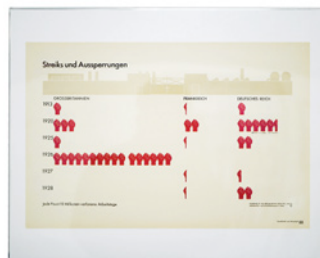
—"Decoration," Justin Beal, *Dot Dot Dot* #14, 2007

Control magazine, no. 14: "Art Creating Society," edited by Stephen Willats, 1989, 36 × 28.3 cm

In 1965 he initiated *Control* magazine, which aimed to respond to the current developments in artistic practices, and was centered on the idea of artists explaining practice. The title was derived from the cybernetic idea of "self-determining models of control" […] thus a model for thinking around ideas of self-organization. The first issue received contributions from a number of Willats's close friends and colleagues and was printed overnight for cash and self-distributed.

—"Stephen Willats and the Speculative Diagram," Emily Pethick, *Dot Dot Dot* #14, 2007

Isotype charts from Otto Neurath's *Atlas*, 1930 (facsimile prints courtesy Stroom, The Hague, 2008), each 41 × 51.5 cm

But I would encourage another emphasis when considering these historical objects, an emphasis which gives them a new activity in the present day. They all provide models wherein problems of communication are understood to be software problems, they all provide filtering systems which re-present existing information and allow for new forms of mediation.

—"Like Sailors on the Open Sea," Steve Rushton, *Dot Dot Dot* #14, 2007

Dust jacket for Collected Words, Richard Hamilton, 1983, 46.5 × 62 cm

"I produced a very serious piece of writing trying to express what I had been doing in painting. And I used collage, pastiche, and all the other devices that were applicable to paintings, which seemed to be easily converted to the written word. And within a week of that being published I met Erica Brausen in the gallery on Bond Street: 'Say, what about coming up to Highgate?' And she said, 'Well, I won't bother coming up to Highgate but I saw that piece in the magazine and let's fix up a show.' It struck me then that the power of the word is greater than the power of the brush." (Richard Hamilton)
   —"Collected Words," Rob Giampietro, *Dot Dot Dot* #14, 2007

Courtesy of Seth Price (Mallarmé/Broodthaers), Seth Price & Dexter Sinister, lithographic proof prints, 2007, each 105.5 × 76 cm

The publication of Mallarmé's poem "Un Coup de Dés Jamais N'Abolira Le Hasard," a work distinguished by its typography and disposition of the words upon the page, marked the first time a poem's conception and meaning was determined through the mechanical printing process. A lyric automation of the design function. In 1969, Broodthaers made a series of pieces that reproduced the exact page layout of Mallarmé's poem, and the layout alone, since he effaced each line of text with a solid black bar. Mallarmé's piece was emptied-out, reduced to seductive packaging. This is a move typical of "appropriation," which may be considered simply an advanced form of packaging.
   —"Décor holes," Seth Price, *Dot Dot Dot* #13, 2006

Ouija board for Josef Albers, Paul Elliman, 2002, 41 × 41 cm

A few years ago a friend of mine said she had just been introduced to Josef Albers. The idea that he was still around was compelling—artists have always tried to keep in historical contact through works from the past. Why not make contact with Albers directly? Adding the words YES and NO to an Albers-designed stencil typeface turned it into a kind of Ouija board, and it's also an Albers material—his square paintings were made on this board, in 16, 24 and 40 inch sizes.
   —"A–Z, 0–9, YES/NO," Paul Elliman, *Dot Dot Dot* #13, 2006

Bhutan "Talking Stamps" from the series SC 152–152F, mini flexidiscs, 1973, 15 × 40 cm

Issued as a set of seven in red, yellow, green, blue, purple, white and black and in various sizes, the talking stamps were in fact miniature phonograph records. Constructed of a normal adhesive back and a flexidisc-like front, the stamps featured audio recordings of folk songs, the Royal Bhutan Anthem, the history of Bhutan in Bhutanese and the history of Bhutan as told in English by Mr Burt Kerr Todd himself. In a voice straight out of a 1940s newsreel Todd reported on the geography, figures, government and economics of the nation, describing the Bhutanese as "a strong and well-built race whose religion is Buddhism."
   —"Greetings from Bhutan," Alex Klein, *Dot Dot Dot* #13, 2006

Mitim Gamma type specimen, Louis Lüthi & Radim Peško, screenprint, 2006, 124 × 89.2 cm

Third installment of an ongoing typeface design (after Mitim Alpha and Mitim Beta): a fount of maverick symbols, figures, and letters throughout history compiled from various sources including works of art, literature, and design, mathematics, heraldry, comics, music, medicine, film, etc.
   —"Mitim Gamma," Louis Lüthi & Radim Peško, *Dot Dot Dot* #13, 2006

On 1984 and Beyond, Gerard Byrne, strip of photographs, 2006, 28.4 × 104.4 cm

Published in 1963 across two issues of *Playboy*'s interview section, "1984 and Beyond" invited 12 science fiction writers—including Arthur C. Clarke (a regular contributor to *Playboy*'s fiction section) Robert Heinlein (author of *Starship Troopers*) and Rod Serling (creator of *The Twilight Zone*)—to talk about their visions of the future of society circa 1984. 42 years later, Gerard Byrne resurrected this article, editing it into a screenplay and re-enacting it with a group of actors in the Netherlands, reworking the piece in two stages, beginning with a live reading, which was developed into a subsequent film.
   —"On 1984 and Beyond," Emily Pethick, *Dot Dot Dot* #13, 2006

Blazon 4 Moholy-Nagy, Dexter Sinister, lithographic proof print, 2007, 105.5 × 76 cm

"I was not afraid of losing the 'personal touch,' so highly valued in previous painting. On the contrary, I even gave up signing my paintings. I put numbers and letters with the necessary data on the back of the canvas, as if they were cars, airplanes, or other industrial products." (Laszlo Moholy-Nagy)
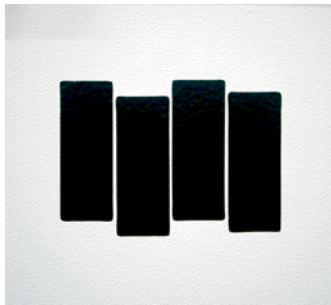   —"Hanging up Moholy," Louis Kaplan, *Dot Dot Dot* #13, 2006

Art Books Now, Chris Evans, airbrush painting, 2006, 78 × 107 cm

The book has been said (or thought) to have been rendered obsolete by a sequential series of technological innovations and informational novelties on many occasions: Every so often an ambush-like mirage of "new technologies" seems to spell the End of the Age of the Book. In our current time, this mirage has often been construed as a messianic manifestation of digital, i.e. immaterial culture: surely the advent of the computer, of e-books, the Internet, palm tops, and Blackberries would usher in (it was hoped) the End Times of the Paper era. Much like "History," "Man," "Ideology," the "Enlightenment," and—most tellingly, perhaps—"Art," the book has been declared dead many times over, most often precisely because of its (perceived and/or real) obsolescence.
   —"Art Books Now: Six Theses," Dieter Roelstraete, *Dot Dot Dot* #12, 2006

Logo for MIT Press, Muriel Cooper, 1963, vinyl, dimensions variable / Logo for Black Flag, Raymond Pettibon, vinyl, 1978, vinyl, dimensions variable

If we allow, for a moment, the proximity of the Black Flag bars and MIT Press logo to lead us simultaneously backward to the Bauhaus and forward, toward to the complex, networked terrains explored by Cooper at the Visible Language Workshop, the connections I have been making between the DIY tactics of early American hardcore and early modernist abstraction will, hopefully, become more clear […] for Cooper, as well as the avant-garde of the early 1920s and American hardcore of the early 1980s, the rhizomatic or networked logic of abstraction makes possible a set of mobile relationships, temporary alliances and hybrid forms that continue to be vital and productive.
   —"Graphics Incognito," Mark Owens, *Dot Dot Dot* #12, 2006

Left: Portrait of Benjamin Franklin, photograph of original etching (c. 1770), 2006, 48 × 69.5 cm
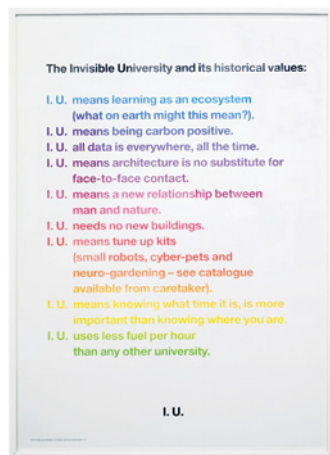
January 17, 2006. As it turns out, today is Benjamin Franklin's 300th birthday. Writer, typographer, printer-publisher-politician, inventor, statesman, gentleman, scientist, lover, linguist, librarian and the first Postmaster General of the United States, Franklin was the consummate networker—distributing his ideas far and wide through a dizzying range of practices.
—"Post-Master," David Reinfurt, *Dot Dot Dot* #12, 2006

(Right: "Trying to find flaws, if any, in an enlargement of a superdollar," Tony Law, photograph for The New York Times, July 23, 2006, 48 × 69.5 cm

For over a decade police forces across the world have been hunting a criminal cartel with a license to print money. They've been distributing the highest quality counterfeit notes ever produced. The forgeries are so realistic that even the experts can't tell the difference. They're known as superdollars.
—"Superdollars," David Reinfurt, *Dot Dot Dot* #14, 2007)

Poster for Invisible University, John Morgan, screenprint, 2005, 89 × 64 cm
—"I.U.," David Greene, Samantha Hardingham & John Morgan, *Dot Dot Dot* #12, 2006

Found transparency of Sue Lyon (doctored), Frances Stark, c. 1990, 16 × 15 cm

The cover girl is Sue Lyon who played the title role in Kubrick's adaptation of Nabokov's Lolita. Someone has punched holes in the transparency, leaving three dots to censor the excessiveness of an inappropriately erotic mouth.
—"On Biography: Féminin," Frances Stark, *Dot Dot Dot* #11, 2005

John Cooper Clarke Songbook, Barney Bubbles & John Cooper Clarke, 1979, 37.5 × 30 cm

Cartoonish abstract character portraits were a recurring motif in the work of Barney Bubbles, and the one of Cooper Clarke here typically captures multiple facets of his style and character: contrary, electric, day-glo, pop and punk. Inside, Bubbles took every page of Coopers and Clarkes in the phone book, crossed them all out and used them as a background wallpaper on which to compose a series of formal collages incorporating fragments of angular poetry and judicious photography.
—"Never Mind the Bollocks (After Jamie Reid)," Stuart Bailey, *Dot Dot Dot* #11, 2005

From the "Obituaries" series, Katrine Herian, silver gelatin print, 1999, 61 × 42 cm
—"Obituaries 1999," Katrine Herian, *Dot Dot Dot* #11, 2005

Portrait of Wyndham Lewis, Chris Evans, airbrush painting, 2005, 43 × 33 cm

"Our Vortex is not afraid of its past: It has forgotten its existence."
(Wyndham Lewis, 1914)

As with Joyce, Beuys and Mark E. Smith, the historians will be arguing about (Percy) Wyndham Lewis until the kingdom comes. 20th century culture has been kept alive by the irritants which work their way under its skin.
—"Wyndham Lewis," Stuart Bailey, *Dot Dot Dot* #11, 2005

Portrait of Mark E. Smith, Chris Evans, airbrush painting, 2005, 43 × 33 cm

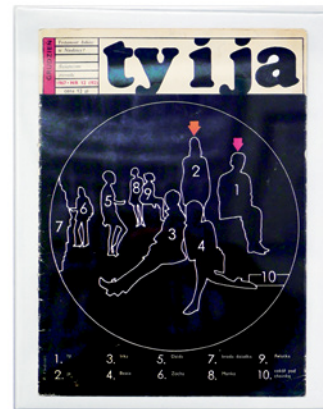"The Fall have always been at arm's length. That's our mentality." (Mark E. Smith, 1980)

As with Joyce, Beuys, and Wyndham Lewis, the historians will be arguing about Mark E. (for Edward) Smith until the kingdom comes. 20th century culture has been kept alive by the irritants which work their way under its skin.
—"Mark E. Smith," Michael Bracewell & Jon Wilde, *Dot Dot Dot* #11, 2005

Fantasist, Chris Evans, airbrush painting, 2002, 25.5 × 63 cm
—Independent image, *Dot Dot Dot* #9, 2004

Ty i Ja magazine, no. 12 (92), 1967, 46.5 × 62 cm

Ty i Ja was first published in 1959 by the Women's League, an offshoot of the official Polish United Worker's Party run by helmet-haired party harridans. Early on, however, it was hijacked by a group of young writers and designers. This was not as strange as it sounds. In the command economy—where a central planning office determined the amounts of buildings, books and spoons required by society—quantity always prevailed over quality. What mattered—at least at first—was how many magazines were available, not what was being said on their pages. After all, *Ty i Ja* was "just" a women's magazine.
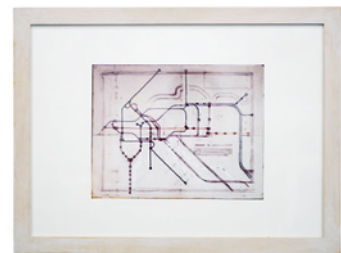—"Applied fantastic," David Crowley, *Dot Dot Dot* #9, 2004

Lithographic proof of 1918 Edward Wadsworth Dazzle Ship woodcut, 1974, 51.2 × 41.2 cm

Now see this, dear reader, imagine the scene: / Of a submarine hunting the sea. / A brain and two eyes inside spy through a viewer, / Thinks: down here, ze ships can't see me! / All it takes is one look, and doing some sums / Tells me where and how fast the ship's going. / Launch a torpedo to meet when it comes, In bitz the güt ship be a-blowing. / But what if Heinrich was unable to fathom how / A boat was a-coming or going? / Ist starboard port when stern becomes bow? / Mein Gott! Sums have no way of knowing. / The ship that he saw, yet did not, had been Dazzled. / Camo-, but not, stalled his thinking. / Two hundred + ships, painted starboard + port / = Thousands were saved from a sinking. / See—confusion has function before it is measured.
—"These Woodcuts Could Safeguard a Nation!," Will Holder, *Dot Dot Dot* #9, 2004

Photographic facsimile of sketch for the London Underground map, Harry Beck, c. 1930, 35.4 × 46.6 cm

Harry Beck's London Underground diagram has been the subject of books, television programs, artworks and tourist souvenirs. But none of these confirmed the map's status as an icon of graphic modernism more convincingly than when a famous early sketch for the design was shown upside down at London's Victoria & Albert Museum. Here, the error suggested, was a British abstraction to rival that of Mondrian or Malevich for incomprehensible beauty, and still get you home in time for tea. In keeping with the spirit of the error, this photograph is displayed accordingly.
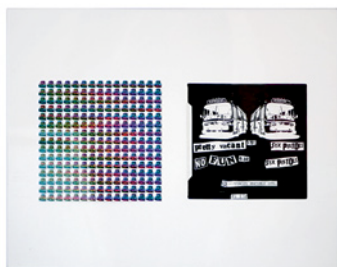—"City Turned Upside Down," Paul Elliman, *Dot Dot Dot* #8, 2004

Scritti Politti, *Asylums in Jerusalem / Jacques Derrida* double A-side 12" single sleeve, 1983, 32.5 × 32.5 cm

A strange coincidence of two developments during the 1980s has been on my mind lately. Neither development was a trend, exactly. But both have had after-effects of deep import to this day. There was one instance where they

encountered each other: the release of the single usually referred to as "Asylums in Jerusalem" by the band Scritti Politti. In fact it was issued as a double A-side, and on the reverse was a song called "Jacques Derrida."
—"AA Philosophy," Diedrich Diederichsen, *Dot Dot Dot* #8, 2004

"Furthur" LSD blotter art, c. 1967 / Sex Pistols, *Pretty Vacant 7"* single sleeve, 1977, 46.5 × 62 cm
—"Equation for a Composite Design (1): Two Ideologies," Stuart Bailey, *Dot Dot Dot* #8, 2004

Wire, *Pink Flag*, 1977; *Chairs Missing*, 1978; *154*, 1979; *On Returning*, 1989, LP sleeves, each 32.5 × 32.5 cm
"The sleeve was one of those lovely gifts. We wanted a neutral image and I'd done a rough

of a big flagpole and a flag and nothing else. We'd done a gig in Plymouth and were walking along the Hoe and there it was. We all dropped to the ground and looked at it. When you lay on the ground there was nothing else to see, apart from the pole against the sky." (Wire)
—"Equation for a Composite Design (2): Best Of," Stuart Bailey, *Dot Dot Dot* #8, 2004

"Money" spread from *The Last Whole Earth Catalog*, 1972, 46.5 × 62 cm
The WHOLE EARTH CATALOG functions as an evaluation and access device. With it, the user should know better what is worth getting and where and how to do the getting. An item is listed in the CATALOG if it is deemed:
1) Useful as a tool,
2) Relevant to independent education,
3) High quality or low cost
4) Easily available by mail.
—"Global Branding: A Condensed Biography of Stewart Brand as a Model Global Citizen Including the *Whole Earth Catalog*, Computer Games and Extended Scenarios," David Reinfurt, *Dot Dot Dot* #8, 2004

Ryan Gander, *The Boy Who Always Looked Up*, 2002, hardback book, 21 × 14 cm
"Now, don't be sad Tom. Do you know what grown-ups call that?" he said.
"No" said Tom, shaking his head wildly [...]
"Aspiration" he replied.
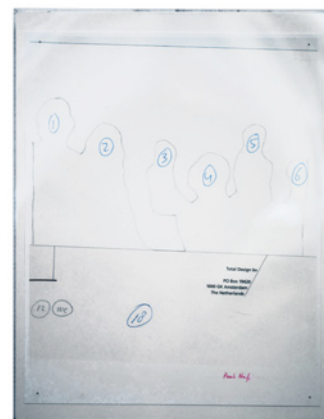—"The Boy Who Always Looked Up," Ryan Gander, *Dot Dot Dot* #7/8, 2003/4

Poster for the film *La Batalla de los Patos*, M/M Paris, 2003, 177 × 121 cm
That poster is a straight-faced parody of those two great bastions of pop culture, Coke and Disney. Screened in a Coke-can red,

Mickey Mouse straddles a Coke bottle rebranded as Boing! cola. He's dressed in a western outfit meant to invoke both the colonizing cowboys of the USA, and, more specifically, Slim Pickens' nuclear bomb rodeo-ride from Kubrick's *Dr. Strangelove*. The bomb, here, is not just those the US was readying to drop on Baghdad, but also the metaphorical bomb of American pop culture and all of its toxic fallout. Donald Duck's face caps the Coke bottle and winks at the film's title, *La Batalla de los Patos* [The Battle of the Ducks]. Mickey Mouse, a warrior, from outside the species, is off to save the world, but his eyes are crossed, his look deranged, his gun already fired.
—"The Problem with Posters," Rob Giampietro, *Dot Dot Dot* #7, 2003

Total Design, publicity photograph and reference diagram, 1982, each 28.5 × 22 cm
A willful misapplication of the term "relational aesthetics" is suggestive when considering a set of group portraits from design practices of the last 40 years. How is the practice organized? What are its working methods? Who is in charge? Who makes the coffee?
—"Group Theory: a short course in relational aesthetics," Mark Owens & David Reinfurt, *Dot Dot Dot* #7, 2003
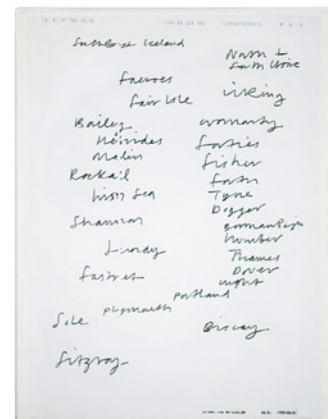

Photographs of *Bauhaus Yoga* performance, Paulina Olowska, Edinburgh, 2001, each 23.5 × 31 cm
Bauhaus and Yoga, both utopian, embody simplicity and practicality of progress. Their main goal is reaching perfection as a balance of body

and mind. Yoga, literally meaning "the union of the mind and body," is a demanding discipline. Potential benefits of Yoga include strengthened and toned muscles, improved digestion and circulation and decreased fatigue. Bauhaus formed in 1919 in Weimar aiming to transform everyday lifestyle, to create an environment that would satisfy man's spiritual, as well as material, needs. Bauhaus Yoga wants to grasp the past and present utopias by re-examining them, romanticizing them, and thereby building a new future based on resemblance and mutual attraction."
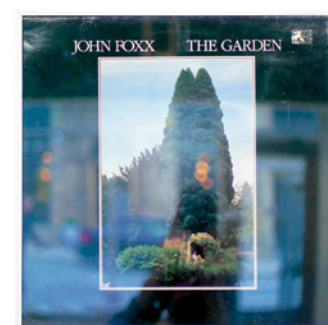—"Bauhaus Yoga," Paulina Olowska, *Dot Dot Dot* #6, 2003

Faxed drawing of UK shipping forecast regions, Paul Elliman, 2002, 31 × 23.5 cm
Earlier this year, a 90,000 square mile area of the Atlantic Ocean was phased out of a list of sea areas that surround the British Isles. As a BBC news report told us at the time: "The name Finisterre—deriving from the Spanish *finis terre*, meaning the end of the earth—is also used by Spain for a different area of the sea and they asked Britain to come up with a new one." They did, and FitzRoy was introduced on 4 January 2002. These "sea areas"—names for the shallow banks, traditionally used as fishing grounds—are covered by the Met Office Shipping Forecast, a weather report prepared by the UK Meteorological Office and broadcast four times a day by BBC radio.
—"A Late Evening in the Future," Paul Elliman, *Dot Dot Dot* #5, 2002

John Foxx, *Metamatic*, 1980; *The Garden*, 1981, LP sleeves, each 32.5 × 32.5 cm
I am in two minds about this record. I've realized that it's impossible for me to make a conscious statement, when subconsciously everything I see or hear advocates for one of these two minds. Every exhibit can be used in defense of the one and will subsequently become a direct attack on the other.
—"Record Reviews," Will Holder, *Dot Dot Dot* #4, 2002

Talking Heads, *Speaking in Tongues*, LP design
by Robert Rauschenberg, 1983, 32.5 × 32.5 cm

The blue separation is printed on the back
of a transparent record sleeve, the yellow on
the front, and the magenta on a circle which
has been added to the front and can be turned.
The record itself is made of transparent vinyl.
This creates a "dial-a-picture" system, since the
photos on the red component have been shuffled,
which means that a spectator has to turn this
part of the sleeve in order to get a clear,
full-color picture of a part of the collage.
—"David Byrne: Getting the I out of Design,"
Sytze Steenstra, *Dot Dot Dot* #4, 2002

Photograph of Butcher's Bar, London EC1,
Eugene Menard, 2001, 31 × 21 cm

Dear Eugene: You created the atmosphere of
the Butcher's Bar café using the "least design"
—the existing butcher's shop as a backdrop for
the interior of the café. How did you come to this
decision? What were your motivations? Did you
sense that you were taking a risk?

Dear Kim: The ultimate challenge for me is
to reinvent the familiar space—so people pay
attention to something that would have previously
been ignored. I believe in the richness of the
world, not designers' portfolios. Designers
impose standards and uniform solutions on things
that deserve to be unique, resulting in some kind
of generic identity in different locations. New is
not always better. And we are not any smarter
than the previous generation. Uniqueness has
been replaced by uniformity.
—"Doing Nothing," Kim Levine,
Dot Dot Dot #2, 2001

Poster for Pfäfferli+Huber Pharmaceuticals,
Ernst Bettler, 1959, 154 × 112.3 cm

"The beauty of it was that, taken alone, each
poster was utterly inoffensive. But you must
remember that everything has a Zusammenhang;
a context. These posters would be seen together
in horizontal rows. And I was very careful with
my briefing of the bill stickers." On hundreds
of sites around Burgwald and neighboring
Sumisdorf, the posters appeared in fours. In the
first a clowning child's body made an "N"; in
the second a woman's head was bowed inside
the "A"-shaped triangle of her forearms. An old
man's contortions in the third poster ("that took
forever to shoot") sketched a "Z." No prizes
for guessing that the girl in the final *plakat* stood
defiantly still, her almost silhouetted profile as
stiff as, well, a letter "I," for example.
—"'I'm Only a Designer': the Double
Life of Ernst Bettler," Christopher Wilson,
Dot Dot Dot #2, 2001

XTC, *Go 2*, LP sleeve design by Hipgnosis,
1979, 32.5 × 32.5 cm

This is a RECORD COVER. This writing is
the DESIGN upon the record cover. The design
is to help SELL the record. We hope to draw
your attention to it and encourage you to pick it
up. When you have done that maybe you'll be
persuaded to listen to the music—in this case
XTC's *Go 2* album. Then we want you to BUY it.
—"On Graphic Design, 1979," Stuart Bailey,
Dot Dot Dot #2, 2001